THE RUSSIAN SHORT STORY

AND

THE DEVELOPMENT OF THE SLOVAK SHORT STORY

by

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CURRICULUM STUDIORUM

Maria Furimsky-Lacková was born January 9, 1943 in Rimavská Píla, Czechoslovakia. She received her B. A. in Russian and Slovak from Comenius University in Bratislava, Slovakia, in 1964. She received the Master of Arts degree in Russian literature from the same university in 1965. The title of her thesis was Šoloxov-rasskazčik (Šoloxov, as a short story writer) written in Russian.

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NOTES

1. The transliteration system employed in this thesis is "International" to conform with the Slovak "diacritical" system (except for quotations taken from other sources employing a different transliteration).
2. All the works referred to by title or author are listed in the Bibliography.
3. All footnotes listed under the appropriate chapter are located at the end of the thesis before the Bibliography.
4. All titles of works, journals, proper names and such are given in the original language of the source first, and titles are translated into English where appropriate.
5. All extracts appear in the original language of the source. The English translations of extracts and quotations used in this thesis are my own (unless indicated otherwise), preserving traits of the original texts which are relevant for structural analysis.
6. The volume and page reference are given at the end of each quotation.
7. For the sake of conformity all short prose fiction will be referred to in English as "short stories." For the purpose of this study it is essential to treat them in the conventional way.

INTRODUCTION

Although there are many works, published in the West, dealing with Russian, Polish, and Ukrainian culture and literature, little attention has been paid to the smaller Slavic nations and their literatures, particularly Slovak.

Deprived for centuries of national independence, the Slovaks were given no chance for continuous growth in cultural and literary expression. Both language and literature had long periods of stagnation due to foreign domination when most of the nation's creative energy was devoted to the struggle for the elementary rights of the Slovak people. Nevertheless, the Slovak literary heritage has its place among Slavic languages and literatures and should be an interesting field for comparative study.

Inadequate knowledge of the Slovak language and lack of translations of Slovak literary works into foreign languages appear to have thwarted the intent of Western scholars, even those dealing with Slavic literatures, to include in their studies some discussions of the Slovak contribution. The importance of some Slovak writers has been recognized only in Dmitrij Čiževskij's Comparative History of Slavic Literatures,[1] the only comparative study, found in Western libraries, which treats Slovak literature and its place in Slavic literatures. However, Čiževskij's treatment is very cursory and his

references to Slovak literature in different periods do not show a complete picture. For example, in Chapter XI (Realism), he lists S. Hurban-Vajanský, P. Hviezdoslav and M. Kukučín. But he refers to Hviezdoslav, the poet, only once[2] and in regard to the other two writers he simply states: "The Slovakian novels of Martin Kukučin and Hurban-Vajanský are significant."[3] This statement hardly does justice to either of the two. Nevertheless, Čiževskij's conclusions are stimulating. He states that "...only the realists of the two 'great literatures,' Russian and Polish, ever attained an especially far-reaching influence. The representatives of realism in other Slavic literatures are even less known beyond the borders of their native lands than the romantic poets."[4] I have taken this as a suggestion to study the neglected Slovak literature and compare it with the influential Russian literature, for Čiževskij encourages that "...also sources of influence, which until now have been almost entirely neglected, should be thoroughly investigated."[5]

In contrast to the West, the East European scholars have increased their interest in comparative Slavic studies over the past twenty years. In 1958, at the Fourth International Congress of Slavists in Moscow, several comparative papers dealing primarily with the relations among Slavic literatures were read. Slavic scholars agree that national literatures studied in isolation from each other do not represent an accurate

picture.[6]

Slovak literature also used to be interpreted in a relatively 'shut off' environment in the past without being compared with other foreign works. Although numerous articles and monographs on comparative investigation recently testify to a systematic effort to make up for this deficiency, these works have not reached further than Czechoslovak and, in a few cases, Soviet publications. Slovak-Slavic studies, thus, are lacking in depth in both Europe and North America.

Furthermore, there are still misconceptions about Slovak literature in Western literary history, as well as a lack of scholarly studies of literary activities in Slovakia. Several references, which I found in English or French, consist only of names and basic data. The largest compilation of information on Slovak literature available in English is J. M. Kirschbaum's Slovak Language and Literature.[7] Although purported to be "a helpful and reliable reference manual to all students, scholars, and research workers interested in Slavic and Central European affairs"[8] and "the comprehensive outline of Slovak literature,"[9] the book is not what the title promises. It is not a complete treatment of Slovak literary history. It passes over completely the whole second half of the nineteenth century and the beginning of the twentieth (to 1918) with the author's suggestion: "...this period deserves to be treated and evaluated in a separate work."[10] There is no indication of the author's intent

to complete the missing chapters. Thus, my intention is to fill, at least partially, this glaring gap and to attempt a comprehensive and up-to-date investigation of Slovak literature of the latter half of the nineteenth century. In order to confine the topic to a workable limit I have chosen to study the genre of the short story, which was also left out in Čiževskij's book, mentioned above, which partly deals with Slovak literature. Quantitatively, the highest proportion of Slovak works was written in this genre and short story writing lasted through the entire period of the second half of the nineteenth century.

In striving to fulfill our objective, this study undertakes the comparative analysis of those short stories which show the evolution of this genre in Slovakia. At the same time, this thesis will attempt to demonstrate an important development in the history of inter-Slavic literary relations, one which is particularly striking in view of the relative lateness of the Russian literary influence on Slovak literature. The Slovak response to Russian literary stimuli demands a careful inquiry in connection with its emphasis on Slavic unity. Čiževskij's statement about the "strongly limited" relations among the individual Slavic literatures in the second half of the nineteenth century needs to be corrected in the case of the Slovaks.[11] It appears that because of their own political problems the small Slovak nation looked mainly toward Russia not only for political salvation, but also for artistic guidance. Thus, the

major purpose of this work is the analysis of the influence of a highly developed Russian short prose fiction on the very little-differentiated Slovak prose.

The thesis is organized in the following manner.

Chapter One is of a theoretical nature. The concept of 'influence' in comparative literature is clarified by evaluating some of the current scholarly views. Furthermore, an attempt will be made to find a practical methodology suitable for the purpose of this study.

In Chapter Two, the literary development of Slovak prose is presented. In particular, the short prose fiction before the first translations of Russian short stories into Slovak appeared (in the 1860's) is introduced. A knowledge of the socio-historical, political and cultural background is necessary in order to understand why the dominant concern of Slovak literature in this period was 'nationalism' and 'Slavism', and why the literary relations between Slovakia and Russia became so intense in the second half of the nineteenth century. This chapter will include the evaluation of the Russian short stories of A. S. Puškin, N. V. Gogol', and I. S. Turgenev translated into Slovak in the 1860's and 1870's.

The next three chapters constitute an in-depth study of the Russian short stories best known in Slovakia and their impact or influence on native writers. Here, the chronological approach seems the best way to demonstrate how the Slovak

short story developed thematically, artistically and technically with every new generation of Slovak writers.

Chapter Three deals with the first phase in the development of the Slovak realistic short story which lasted until the early 1890's. This period is of a transitional nature from the romantic and sentimental to the realistic short story. In the first part of this chapter Vajanský, the most acclaimed poet and novelist of this period, is discussed as a short story writer. The second part will be devoted to Martin Kukučín, who is considered the best Slovak short story writer of this period.

Chapter Four is devoted to Lev Tolstoj and his unique influence in Slovakia. Although the main concern will be for his short stories in Slovak translation, the far-ranging impact this writer had in general on different groups of Slovaks will be pointed out.

The last chapter deals with the second phase or the maturation of literary realism in Slovakia at the turn of the century which culminated around the year 1905, but lasted roughly until 1918. The Russian short story continued to be a source of inspiration for Slovak writers who now adapted various social, ethical and critical themes and new techniques, as found, for example, in Čexov's stories. Here, several Slovak short-story writers will be evaluated; however, only the stories of the most representative of this period,

J. G. Tajovský will be analyzed in detail.

The conclusion is a summary of my findings, and a proposal for further research. The present study constitutes only an outline of certain general and special considerations involved in this kind of investigation. Both the detailed observations and more general conclusions presented here are somewhat limited. Nevertheless, even in this tentative form they deserve being brought to the attention of Slavic scholars, especially those interested in the comparative approach to the problems of historical and descriptive poetics of literary genres.

I hope that this thesis will be a modest contribution to the study of Slovak literature as well as to the comparative history of Slavic literatures, in particular, to the history of Slovak-Russian literary relations in the second half of the nineteenth century, and the beginning of the twentieth (to 1918).

CHAPTER ONE

THE CONCEPT OF INFLUENCE IN COMPARATIVE LITERATURE, METHODOLOGICAL PROBLEMS

Comparative literary studies, as they are generally understood, operate across linguistic and national barriers. The term "comparative literature" is "...understood to mean what it suggests: a mutual, even a systematic, comparison of national literatures."[1] From our point of view, Comparative literature is an extension of the history of the national literature aiming at the better understanding of that literature and of the literary process in its wider context.

The systematic activity of the Slavistic Congresses and also of the International Comparative Literature Association concentrates primarily on questions of comparative theory and methodology where the difference of opinions seems to be both in individual scholars and within the existing comparative schools.

The methods and approaches in Comparative literature are still subjects for discussion and experimentation. In Slavic studies "...there is not even a full agreement whether or not such a thing as Comparative Slavic literature exists, and if so, whether it should emphasize the common Slavic features, which in many areas are obvious, considering the common linguistic heritage; or whether it should rather

stress the diversities caused by national ambitions and different directions in contacts with other literatures."[2]

The comparative approach is essential to the study of any literature and the emphasis of such investigations could be revealing, especially for the smaller literatures with a less differentiated tradition (such as Slovak). The question of interliterary relations and dependencies is unavoidable in studying Slovak literature. Since Slavic literary scholars take into account Comparative literature and employ comparatists' terminology, we will discuss the major schools of the comparatists and their reactions to the question of influence. On the basis of our investigation, we will attempt to find a workable methodology to follow throughout our study.

There are three major "schools" of comparatists: the French, the American, and the Russian. All three have concentrated their efforts on three divergent approaches to the discipline. Moreover, they have different reactions to the question of influence.

The French School of Comparatists:

More recently, in France, nationalistic and factographic principles have given way to broader views and even to a generous cosmopolitanism. The distance covered during the last four decades can be measured by two books bearing the

the same title La Littérature Comparée. Paul Van Tieghem's study (1931) is a historical document, and Claude Pichois and André M. Rousseau's work (1967) is a contemporary textbook written in the new mode.

The major scholar among the French theoreticians of Comparative literature in the early twentieth century has been Paul Van Tieghem. The distinctions he drew between littérature nationale, littérature générale, and littérature comparée give rise to the study of influence between two national literatures (characteristic of comparative literature) and the study of courants internationaux (characteristic of general literature). Van Tieghem considers literary history as the proper field of literary scholarship. Whether it be in the history of a given littérature nationale or littérature générale, the purpose of literary investigation in Van Tieghem's view must always be historical. The proper role of littérature comparée should be in the isolation and demonstration of "rapports de fait" (proofs of influence) by means of a comparison between one author's work in one language and another's work in a second language. Littérature comparée thus focuses on the factual relationships existing between two given works in two given languages.

In littérature générale, the scope is widened to accept international trends such as Voltairism, Byronism, Tolstoyism, and so on. Each of these examples is a specific instance of

what Van Tieghem calls "influences rayonnantes" which spread from one author to several countries, literatures, or authors. The emphasis remains on "proofs of influence" exercised by an author to whose name an "-ism" has been added in order to illustrate his international "dissemination."[3]

According to Van Tieghem, there is another kind of international influence, which also falls under the title of "influences rayonnantes." Rationalism, Humanism, Sentimentalism, Classicism, Romanticism, Realism and Symbolism, all exercise a sort of collective influence in literature among different nations, but without the specific focus which an individual author can provide.[4]

Yet another sphere of research which Van Tieghem accepts within the proper domain of littérature générale is the study of "similitudes sans influence." He admits the presence of remarkably similar pheonomena in different literatures which cannot be demonstrated to have had a historical relationship. In this case Van Tieghem suggests that the study of influence as such can rightly be put aside, and the critic may "tenter d'expliquer ces similitudes par l'action des causes communes."[5] He himself was not prepared to accept the study of all literatures throughout the world in order to discover what they may have in common. This limitation reintroduces the hope that a historical connection--even between apparently unconnected literary phenomena--can be

discovered by exposing a common tradition.[6]

Pichois and Rousseau are followers of Van Tieghem's method of comparative literature. But, in their opinion, one must also examine topoi, genres, concepts of life, and style: "L'explication socio-économique est... impuisssante à rendre compte de la valeur vivante des traditions littéraires."[7] They point out that even with the introduction of extra-literary, social considerations, similar styles have not been fully explained.

These two French scholars derive a pattern from de Saussure's linguistics which calls for a distinction between synchronic studies (the examination of analogies arising at the same point in time) and diachronic studies (the study of the persistence of the same facts through time):

> La constatation de phénomènes analogues au même moment (synchronie) s'accorde partiellement avec le matérialisme historique, mais la persistance des mêmes faits à travers les époques successives (diachronie) nous oblige à interroger la psychologie des profondeurs ...[8]

We discuss the use of synchronic and diachronic studies because the same terms are used among the Eastern Europeans who will be be discussed later.

Pichois and Rousseau suggest that the analogies exist not in the literary works themselves but in the societies which the literary works reflect. These are the social circumstances surrounding a given author, the economic

conditions of the period in which the author wrote, and the influences of philosophy and religion which may have determined his attitude toward art. The hope of discovering historical relationships and thereby the use of analogy studies to demonstrate specific identifiable influence remains intact in the development of comparative studies in France.

Indeed, the importance of influence studies remains very dominant among Van Tieghem's followers, such as Marius-François Guyard, Simon Jeune and others. The concept did, however, not find acceptance with every critic in France. René Etiemble, whom Henry H. H. Remak has called the 'enfant terrible' of French comparatism,[9] makes no effort to differentiate among comparative literature, general literature, and world literature. This French scholar is more interested in discovering a method by means of which all literary phenomena can be investigated on a universal basis.[10]

The American Comparatists:

In the United States, comparatists, who embrace more liberal views, also challenge the hegemony of influence studies in Comparative literature. The question of the concept of influence has repeatedly been the focus of scholarly attention of comparatists such as René Wellek, Claudio Guillén, Haskell M. Block, Henri Peyre, Anna Balakian and

several others. The controversial discussions reached a temporary climax at the Second ICLA Congress in 1958.[11]

At this Congress Claudio Guillén explored the concept of influence in much greater detail. At the beginning he poses the question: "When speaking of influences on a writer, are we making a psychological statement or a literary one?"[12] In his view, the discovery of an influence by a scholar is decidedly a "value-judgment," but he seems to think that studies of influence are "indispensible to the understanding of literature itself."[13] Furthermore, he states that "the value of an influence is not aesthetic, but psychological."[14] He concludes that "influence is initially a study of the genesis of a work of art."[15] Guillén recognizes influence in the process or influx, but not in its product. However, in the study of literary influence, the works as well as their authors must be accounted for and greater emphasis should be placed on the works themselves.

Some scholars are more diplomatic in their statements. Ulrich Weisstein considers "the notion of influence...as virtually the key concept in Comparative Literature studies, since it posits the presence of two distinct and therefore comparable entities: the work from which the influence proceeds and that at which is directed."[16] He admits, however, that "it is clearly as dangerous to maintain that influence occurs only between works as it is to state... that

they involve only their authors."[17]

We agree with A. O. Aldridge who defines influence as "something which exists in the work of one author which could not have existed had he not read the work of a previous author... Influence is not something which reveals itself in a single, concrete manner, but it must be sought in many different manifestations."[18] He corroborates J. T. Shaw who comments that "... influence shows the influenced author producing work which is essentially his own. Influence is not confined to individual details or images or borrowings or even sources--though it may include them--but is something pervasive, something organically involved in and presented through artistic works."[19] Weisstein observes that "Influence cannot be quantitatively measured. If one wishes to exhaust the range of possibilities opening up for the study of influences, one may conceive of a series of steps which, beginning with literal translation, proceeds in an order through adaptation, imitation and influence to the original work of art."[20]

Anna Balakian stresses that primary interest in influence studies should be in tracking the sources of creativity, a task in which quantitative criteria are replaced by qualitative ones. The dialectic of originality and imitation is at work here:

> One is sometimes led to wonder whether any study of influence is truly justified unless it succeeds in elucidating the particular qualities of the borrower,

> in revealing along with influence, and almost in spite of it, what is infinitely more important: the turning point at which the writer frees himself of the influence and finds his originality. 21

The scholar, dealing with the problem of influence in the nineteenth century literary historiography, is forced to draw, on many occasions, upon the concept of source. Weisstein has the following explanation for both concepts:

> A connection between influence and source exists, semantically, by virtue of the fact that both terms relate to the flow of liquid... the source being the origin of that flow, and the influence its goal, that is, the point at which the movement ceases. 22

Joseph T. Shaw attempted to delineate the areas pertaining to literary indebtedness. These areas include translations, imitations, stylization, borrowings, sources, parallels and influences. Shaw granted the importance of studying influences historically, but insisted that "to be meaningful [influence] must be manifested in an artistic form, upon or within the literary works themselves."[23] Of significance for our purpose is Shaw's assertion that "Literary influence appears to be most frequent and most fruitful at the times of emergence of national literatures and of radical change of direction of a particular literary tradition in a given literature."[24]

In recent years the concept of influence, the need for redefinition, the measurements of its scope, have been basic preoccupations of comparatists in the West. Books on literary

influence still appear and they try to justify the continuance and further development of influence study as "an exciting and important approach to literature."[25] However, Ihab H. Hassan gives a warning to the source hunter that, "should he remain content to indicate the similarities between two authors, his efforts are deemed superficial," yet "...should he be rash enough to discover an influence his efforts are eyed with suspicion due to a mountebank."[26]

Writers in the latest collection on influence Influx. Essays on Literary Influence (1977) defend resolutely the study of literary influence. Block observes that:

> ...the first point to be made in any reconsideration of influence is that it is an essential part of the way literature comes about. The literature of the past is surely not the whole of a writer's experience, but it is at least a part of it, and can serve, like any other experience, as the inspiration of his art. No one will deny that writers can learn from other writers... and what they learn is not merely a matter of technique, but a total experience, of life and of art as a part of life. 27

Block concludes his article:

> The concept of influence needs redefinition. It should be used with a precise understanding of its scope and limits; but it is an intrinsic part of literary experience and is too valuable, too essential a notion to be discarded. 28

In spite of the fact that many books are published about Comparative literature and their authors consider the role of influence in it, no systematic study of concepts and terminology exists in the West which could be applied universally to the study of intertextual relation. The American

school does not concern itself with national problems, and appears to be too liberal and too sophisticated for our purpose. The French school with its nationalistic and factographic principles is closer to the Slavic scholarly thinking, but it too cannot satisfy our needs in providing a methodology for comparing two Slavic literatures.

Göran Hermerén's Influence in Art and Literature (1975) promises to be, according to the publishers, "the first systematic study of the conceptual framework used by critics and scholars in their discussion of influence in art and literature."[29] The title of the book is encouraging. It tells us that the term "influence" itself has not been discarded in favour of another in spite of its "shady" reputation. This book has not been written by a French or an American but by an impartial Swede, who could bring a new light to solving the problem of influence objectively.

One reason for writing this piece of criticism is provided by various quotations from Paul Van Tieghem, Haskell Block, and Henri Peyre. As an epigraph to the book, these quotations underline the fact that influence is the most important problem for comparative studies and suggest that there is a great need to re-examine the very concepts of influence. Yet, in spite of the author's reason for writing, he gives no clearer view of the concept itself. No general

definition of influence is offered except that "Influence was defined as a cause of a process rather than as a cause of an action; and the concept of action introduces a number of complications in this concept ".[30] Hermerén explains, however, that if a writer is to be influenced by the contact with the other author's work, then several conditions must be satisfied first: The influenced author should be open to new ideas and be in a formative state of his development. In other words, the writer has to have a disposition to be influenced. Secondly, if these studies are not confined to superficial source hunting but are combined with analyses of the genesis of the work of art involved, they may give valuable insight into the creative process and show how artistic imagination works. Thirdly, if they are combined with psychological and sociological investigations, studies of this kind may also teach us a great deal about how cultural contacts are made and how new ideas are spred from person to person or tradition to tradition. Fourthly, they can show in what respects an artist or writer is original, if attention is focused not only on the manner of influence by others but also on the author's use of such influences. Attention should also be paid to the manner in which he was not influenced by the other writer and his material. Furthermore, the histories of the influence of great works over the centuries can shed some interesting light both on the artists involved and on the taste of these periods.[31]

Hermerén suggests that one should study the whole intellectual and artistic setting, and include examinations of the relations between individuals, groups, movements, and traditions.[32] In his opinion, it is important to test systematically all possible explanations of similarities between works of art and literature.

Hermerén's model for influence could be reproduced schematically like this:

Conditions of Influence:

(1) External - satisfied by chronology of contact and by contact itself;

(2) Internal - satisfied by similarity and change.

But he fails to introduce theoretical aids to understand the problems and instead he shows the logical permutations which are quite confusing. General kinds of influence are listed as direct, indirect, artistic, non-artistic, positive and negative. The author seems to take for granted that "interaction" between texts occurs and gives no general explanation of the phenomenon.

Hermerén quotes Karl Mannheim that "Methodology seeks but to make explicit in logical terms what is de facto going on in living research."[33] However, we must agree with the reviewers of Hermerén's book that "the author's logic of art and literary comparatistics is not a true model but a methodological exercise,"[34] and not sufficient for practical

purposes. And although we take note of Hermerén's conclusions because they can be of use, regrettably, his methodological suggestions can be applied to our study only in a limited degree. Certainly, it would be very difficult for us to discuss the influence of Russian short stories on Slovak writing if we were to follow Hermerén's method. Hermerén's notion of influence is primarily based on a psychological approach, not literary. He does not demonstrate the true dynamics of exchange and contact. We are not able to find out if he considers the "receiver" as active or passive, what kind of role the "transmitter" plays in the whole process, or if there are some other possibilities.

Although Göran Hermerén's attitude to the problematics of comparative studies is admittedly interdisciplinary, yet for an interdisciplinary method to function properly, it must create a specific procedure and terminology that will contribute to the advancement of comparative studies in literature.

The Russian Comparatists:

In Soviet Russia, there was an anti- comparatists and, especially, an anti-West attitude during the Stalin era. In literary scholarship, any recognition of the slightest foreign influence on Russian literature was condemned as "reactionary servility before the West."[35] The name of

Alexander Veselovskij (1838-1906), the founder of comparative literary studies in Russia, as well as his works, was dismissed completely on the charge of "cosmopolitanism." His followers were forced to confess to various "comparativist" errors. During that period of isolation, the study of influences on Russian authors and their works were strictly forbidden.

While every suggestion of a Russian author having been influenced by a foreign model was regarded as an insult to the Russian genius, the comparative research "in reverse" was encouraged. For example, it was permitted to discuss the influence of Lev Tolstoj on Romain Rolland, Gorkij on Jack London, and so on. In his critical review of this period in the Soviet Union, Gleb Struve pointed out that "there have been numerous studies of the influence of Russian writers, past and present, on the literature of the so-called 'People's Democracies', that is, Poland, Czechoslovakia, Bulgaria, Hungary, and Rumania."[36] Although the Slovaks were not entirely neglected in these studies, the Slovak literature of the second half of the nineteenth century was not to be found among these studies.[37]

Among those who were accused of preaching Veselovskij's comparative teaching in 1947-1948 were scholars like Žirmunskij, Ejchenbaum, Dolinin, Gukovskij, and Alekseev. An active follower of Veselovskij was, especially, Victor Žirmunskij.

In 1924, he published a study "Byron i Puškin," which, until now, is considered an excellent study of the reception of Byron in Russia.[38] Žirmunskij's 'exposé' of Russian comparativism of 1936 was given in the form of a paper entitled "Sravnitel'naja literatura i problema literaturnyx vlijanij" (Comparative Literature and the Problem of Literary Influences).[39]

In this article a proper place was given to a comparative study of literature and of intra-national literary influences, understood not as a special method, but as a set of problems. Žirmunskij's paper was an attempt to "reconcile Veselovskij's comparativism with Marxist scholarship in the 1930's."[40] Since his concept of comparative literature was already at that time broad enough and since Žirmunskij's theories of comparative literary studies and his concept of influence have been accepted later by Slovak scholars, we consider it important enough to deserve a detailed analysis.

The article is important as a document of Žirmunskij's understanding of literary influences: "The influences," Žirmunskij claims, "were determined in the first place by irregularities, contradictions, and delays which characterize the development of class society. More backward countries sometimes repeated the phase through which more advanced countries had already passed... An important part in the transmission was played by translations."[41] Žirmunskij wrote that the concept of influence must be specified and

circumscribed. He formulated the following three principal reservations:

Firstly, similarity could be due to identical social-historical conditions. This was particularly true of similarities of a more general order--those of genre, styles, aesthetic principles, ideological trends. Here one had to do with analogies which did not presuppose a direct influence. In any case, the existence of analogous trends in national literatures was "a conditio sine qua non" of intra-national literary influences.

Secondly, influence was not a fortuitous mechanical push from outside, not an empirical fact of individual biography, not a result of chance familiarity or infatuation with a fashionable literary model or current. All influences were organic and socially conditioned. For an influence to become possible, there had to be a demand for ideological import, a pre-existence of analogous trends.

Thirdly, all literary influences imply a social transformation of the model, that is, it is more or less a consistent adaptation to local peculiarities of social development and local demands of the class in its social practice. For a literary historian who was studying an individual case of literary influence, the question of the differences in the social background was no less important than that of similarities.

Žirmunskij also noted that among Soviet literary

scholars one could observe a somewhat wary attitude toward literary influences, for they were associated with a formalistic comparison of literary facts regardless of their social significance. Against this approach to the problem of literary influences (as an example, Žirmunskij cited his own work on Byron and Puškin), it was necessary to point out that any fact of literary influence was ideological, and hence socially significant. Thus interpreted, the study of influences would become an integral part of the study of literature as a specific variety of class ideology. "It must be therefore admitted," Žirmunskij concluded, "that for literary influence to be possible it is not necessary to have an identity of the social-economic basis... It would be enough to have a certain similarity of social conditions."[42]

In his article Žirmunskij discussed Plexanov, who was the first to pose the problem of ideological influences in Russia. Plexanov asserted that literary influence worked one way when one or two nations, because of their backwardness, could not offer anything to the other from the point of view of either form or content. As an example, Žirmunskij brings in French literature of the eighteenth century which influenced Russian literature without undergoing the slightest influence from the latter. We may add the example of Russian literature of the nineteenth century which influenced Slovak literature of the same century.

Plexanov recognized also reciprocal influence, when, as a result of a similarity of social conditions, and therefore of cultural development, each of the two nations could borrow something from the other. Žirmunskij disagreed with Plexanov at this point and asserted that the intensity of literary influences depends not so much on the similarity of social relations during the identical stage of social development, but on the discrepancies and delays in such development, provided that its general direction was similar. We do agree with Žirmunskij at this point, because his assertion proved to be true for the situation in Slovak literature.

Žirmunskij concluded his article with a statement:

> It must be therefore admitted that for literary influence to be possible it is not necessary to have an identity of the social-economic basis... (as Plexanov claims) it would be enough to have a certain similarity of social conditions, which would allow this aspect of the imported model to be utilized or reinterpreted in the ideological clash of classes. 43

This paper by Žirmunskij is still considered "one of the best reasoned statements of the problem of comparative literature."[44]

Apart from Žirmunskij, back in the 1920's and early 1930's, scholars like Tomaševskij, Ejxenbaum, Grossman, and Alekseev were responsible for most of the studies in the field of comparative literature. They were concerned mostly with influence of Western European literature on Russian writers or the reception of European writers in Russia.[45]

Their approach was 'formalistic.' Emphasis was put on a close reading of the literary text, without paying attention to external biographical and historical factors.

In 1955, within two years after Stalin's death, and after a long period of isolation, the necessity of studying Russian literature in relation to other literatures was stressed and the study of influences was approved again in the Russian periodical Izvestija:

> It is necessary to raise anew the problem of literary ties between Russian and foreign writers, to give a more precise appraisal of the theory of so-called "influences". In recent years a primitive approach to this theory has led to the result that this problem is no longer studied at all. In connection with the working out of the problem of comparative historical study of literature, a calm and truly scholarly historical and critical examination of the legacy and methodology of Alexander Veselovsky is needed, instead of passing his activity in silence... 46

In 1958, the Soviet Academy of Sciences, Section of Literature and Language, published a memorandum drawn up by a group of Soviet scholars on the problems of comparative study of literature under the title "Vzaimosvjazi i vzaimodejstvie nacional'nyx literatur."[47] Among the best known members of the group who helped draw up the memorandum were Victor M. Žirmunskij, A. M. Alekseev and Ivan Anisimov.

This memorandum reflects the changes in Soviet literary scholarship which had taken place since Stalin's death. Though there is much in it that is polemical, the memorandum

contains also some constructive suggestions. It begins by laying down the fundamental principle that "the study of interrelations and interactions between the literatures of individual nations is a necessary condition of a truly historical study of each of those literatures, as well as of the whole process of development of world literature."[48] The study of influences is also stressed--but with this provision:

> It is necessary to distinguish between the progressive influence of one literature upon another; the influence of progressive ideas and of progressive creative experience, which furthers the consolidation and growth of healthy national principles in a national literature, and the influence that is hostile to national interests, oriented toward the support of reactionary currents in a given literature and tending to hold up its development. [49]

Section Two of the memorandum discusses "the state of comparative literature studies abroad." The widespread "anti-historical tendencies" in modern bourgeois scholarship are pointed out and said to affect also the comparative studies of literature. The memorandum speaks of the existence of "comparatist" schools in the West and mentions names like Van Tieghem and Baldensperger. The memorandum accuses the Baldensperger-Friedrich Bibliography of not paying enough attention to Slavic literatures.[50]

The fact that the concept of comparative study has been greatly broadened in recent times to include not only the traditional studies of influences, borrowings and imitation, but also the reception of foreign authors, and of intermediaries,

etc. is duly noted. This is said to have imparted to modern comparatists' publications in the West an extremely motley character and to have resulted in "a tendency toward obliterating the national peculiarities of a literature, toward giving up the historical study of literary phenomena."[51]

The existence of "progressive" trends in Western literary scholarship is, however, noted, and the value of some comparative studies of literature is admitted. An appeal is made "to study and make good use of experience of those Western European and American progressive scholars who are studying literary phenomena on the concrete and historical level and are trying to illumine them in such a way as to reveal the national characteristics of individual literatures."[52]

Section Three of the memorandum speaks of comparative literature studies in Russia before the Revolution. We find here a positive appraisal of the role of Aleksander Nikolaevič Veselovskij and some of his followers (E. Aničkov, N. Daškevič, I. Ždanov), although the "empirical" nature of their research is emphasized. Many of Veselovskij's own works are said to retain their importance both because of the wealth of material they contain and of the value of his observations on the process of interaction of literatures, especially between East and West.

From our point of view, the most significant section is Section Five, entitled "Problemy sravnitel'nogo izučenija

literatury v sovetskom literaturovedenii" (Problems of Comparative Study of Literature in Soviet Literary Scholarship). In the following terms, the memorandum condemns the anti-Westernism and cultural isolation of previous years in Russia:

> The problem of interaction of national literatures has been insufficiently studied in Soviet scholarship. There was a period when this area of studies was regarded as hardly deserving of attention. Although in recent years there have appeared individual studies devoted to the international significance of the Russian classics..., all this is but the beginning of the work to be done...
>
> Attention must be drawn to the fact that Soviet scholars were for the most part engaged in investigating the effect of Russian classical and Soviet literature on the literature of other nations, and in clarifying the international significance of Russian writers and of Soviet literature. The approach to the study of this very important problem has been one-sided. Not enough attention was paid to the facts of interrelations and mutual enrichment...[53]

The last six sections of the document deal with the problems facing Soviet scholars in this field and suggests the program of work to be done in general terms.

At the present time, there is significant activity in the Soviet Union in the field of Comparative literature. After many discussions about the problems and aims of Comparative literature, a volume of proceedings of some of these discussions was issued in 1960 under the same title as the memorandum. However, some Soviet comparatists "declaratively emphasize the equality of literary phenomena participating in the process of reception"[54] as seen in the introduction of

terms of "vzaimosvjazi" i "vzaimodejstvija." For example, T. G. Neupokoeva's article, "Nekotorye voprosy izučenija vzaimosvjazej i vzaimodejstvija nacional'nyx literatur"[55] endeavours to introduce the global term "interrelations" and "interactions" as an universal denomination of comparison in general. For the same reason we find the avoidance of the generally used term "influence". There is an obvious tendency to take distance from the previous practices of Russian comparatists, who "sometimes isolate the task of Comparative literature from the task of the history of national literature."[56]

Since the component "vzaimo" implies reciprocity, it is difficult to apply this term to studies of all literary relations. To give an example, we might find it very difficult to discuss Slovak-Russian literary "interrelations" and "interactions" of some Slovak writers who were not even born at the time when their influential Russian writers were at their prime literary activity. This will be the subject of discussion in our next chapters.

The comparative theories of Alexander Nikolaevič Veselovskij are still the basis of many of the literary studies done in Eastern Europe . This Russian scholar held the view that it was possible to use literature to gain an understanding of the level of evolution of individual societies and to compare analogous levels of evolutions of individual societies in order to learn about the psychology of man. In

his view, the role of the individual was limited to modernizing poetic language for his particular society. The content of literature will change only in order to reflect the particular state of consciousness of the society. The study of genres too, is related to the study of the psychological level of awareness of different societies, according to Veselovskij. As the society passes through the different stages of evolution, the literature reflects these levels.[57]

Veselovskij was concerned with establishing why and how foreign themes were assimilated or old themes renovated, that is, with the establishing of the qualitative changes which the process of assimilation produced in the assimilated material. The question of 'foreign' and 'own' had less interest for him than the question of 'how' the foreign model had become assimilated and reinterpreted. Theoreticians from Eastern Europe manifested (at the Fifth ICLA Congress in Belgrade, Yugoslavia, I968) considerable affinity to the tradition, first proclaimed by Veselovskij.[58]

Victor Žirmunskij was considered the spokesman of the Soviet comparatists in the I960's. At the Fifth Congress, he delivered the opening address, and his discussion of "Les Courants littéraires en tant que phénomenès internationaux"[59] showed an affinity with Van Tieghem's thinking and his theoretical basis is appropriate for Veselovskij's method.

Žirmunskij considers literature as one of the manifestations

of the general evolution of mankind. The unfolding of each literature may be considered diachronically in its historical dimension. At the same time, he defends the possibility of studying several literatures at once, synchronically, through the discovery of analogies between them. The study of analogies between different literatures, Žirmunskij states, is absolutely fundamental for any complete understanding of literature. It is necessary, however, at the same time to take into account any historical contacts which may have occurred. In this way, both influences and analogies will be put into their proper perspective and a complete description of the evolution of literature will emerge:

> ...ordinairement les unes et les autres (sc. analogies and contacts) agissent dans un constant rapport mutuel: une influence littéraire est seulement possible par l'existence d'analogies produites par l'evolution littéraire et sociale. 60

The influence of Veselovskij is apparent in the emphasis which Žirmunskij places on the evolution of literature in connection with the social evolution of man. For East European scholars, historical material forms the core of genetic studies of literature.

Conclusion: Methodology of Comparative Study.

We have considered it necessary to discuss three major schools of comparatists and their views on the concept of influence before an attempt will be made to investigate the influence that the highly developed Russian short story had

on the Slovak short story in the last decades of the nineteenth century. The question of interliterary relations and dependencies is unavoidable in this study. It is obvious from the above discussion, however, that up to the present neither the subject nor the method of comparative literary study have been established in an acceptable manner and no universal, specific comparative methodology exists.

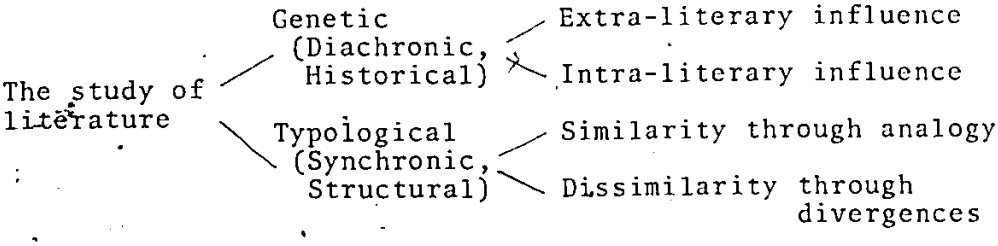
This topic has not been dealt with properly before even in Slovakia, where short stories have been only sketchily treated by Slovak scholars. Such studies as exist by Mikuláš Bakoš, Andrej Červeňák, Dionýz Ďurišin, Ivan Kusý, Soňa Lesňáková, Peter Liba, Pavol Petrus, Ján Števček and others, differ as to their theoretical value, and cover only certain aspects of the problem. We will discuss these works in the following chapters.

Unfortunately, the terminology employed by Slovak scholars is that of the theoreticians of Eastern Europe and is not immediately comprehensible to the Western scholar. Ďurišin, who in particular has concentrated his interest on fundamental methodological questions of the comparative investigation of literature, tried to clarify the meaning of a number of terms at the Fifth ICLA Congress in Belgrade in I968.[6I]

It is possible to extricate a table from Ďurišin's discussion which may make the relationship between these terms somewhat clearer. All literature may be studied either genetically or typologically. Genetic studies will show either external

or internal influences on the work of literature considered. Typological studies, on the other hand, concentrate on the structure of a work described as similar (through analogies) or dissimilar to others. The synchronic-diachronic relations of which the French comparatists and later Žirmunskij spoke is, according to Ďurišin, dependent upon whether one speaks genetically (in terms of evolution in history, diachronically) or typologically (through synchronic, structural phenomena). Methologically, the author draws on Veselovskij's "Historical Poetics"[62], the Russian "Formalist Method"[63], Czechoslovak "Structuralism"[64] as well as on individual attempts in Western, particularly French and American comparative theory.

The following table illustrates the interaction of these terms:



Despite the somewhat abstract character and unfamiliar terminology, it is obvious from the above outline that for the examination of influence, the use of analogy studies should be subordinate to the genetic relations in order to guarantee, methodologically, the possibility of establishing a historical connection between two literatures. However, the determination of genetic relations presumes a knowledge of typological affinities, and vice-versa.

In investigating such an intricate phenomenon as the development of genre in a literature which has not been free nor independent in its growth, it is impossible to apply any one methodological approach, rather a combination of approaches is needed. A division of literary relations into genetic (historical, diachronic) and typological (structural, synchronic) is fairly general in itself, since it fails to express the inner differentiation of the literary process. Therefore, for our comparative investigation a consistent classification within these two groups is needed. The traditional "influence-seeking -method--tracing similarities, parallels and identities of themes, motifs, characters, situations, plots etc. in Slovak stories to some chronologically preceding Russian stories-- will be only one factor in our study. The aim of our comparative analysis is to determine the conditions for the various forms of similarity. Therefore, a broadly-based interpretation of influence will be used, taking into account the entire range of literary as well as extra-literary factors. Although Russian comparatists consider such an approach as having a "motley" character, it has been suggested by Hermerén as well as some American comparatists whom we discussed earlier in this chapter.

Methodologically, our investigation involves the primary accumulation of material for a more systematic investigation of the relations in question against the background of the artistic method of the two or more writers and the developmental situation in Slovak literature.

To avoid oversimplification and superficiality we will employ the following procedure: After a short introduction to Slovak literary and cultural history an attempt will be made to sort out the different kinds of interliterary relations which existed between Russian and Slovak writers in the nineteenth century. This analysis involves a detection of external and internal contacts, such as personal contacts, correspondence, references to Russian literature by Slovak writers and men of letters, mediated contacts through publications, translations, etc. Archival material provides data on these forms of relation. In the process of analysis it is important to take into consideration the external contacts (social, political, cultural) in order to explain why Slovak writers showed a particular admiration for Russian writers and their stories, how these stories were read, evaluated and translated. Finally, using examples of Slovak short stories that seemed to be most characteristic of the techniques of the best Slovak short story writers, we examine the main structural aspects of the evolution of Slovak theory and practice of short story writing against the background of the Russian short story. We will find out what Slovak writers borrowed from their influential teachers, how they assimilated borrowed material into their own stories, and where they showed originality in creating good Slovak stories.

For the purpose of this study the short story will be treated in a conventional way since there is still no clear-cut definition

of this genre itself."The forms of prose fiction", as N.Frye put it, "are mixed, like racial strains in human being, not separable like sexes".[65] Therefore, our basic definition of the short story is: "A prose narrative of a certain artistic quality as well as a certain length and with a certain technique which distinguishes this genre from other prose fiction."[66] And in Edgar Allan Poe's definition, the short story should provide "a single and unique effect" and be "no longer than can be read in a single sitting".[67]

We will attempt to find out how Slovak writers dealt with the basic characteristics of this genre (such as point of view, plot, characterization, setting, style, theme, etc.) and, where possible, a statement by the author on his theory of the short story and his actual practice of this genre will be given.

CHAPTER TWO

A BRIEF SURVEY OF SLOVAK LITERARY HISTORY AND THE DEVELOPMENT OF THE SLOVAK SHORT STORY BEFORE 1880

It has been said that the literary activity of a country is dependent upon the economic stability, educational opportunity, political liberty and intellectual capability of its people.[1] For centuries, the oppressive rule of the Hungarian Empire had so deprived the Slovaks of the first three factors that their literature was given no chance to grow. The artistic ability of the people of Slovakia was expressed mainly in their folk songs and dances, folk poetry, tales, sagas and ballads, but did not often reach a more formal level.

Before the second half of the nineteenth century, the development of Slovak literature was fragmental and interrupted. The first literary language of the Slovaks was not their own spoken vernacular but Latin, Czech, German or Magyar. The use of these languages for literary purposes remained until the end of the eighteenth century which marked the beginning of a movement for an independent Slovak literary language. The Slovak linguistic situation was far from simple. On one side there was a Protestant tradition of using Czech as a liturgical and cultural language. On the other, there was an upsurge of national consciousness in Slovakia influenced by the reforms of the Emperor Joseph II who supported

vernacular languages and education of the masses. Joseph II set up schools throughout his dominions with the objective of training young men for the Catholic priesthood in the new enlightened spirit, aimed at the improvement of the economic conditions of the common people and the creation of an enlightened society for the advancement of arts and science.[2] Success in reaching these goals in Slovakia depended in no small measure on the establishment of Slovak as a literary language.

The first deliberate and systematic endeavour to create an artistic literature written in the Slovak vernacular was registered in 1783. A Catholic parson, one of the first Slovak poets of the Enlightenment, Jozef Ignác Bajza (1765-1836), published his novel in two volumes René mládenca príhodi a skúsenosti (The Adventures and Experiences of young René). The language of this novel is partly Czech and partly the author's own invention. His contemporaries called it 'Czechized Slovak' and did not adopt it in their writing. However, this novel is important also for its national spirit. While the first volume is a typical sentimental novel, vaguely reminiscent of François Fénelon's Adventures of Télémaque (with a chain of hair-raising and improbable adventures experienced by an exotic hero in countries equally exotic), the second volume gives an account of René's travels through Slovakia. Here, episode after episode, Bajza depicts the

situation in feudal Hungary at that time: the parasitic existence of the ruling classes and the degradation of the oppressed peasantry. The critical aspect of this volume is especially poignant.[3]

It is noteworthy that since Bajza's attempt to codify the literary Slovak, there were a few more attempts by different schools before the second half of the nineteenth century, when 'revised Slovak' (opravená slovenčina) was finally accepted by all the Slovak intelligentsia. We will mention two main schools--Bernolák's and Štúr's--because these influenced the nature not only of Slovak literary language but also of Slovak literature.

The first conscious step in securing Slovak as a literary language came from the Bratislava General Seminary, founded by Joseph II. Anton Bernolák (1762-1813), one of the members of the Slovak-speaking Catholic clergy which had the desire to eliminate the variance between the language of books and the vernacular, published Grammatica slavica in 1790. Bernolák's Slovak was no longer the uncertain middle road between the Czech and the Slovak. The author introduced a radically phonetic orthography and eliminated all Czech phonetic features. His basic idea was very clear: the Slovaks should write in a living language and use an orthography liberated from the burden of the past that was never fully their own and that never established them firmly in the very essence of their

individuality.[4] Yet, for practical reasons he selected the western Slovak dialect, the one closest to Czech.

Among the numerous members of Bernolák's school trying to spread the new Slovak language among the Slovak people was Juraj Fándly (1750-1811). He was an outspoken defender of the poor and a merciless critic of social conditions. He was known mostly as a prolific writer of widely-read treatises on agriculture.[5]

The movement produced a poet, Ján Holly (1785-1849), whose poetic output comprised both translations into new Slovak and his own original poems. Translations (which included selections from Homer, Horace, Ovidius and other ancient poets) prepared him for his own works, including three heroic epics in hexameter Svätopluk (1833), Cyrillo-Methodiáda (1835) and Slav (1839). The epic genre enabled Holly to depict the Slovak and generally Slavic past in a lucid language. At the same time, his poems brought to light the question of Slovak identity within the family of Slavic nations.[6]

The establishment of the Slovak literary language went far beyond literature and gave rise to an examination of the Slovak's ability to survive as a distinct ethnic entity within the Hungarian Empire, under political conditions which were growing progressively worse. This was due partly to the general trend of revival taking place among all Slavic nations, as foreseen by the German philosopher

Johann Gottfried Herder (1744-1803). His idealization of Slavs as eminently noble, peace-loving farmers, shepherds and artisans, opposed to wars and territorial conquests, elicited a responsive note also among Slovak students in German universities. A much more productive concept in Herder's thought linked the very essence of ethnicity to language, making the living, spoken idiom the constitutive trait of national distinctiveness. Thus, language lost its innocent, socio-cultural character and became a source of far-reaching changes in existing political institutions.[7]

In Slovakia, the influence of Herder was felt mostly in the works of the two former students of the German university in Halle, Ján Kollár (1793-1852) and Pavol Jozef Šafárik (1795-1861). Both were Protestant pastors, and both were opposed to Bernolák's Slovak as the literary language. Although these two men spoke of themselves as Slovaks throughout their lives and contributed much to the Slovak literary activity, they used Czech or German in all their writings. Both were supporters of Pan-Slav unity, and they were concerned with the well-being of Slovaks. They wanted to see all Slavs as a single nation. They believed that since Slovaks were so few in number, they could best achieve their independence from Hungary through an understanding with other Slavic peoples. In one of his sermons Kollár told his congregation: "Don't take your name from the parts but from the whole of the

nation. Never say, I am a Slovak, Moravian or Czech, Silesian, Pole, Serb or Croat. Say, I am a Slav! For the former weakens the feeling of its national greatness and tears the bond of unity."[8]

In Kollár's view, the multiplicity of dialects within Slovakia made it virtually impossible even to contemplate the existence of an independent literary language acceptable to all its inhabitants. At the same time he understood very well the vitality of Slavic idioms and believed that only four of them--Russian, Polish, Czech and Illyrian (Serbo-Croatian)--were worthy of functioning as literary languages. As for the rest, they were supposed to assimilate with their closest Slavic language. In the case of the Slovaks, he recommended Czech. Kollár himself tried to use Czech in his collection of sonnets published in 1824 under the title Sláwy dcera (The Daughter of Slava). Originally, it was a cycle of sonnets inspired by Kollár's love for a young German lady and was only mildly colored by Slavic patriotism. In the later edition (1832), the collection underwent a transformation and became a dynamic manifesto for the Slavic cause. Sláwy dcera is an expresssion of "the national grief combined with the tragic fate of the Slavs in the past and with personal love."[9] Kollár is considered to be the forerunner of modern Slovak poets. He enriched Slovak poetry with new themes and forms. His poetry played an important role in

the awakening of the national consciousness of smaller Slavic nations.

The work of Pavol Jozef Šafárik is of more permanent value than that of Kollár. He was a poet and a scholar who dealt with the history of Slavic literature and the origin of the Slavs in his epoch-making Geschichte der slawischen Sprache und Literatur nach allen Mundarten (History of Slavic Language and Literature in All Dialects), published in 1826 and the Slovanské starožitnosti (Slavic Antiquities), 1837. Šafárik is considered to be one of the greatest Slavists, who showed an interest in all Slavs and in many fields: history, ethnography, philology, and history of literature.

In his youth, Šafárik was first attracted to poetry. In 1814, when he was only nineteen, he published a collection of poems Tatranská Múza s lýrou slovanskou (The Muse of the Tatras with a Slavic Lyre). He had previously been an eager collector of Slovak folk songs and the epics of the published volume showed certain traces of folk poetry.[10] He recognized the difference between the language of educated people and the speech of the common people when he wrote:

> "Let no one reproach us with the harshness of our own dialect or frighten us away from competition with our brother Russians and Serbs... We do not want to compete with anyone, but only to show the world that the harsh language of educated authors is not the speech of our common people." 11

Šafárik had a good relationship with Slavists from Russia. He established friendships with P. I. Keppen, A. Vostokov, M. P. Pogodin, F. I. Buslaev, O. M. Bodjanskij and others. It was Pogodin who visited him in Prague, gave him books about Russia and helped him financially in publishing his Slav Antiquities. Pogodin and Bodjanskij also did their best to acquaint the Russian intelligentsia with Šafárik's works. N. A. Kondrašov writes that "Šafárik not only taught Russian Slavists, but followed attentively their activities, gave counsel and directed their scientific work... The correspondence with Bodjanskij is irrefutable proof of that."[12]

The development of literature in the Slovak language was initiated with Bernolák's school at the end of the eighteenth century. The poetry of Ján Hollý strengthened national consciousness among the younger generation of Slovak intelligentsia and gave strong impetus to the rise of Slovak nationalism. Kollár and Šafárik brought in Pan-Slav idealism in the first half of the nineteenth century, and this concept was further developed by Ľudovít Štúr (1815-1856).

Influenced by the theories of Kollár and Šafárik concerning the great future of the Slavic people and the role they would play in world culture, Štúr's turn to Pan-Slavism was inevitable. For Slovaks, so few in number, Pan-Slavism was the only conceivable alternative to Hungarian oppression. Štúr's Pan-Slavism was firmly oriented toward

Russia. In Das Slaventhum und die Welt der Zukunft (Slavdom and the World in the Future), written about 1855 in German, and published in Russian translation in 1867, but never in Slovak, Štúr "proclaimed Russia as the model Slav state and accepted the supremacy of her institutions with a fervency which would make even the writings of a Russian Slavophile pale by comparison."[13]

Štúr's book O národních písních a pověstech plemen slovanských (On the Folk Songs and Tales of the Slavic Peoples) 1853, is the first comprehensive analysis of Slavic folk literature as a whole. He applied Hegel's philosophy of history (which he studied in Halle between 1838 and 1840) to the study of Slavic culture, the program for creation of Slavic unity, and the prediction of the great future of the Slavic world.[14]

In Slovakia, Štúr was most famous for his leadership of the movement which carried out the formulation of the Slovak literary language and its schism from Czech. What young Slovaks were calling for in the early 1840's was the use of the vernacular in publications intended for circulation among peasants and artisans, whose knowledge of Czech was very limited. Contrary to Kollár, they believed that every nation should possess its own language and that Slovaks indeed constituted a separate Slavic nation, different from the Czechs. They were striving toward Slovak nationhood within

the Hungarian Empire, because many Slovaks of the pre-Štúr period found it hard to distinguish between "Slovak", "Czechoslovak" and "Slav."[15]

The year 1843 was the turning point in Slovak linguistic and political history. Only then did Štúr and his followers decide to break all linguistic ties with the Czechs and introduce the dialect of central Slovakia--the purest and most widespread form of Slovak--as the medium of the new literary language. The following year a close friend of Štúr, Jozef Miloslav Hurban (1817-1888), published the literary almanac Nitra in the new literary medium. In the name of all his contributors, Hurban gave two reasons to justify his step: Firstly, that the mastery of Czech was possible for the Slovaks only after years of study (this explanation was directed to Kollár and Šafárik) and secondly, that there was an urgent need for the Slovak writers to speak to their readers directly in the language of the majority of the people.[16]

The cultural activities of Štúr and his followers were centred in the literary society Tatrín, founded in 1844 with the aim of reviving, preserving and developing the cultural and spiritual life of the Slovaks. This society had branches throughout Slovakia.

In 1845, after a long struggle with the authorities, Štúr himself began to publish Slovenskje národnje novini (Slovak National Newspaper) with the literary supplement

Orol tatránski (The Eagle of the Tatra Mountains). In 1846, there appeared a new literary periodical Slovenskje pohl'adi (The Slovak Views), edited by J. M. Hurban. That same year, two of Štúr's works appeared in this periodical to become the cornerstones of the whole movement: "Nárečja slovenskuo a potreba písanja v tomto nárečí" (The Slovak Idiom and the Need to Write in this Idiom) and "Náuka reči slovenskej" (Principles of New Slovak). Štúr's position may be summarized as follows: The Slovak language is not a dialect of Czech, but a separate linguistic entity that has its own lexical, phonological and structural characteristics. If Slovaks are to survive, they must preserve their own language, because "a nation without its own indigenous language is no nation properly speaking."[17]

The adaptation of the Slovak vernacular as a literary medium was followed by a literary output unseen before in Slovakia. Romanticism was almost the exclusive domain of Slovak writers who accepted Ľudovít Štúr as their leader and theoretician. This group went decidedly against the rationalism of previous generations and set out to find more spontaneous forms of expression in reinterpreting the oral tradition. At the same time, they stressed the autonomy of the creative subject and its "natural" communion with reality. Ľudovít Štúr placed poetry above all other forms of art, and his followers proved to be very talented poets.

Samo Chalupka (I8I2-I883), Andrej Sládkovič (I820-I872), Janko Kráľ (I822-I876), Janko Francisci-Rimavský (I822-I905) and Ján Botto (I829-I872), for example, created poetry which echoed not only melancholy and restlessness, but also the demand for a better world. Slovak poets combined realistic insight into social problems with a romantic attachment to their country and its people. Because Slovakia was politically and socially oppressed, poets also echoed the anti-feudal and anti-aristocratic feelings of the peasants. These poets demonstrated democratic enlightenment in relation to unprivileged classes --peasants and artisans-- and glorified their qualities, as they glorified all Slavs and their past. According to Štúr, the poet had to be the "herald and the prophet of a new and better world", something of a national leader.[I8] Thus, the soul of the nation was the constant subject of Slovak poets and the pain of the nation's suffering, struggles, and failures formed the pervading atmosphere of their poetry.

Slovak poets tried to renovate the literary language in their poetry, utilizing those elements of language levels that had been neglected until then. They also created new Slovak words (neologisms) in order to enrich the Slovak language.

Štúr's contemporaries demonstrated their Pan-Slavic sympathy by learning Rusian, Polish, Ukrainian and other

Slavic languages and reading Puškin, Xomiakov, Mickiewicz, Ševčenko and other Slavic poets in their original language. Slovak poetry, since Štúr's time, had thus developed under the strong influence of the works of Slavic authors.[19] The desire to resemble other Slavic poets was marked by an extensive use of folk tradition and regionalism, drawing on folklore and legend in the same way as did the literatures of other Slavs during the period of Romanticism.

The influence of Russian Romanticism was especially noticeable in Slovak poetry. Russian Slavists such as O. Bodjanskij, I. I. Sreznevskij, R. M. Raevskij, M. Pogodin, and V. I. Lamanskij visited Slovakia in the years 1834-1849. They brought with them Russian books and periodicals and in this way helped to strengthen the interest in Russian history, folklore and poetry. They also supported--financially and morally--Slovak Slavophiles in their fight for national existence. Some translations from Russian poetry were made in the 1840's by Ľ. Štúr (Deržavin), Janko Král' (Puškin), Ján Botto (Xomiakov) and A. Sládkovič (Puškin, Lermontov, Xomiakov). These translations found their imitators among Slovak Romantic poets.[20]

However, the promising development of Slovak literature was destined to meet with severe political opposition from the Magyars, when in September 1847 the Hungarian Diet enacted the Magyar language as the exclusive official language in Hungary

despite the reasoned protests of non-Magyars. Hungary was no longer to be a mosaic of ethnic groups coexisting amicably. It was to be a modern state dedicated to the Magyar spirit (magyar szelem):

> In justification of such measures Magyar nationalists, the liberals, in particular, pointed to the danger of panslavism and to the threat from Tsarist Russia; increasingly, in fact, Magyar public opinion failed to distinguish between... panslavism and... the Slovak national idea. ... No conclusive evidence was ever produced in support of Magyar nationalist suspicions that Russian intrigue lay behind the Slovak national movement. 21

The leaders of the literary revival in Slovakia--Štúr, Hurban and Hodža--became the champions of the Slovak political cause. Being the most dedicated defenders of Slovak linguistic and national independence, the Štúr generation rejected Kollár's concept of the Slavic world as one big single nation. Their concept of Slavs was "ethnographically pluralistic."[22] They went still further: the Slovaks, they held, were neither part of a larger Czechoslovak cultural unity nor participants in a greater Hungarian political nation. They formed a Slavonic nation of their own, with its own language and a right to, at least, a measure of political autonomy.

In 1848-49, they organized the revolution. Their goal was to establish Slovakia as a separate country with the Slovak language in Slovak schools. Unfortunately, this uprising was not successful, and the Hungarian answer was a reign of terror in Slovakia. Anyone suspected of Slovak

leanings was imprisoned. Slovak literary life was affected adversely. Many romantic poets were excluded from public life and ceased to be heard of again. But the impulse given by Štúr's group to Slovak literature was very strong. Not only was the new literary language finally established, but during the following decades Slovaks resisted all attempts at the reintroduction of the Czech language as a literary medium and as the merciless policy of assimilation and persecution which emanated from the government in Budapest. After the Hapsburgs defeated the Hungarians in 1849, a period of political calm gave the Slovaks the opportunity to strengthen their national consciousness again and to develop their newly-formed literary language.[23]

The Beginning of Short Prose Fiction in Slovakia

Until the second half of the nineteenth century prose was not as highly regarded as poetry in Slovakia. Only a few poets of Štúr's generation also wrote in prose. One of the most versatile writers of this period was Miloslav Hurban, who wrote for his almanac Nitra both lyric poetry and historical prose. His best known historical stories are "Svatba krále Veľkomoravského" (1842), "Svatoplukovci" (1844), "Olejkár" (1846) and "Gottšalk" (1861). These stories were not of high artistic quality; however, together with the historic stories of Michal Hodža (1811-1870) and Samo

Tomášik (1813-1881), they were intended to help the Slovak national renaissance. It was commonly believed that every historical epoch had some meaning for the future of the nation.[24]

The most gifted prose writer of the Romantic period, and the only one who never wrote poetry, was Ján Kalinčiak (1822-1871). He knew Slovak and Slavic history well and he was also an able narrator. He proved it in his "Bratova ruka" (Her Brother's Hand), 1846, a novelette with the theme of clan revenge; "Mládenec slovenský" (The Slovak Lad), 1847, a tale of treason and self-punishment set in the ninth century, a period of dissension between the Slovaks and Magyars reflecting the similar situation of Štúr's period. His historical novel Knieža Liptovské (Duke of Liptov), 1852, established Kalinčiak as the beloved Walter Scott of his generation because of his colorful characters and depiction of nature. His major masterpiece, however, is "Reštavrácia" (The Election Time) written in 1860. This witty, ironic description of the atmosphere prevailing at the election of Slovak representatives for the Hungarian Diet, captures the moral and economic decay of the lesser nobility of the previous generation. The interplay of humor and melancholy, masterly dialogues with the use of common speech and folk expressions secured for this story a prominent place within the prose of Štúr's period. There is evidence of clever adaptation of

Walter Scott, M. Czajkowski and probably also N. V. Gogol', whose Taras Bul'ba (1835 or expanded 1842) Kalinčiak could have read in Czech translation.[25]

As early as 1847, J. M. Hurban asked in his Nitra for contributions of prose from contemporary life. This was the earliest sign in Slovakia of the transition from historical romantic prose toward realistic prose. Readers were mostly members of the Slovak middle-class, and they asked for adventurous and entertaining leisurely reading. And editors of existing Slovak periodicals demanded that writers write short stories so that they could be more easily published in the smaller journals. Thus, the short story writing in Slovakia was initially encouraged for practical reasons.

In the history of Slovak literature the post-revolutionary period from 1849 to 1863 is referred to as "the years of silence and artistic stagnation."[26] Literature was stifled in the oppressive atmosphere of censorship, and most writers preferred to deal with themes which did not aggravate the authorities. The most common themes were those about love and its obstacles, orphans and their protectors and so forth. These stories were immature, sentimental and romantic, describing events far from reality. Although the problem had been recognized by the editors of Slovak periodicals, it appeared that the crisis in literature would be very difficult to overcome. Fortunately, after long years of stagnation,

some representatives of the Slovak intelligentsia met, in 1861, in the small town of Martin and decided to found the first Slovak national cultural institution. This finally materialized with the permission of the Magyar authorities. In 1863, Matica slovenská (Slovak Foundation) became the cultural centre of Slovakia, and could be called the first Slovak Academy of Arts and Science. The small town of Martin became a vital place for intellectual activity, and the centre of Slovak book publishing, periodicals, newspapers and school texts. The institution provided support for the collecting of folk songs, folk tales, legends and proverbs of the Slovak people. As well, it created three Slovak grammar schools and provided support for Slovak students in secondary schools.[27]

The period called the "Matica Years" lasted until 1875. From the point of view of prose development, this period was not entirely fruitless and was characterized by the decline of romanticism. Slovak writers were searching out new directions, their literature was assuming a new shape, but it had yet to overcome many difficulties. The trouble was not a lack of talented writers, but the complexity of the historical situation which engrossed most of their creative energy in the struggle for the basic rights of the Slovak people. Great and long-lasting literary works were rarely produced--and those that were, attracted no attention outside of the emerging national literature. Nevertheless, there

existed writers whose works have remained alive in Slovakia up to the present time. These works stressed the reality of the day and led to the interesting symbiosis between the romantic and realistic approaches to literature.

The most prolific writer of this period was Jonáš Záborský (1812-1876). He was a poet, a playwright and a writer of numerous short stories and novelettes. In his prose he criticized relentlessly all remains of the feudal order, Hungarian oppression and all existing misery. His depiction of contemporary life is full of irony, satire and sarcasm. Among his best are the satirical stories "Panslavistický farár" (The Panslav Pastor), 1870, "Dva dni v Chujave" (Two Days at Chujava), 1873, and "Faustiáda," published in 1912. Hviezdoslav called him "a fiery whip," although Záborský called himself "the laughing Democritus."[28]

Unlike the aggressive satire of Záborský, the humor of Gustáv K. Zechenter-Laskomerský (1812-1908) is gentle and whimsical. His tales and sketches are well characterized by the title of the book Žarty a rozmary (Jokes and Whims), 1877. These are petty everyday occurrences, episodes in his medical practice, reminiscences of his childhood and so on. Laskomerský's Vlastný životopis (Autobiography), written in the last years of his life, is illustrative of his lucid style of writing. This work is of importance for the understanding of nineteenth century Slovak literature and the prevailing social conditions in Slovakia.[29]

A very ambitious writer of the 1860's and 1870's was Ľudovít Kubáni (1830-1869). His prose writing reflects the symbiosis between the romantic point of view leading to idealization of life as shown, for instance, in his story "Suplikant" (The Supply Teacher), and such non-romantic aspects of life as want and hunger in "Hlad a láska" (Hunger and Love). Kubáni's short stories appear to be based on his own experiences and describe a bitter-sweet image of the hard life of the lower middle class in Slovakia. He also wrote historical novels and plays.[30]

Some other Slovak short story writers deserve at least to be mentioned: Viliam Paulíny-Tóth (1826-1877), Pavol Dobšinský (1828-1885) and Mikuláš Štefan Ferienčík (1825-1881) all of whom, among others, attempted to abandon traditional themes and forms and turn toward the fundamental problems of Slovak reality. They realized, however, that it was impossible to develop a modern prose in Slovakia from the historic and romantic tales of Štúr's generation. It was necessary to transfer and assimilate artistic means from more developed literatures.[31] These writers--who happened to be also the editors of literary-critical articles in the Slovak periodicals Orol (The Eagle) and Sokol (The Falcon)--were Slavophiles. In Slovakia, the idea of Slavic unity implied a close relationship with Russia, the only independent Slavic country and the most powerful of them all. Fortunately, Russian

literature was, in the 1860's, already in the foreground of European literary development and the choice to introduce and emulate Russian models was a lucky one. It was natural that the Russian short story would exert a certain influence on the slowly developing and little differentiated Slovak short story.[32]

In the rest of this chapter we will examine which of the Russian short stories were introduced in Slovakia during the 'Matica Years' (until about 1875).

The Russian Short Story in Slovakia in the 1860's and 1870's

One of the forms, by which the influence of Russian short stories on Slovak short stories had been realized, was through translation. In Slovakia, translated fiction played a special role in filling the vacuum which was created while writers searched out new directions. The 1860's were the years of formation for Slovak literature and translations from Russian prose could fulfill the literary needs for creative impulses. However, the choice of material for translation was influenced by many non-literary factors. One danger was that the social and cultural conditions in Slovakia were not mature enough for writers to make artistically "free" choices and were therefore "dominated" by Russophiles with their idealistic philosophy. Thus, works criticizing the social conditions in Russia were not published. Another dangerous point in the

attitude toward Russian literature in Slovakia was the existence of an uncritical admiration for everything Russian. This caused an inability on the part of the publishers to distinguish between valuable and less important works. Many translations were probably made by chance, just to bring to the readers something short and entertaining. For example, often, on the margins of their copies of the Russian periodical Niva --a major source of materials for translations-- the Slovak editors would write down "opublikovať pre krátkosť"(should be published because of shortness).[33] Many translations from Russian sources were made from second-hand translations from Czech, Hungarian and German, and consequently did not have the flavour of the original text. These translations merely fulfilled a communicative function and only gave some idea of the short story genre and its themes.

Thematically, the first translations from Russian tried to please middle-class readers, who liked entertaining stories, preferably with an erotic content. Viliam Paulíny-Tóth and Pavol Dobšinský were the major proponents of Russian short stories in Slovakia. As editors of the periodical Sokol, they also published translations from other Slavic literatures.[34]

Aleksandr S. Puškin was the first well-known Russian writer whose prose was translated into Slovak. All five of Puškin's stories, which came out in I83I, under the title Povesti pokojnogo Ivana Petroviča Belkina (The Tales of Ivan Belkin),

could satisfy Slovak readers thirsty for exciting reading. The basic literary meaning of these stories (essentially that of parody) lay in surprise and in pointedly happy endings. However, sentimental and romantic naiveté, calculated to bring the reader to tears or trepidation, was done away with. Instead, there was the smile of the master toying ironically with his readers' expectations.[35] These stories, which marked the beginning of the modern Russian short story, are distinguished by succinct, pithy language, modest use of epithets and metaphors and simple, but very exact expressions of thoughts and images. Such a presentation of reality was unheard of in Slovakia before and the subject matter was also new: the 'little people.'[36] Puškin's stories were short and could be easily published in small periodicals in Slovakia.

Pavol Dobšinský, editor of Sokol, knew about Puškin's stories, as correspondence between him and the Slovak poet, Sládkovič, reveals.[37] Sládkovič had translated Puškin's poetry and was known to have been a great admirer of his work. He obtained a complete collection from Russian students during his studies in Germany, but he never translated any of Puškin's stories himself. He was the one who recognized their quality and sent them to Dobšinský, who, already in 1861, asked for cooperation in translating and promised a prominent place for these translations in his periodical. But only in 1864

were two of these stories--"Baryšnja-krest'janka" (translated into Slovak as "Panička-sedliačka") and "Metel'" (in Slovak "Chumelica")--published in Sokol. The translator, Ivan Postojalov, was probably a pseudonym of Dobšinský, himself.[38]

The translations of Puškin's stories in the 1860's appeared to have met cultural needs rather than practical literary ones. Slovak writers were not ready for the creative reception of the entire richness of these stories. Literary editors were aware of the developmental delay of Slovak prose and they often encouraged writers to read Puškin in the original. For example, in 1872, one can find in the periodical Orol the following statement: "Learn from Puškin. He stands at the forefront of all Slavic writers."[39] Social and literary conditions for an adequate interpretation of Puškin's stories were only gradually developing and more translations into Slovak were made only in the 1880's by the next generation of Slovak writers (Vajanský, Podjavorinská, Jesenský) who will be dealt with in the following chapters.

A delayed reaction to Russian prose writing is characteristic also in the case of Ivan Sergeevič Turgenev, who became known in Slovakia at first as an author of exclusively love stories, rather than a critic of the social order in Russia. The first translation of Turgenev's prose into Slovak is found in 1863, when "Faust" (1858), was published in Sokol by

Daniel Bachát-Dumný (1840-1906).[40] This translation was published shortly after Dobšinský's editorial message of the Sokol to his colleagues: "To Mister X.Y.Z. If you want to be helpful with the translations of short stories, we suggest that you translate Ivan Turgenev's stories."[41] The positive responses of the middle-class readers to this story is proof that they enjoyed reminiscences by the main character about youth and love. This resulted in a number of imitations of love stories in letter form by Slovak secondary writers, and the readers seemed to be fully satisfied with the quality of the reading they were getting at that time. Two more of Turgenev's stories were very well received in translation into Slovak: the love story "Asja" (1857) translated by Viliam Paulíny-Tóth in 1872[42] and "Sobaka" (1866) translated by Bohúš Nosák-Nezabudov under the title "Pes."[43]

In the 1870's Turgenev's 'realistic' short stories were introduced in Slovakia. The periodical Orol played an important role in the attempt to redirect the Slovak short story away from sentimental and romantic description toward realism. The new editor of Orol, Andrej Trúchly-Sytniansky (1841-1916), used Turgenev's popularity in Slovakia to introduce Turgenev's 'realistic' stories into the consciousness of the Slovak readers. Sytniansky attempted to prepare the groundwork for a proper understanding of Turgenev's Zapiski oxotnika (Notes of a Hunter), 1852, by publishing in 1873

a series of articles under the title "Ivan Turgenev co novelista" (Ivan Turgenev as Novelist).[44] These articles were the translations from the German "Die Russische Literatur und Ivan Turgenev" (written by the German literary critic, O. Glogau), to which Sytniansky added his own comments.[45] His main objective seemed to have been to bring the readers' attention to the basic understanding of reality in Turgenev's stories.

We will attempt to clarify the view that Sytniansky held about Turgenev, for this became very influential on the following generation of Slovak prose writers in the 1880's.

Sytniansky introduces Zapiski oxotnika as 'sketches' narrated by a hunter, Turgenev himself. He goes on praising Turgenev, considering him 'a leading Russian writer', with a 'remarkable' talent in depicting nature and people. He points out the role of nature in Turgenev's stories: "Nature is for him not only a stage for the action... nature is active, almost dramatized and personified. Nature lives with people, explains the unclear ending of the stories."[46] Sytniansky illustrates his claim by the thematic analyses of some stories ("Xor' i Kalinyč", "L'gov", "Malinovaja Voda", "Birjuk", "Bežin lug") in which turning to nature at the end of the sketch is Turgenev's usual procedure.

Sytniansky calls Zapiski oxotnika 'a natural history of the Russian people'. He introduces little-known portraits of

Russian peasants, their lives and their social status in Russia. But his view of Turgenev's peasantry is that of an idealistic Slavophile when he comments: "Turgenev is showing us how faithful a Russian peasant is for his country, Tsar and religion and how 'holy' is for him the family bond."[47] This opinion was later accepted by the Slovak intelligentsia who formed similar opinions about Slovak peasants. This view was, of course, incorrect and became, for a long time, a barrier to the correct understanding of Turgenev's stories, which were directed against serfdom, the great evil in Russia at that time.

Sytniansky points out that while on one hand Turgenev depicts the idyllic life of Russian peasants, on the other hand he deals ironically with the landowners and criticizes their inability to relate to the peasants. In Sytniansky's words: "Turgenev presents a natural world of peasants that is harmonious and self-sufficient, but he sarcastically depicts the cruel behaviour of nobility, all their weaknesses and prejudices..."[48]

Sytniansky pays attention to the formal features of Turgenev's stories. He regards their detailed description as 'too naturalistic' but on the whole, he values very highly all of Turgenev's stories. He stresses that this writer described only what he himself 'saw' and 'felt' and that he 'hated' all clichés. Sytniansky probably intended to bring

to the attention of Slovak writers, who at that time wallowed in sentimental and romantic clichés, Turgenev's mastery in describing reality. At the end of his article the author hopes that "young Slovak prose writers will follow the example of this great Russian writer, whose stories are known, not only in Europe, but all over the world."[49]

In 1874, shortly after the series of articles about Turgenev's Zapiski oxotnika appeared, Sytniansky published in Orol six stories which he translated himself ("Chor' i Kalinič", "Malinová Voda", "Birjuk", "Okresný lekár", "Dvaja statkári", and "L'gov"). He especially recommended them to the newly-formed literary generation because he believed that they could learn from Turgenev about stylistics, how to create characters, depict nature and surrounding and all artistic mastery. Sytniansky stated: "Believe me, Turgenev is the best teacher in his field for our youngsters... Take a close look at his stories. Could anyone better describe characters and social conditions in Russia? About his "Xor' i Kalinyč" one can write a whole treatise."[50]

By introducing Turgenev's stories in Slovakia, Sytniansky intended to enrich the Slovak short story not only in content and ideas, but also in form. He tried to help Slovak literature out of national isolation. However, his effort to modernize literary life was not immediately understood by all Slovak readers. In their response to Orol they positively valued the

translations for their technical quality, but remarked that the subject was remote to them. They regarded sketches as 'extravagant' and 'without content.'[51] Sytniansky did not translate from the original Russian, but from 'second-hand' Czech translations. Consequently, these translations could not be of very good technical quality. However, the social questions, which Turgenev's stories dealt with, were stressed in these translations and were not very comprehensible to the Slovak reader, who was used to reading adventurous, sentimental and romantic stories. Critical works about Russia were still not accepted in the Slovak environment in the 1870's.

Sytniansky tried to defend Turgenev's stories against unfavourable responses. He accused Slovak readers of not understanding reality and of "being brought up on rotten French fiction (imagination)."[52] In spite of Sytniansky's many inaccuracies in evaluating Turgenev's stories he deserves better than the appraisal given him by A. Mráz who qualified Sytniansky's approach toward Turgenev as being 'indifferent' and 'distant'.[53] Sytniansky was the first Slovak literary critic who attempted to introduce Russian realistic prose in contrast to artistically immature Slovak prose, or that of foreign secondary writers. Turgenev's realistic stories influenced, however, only the next generation of Slovak writers in the 1880's. How this influence manifested itself in the Slovak short story will be our concern in the following chapter.

Nikolaj Vasil'evič Gogol' was the third Russian author translated in Slovakia during the 1860's. He had become known first as an author of folklore stories, because Slovak readers had not been ready for his sharply satirical and critical views of Russian society.

In 1868, Bohúš Nosák-Nezabudov (1818-1877), editor of the periodical Sokol, translated three of Gogol's stories from Večera na Xutore bliz Dikańki (Evenings on a Farm near Dikańka), 1831-32. Nezabudov did not make a second-hand translation as Sytniansky had done and translated into Slovak those stories which had not as yet been known through Czech translation. All three stories: "Propavšaja gramota" ("Stratený list", 1868), "Zakoldovannoe mesto" ("Počarované miesto", 1868) and "Večer nakanune Ivana Kupala" ("Večer pred Sv. Jánom", 1869) were published in Sokol.[54] The fantastic element is present in all three stories as the peasants in the small Ukrainian villages believed in miracles and the forces of the 'other world'. The subtle irony of these stories is purely romantic. Nezabudov, however, tried to overcome romantic stylization and he used detailed description instead. For different Ukrainian dialects he found corresponding Slovak dialects. Through folkloristic material Nezabudov, like Gogol', gave a true picture of customs and habits of the village people.[55]

In 1868, Nezabudov translated into Slovak "Povest' o kapitane Kopejkine" ("Povesť o kapitánovi Kopejkinovi"), which is a part

of Gogol's novel Mertvye duši.[56] "Povest'..." has an independent plot and as such could be looked at as a short story.

This translation represents in Slovakia the first introduction of critical works about Russia, quite a daring attempt in Slovak society, idealizing everything Russian. Through his narrator, the common man, Gogol' gives a detailed analysis of the horrible social conditions in Russia and criticizes the Russian aristocracy. The acceptance of new social and critical contents was made possible because of the style of the story. The humoristic narration, full of common dialectal expressions and detailed description of situations was popular with the Slovak readers. As to the technical quality, Nezabudov preserved the individuality of the original on one hand, but on the other hand he adapted his translation to the liking of the Slovak readers, as well as to his own aesthetic needs. It is noteworthy that the Slovak translation of "Povest' o kapitane Kopejkine" was the only one in the world until 1910.[57]

In summary, the early translations of Puškin's, Turgenev's and Gogol''s short stories in Slovakia were of a transitional nature from Sentimentalism and Romanticism to Realism. These stories were purposefully chosen by the editors of Orol and Sokol (Viliam Paulíny-Tóth, Pavol Dobšinský, Andrej Trúchly-Sytniansky and Bohúš Nosák-Nezabudov) to appeal to the Slovak

reader while introducing at the same time the new themes, characters, techniques and the artistic devices of the short story. Besides filling the vacuum in Slovak literature, when original stories by Slovak writers were very rare, Russian short stories showed new possibilities for the development of the Slovak short story.

While Puškin's and Gogol''s "povesti" (tales) and Turgenev's "zapiski" (notes, sketches) stimulated some imitations in Slovak in the 1870's, these are not considered to be of significant value to Slovak literary development.[58] They demonstrate, however, that Slovak writers had become less interested in mysterious romantic and sentimental fiction with an elaborate plot and more aware of the possibilities of depicting the everyday life of ordinary people in a shorter form.

The influence of Russian short stories became more pervasive and fruitful only with the steady growth of Realism as a trend in Slovak literature in the 1880's. We will find out how this influence manifested itself in Slovak short prose fiction, beginning with the next chapter.

CHAPTER THREE

THE RUSSIAN SHORT STORY AND THE BEGINNING OF THE SLOVAK REALISTIC SHORT STORY

No manifesto marked the emergence of realism in Slovak literature. The change in literary taste came about slowly and demonstrated itself by the gradual disappearance of themes and modes of expression typical of romanticism and the appearance of new themes and approaches to literature as seen, for example, in the prose works by Ľ. Kubáni, Záborský and Laskomerský. These writers experimented with new methods of presenting life in prose form, and began to fill the genre-gap which had existed in Slovak literature in the 1860's. However, it was not before Sytniansky's series of articles about Turgenev's Zapiski oxotnika appeared in 1873 that Slovak writers realized the existence of a theoretical foundation to literary methods in the description of reality. By pointing out that Turgenev described only what he himself "saw" and "felt" and that he "hated" all clichés,[1] Sytniansky made an attempt at redirecting the artistic and stylistic concept of Slovak prose toward realism.

The years which followed are characteristic of the contradiction between the obligation to preserve Slovak national individuality from the influence of foreign literatures and the determination to develop literature and raise its

standards to an international level. Through the filter of these contradictions Slovak writers received or rejected the impulses from more advanced literatures. This process, barely visible in the 1870's, became more apparent in the following decade as the writers were only slowly abandoning the "heights" of romantic exaltation.[2]

In the 1870's the short story in Slovakia prevailed as the basic form of prose fiction. This was propagated mainly by the periodicals. Although many writers ordinarily took their material from observed experience, they often presented it in sentimental and romantic clichés, describing events far from reality. They were obliged to suit the taste of their readers to whom the entertainment value of the work was more important than its artistic quality. This was one of the reasons why, for example, Turgenev's realistic short stories from Zapiski oxotnika were not immediately accepted in Slovakia. The readers were not fully equipped to understand such serious social content. Nevertheless, beginning with the 1880's, a whole new generation of Slovak prose writers proclaimed Turgenev as their teacher, and learned from him the artistic mastery of depicting reality. Why this sudden turn toward Turgenev and his realistic stories, when by the 1880's his novels, together with those of Lev Tolstoj, Dostoevskij, and Gončarov had attained particular significance in world literature, and had exercised considerable influence on other literatures?

The reasons were both extra-literary and intra-literary. Due to the extremely unfavourable national and social conditions of life in Slovakia, the political orientation demanded a kinship with the bigger Slavic nations, especially Russia. This Russophile orientation decided the initial literary relations in which highly developed Russian literature provided a rich source of inspiration for the little-differentiated Slovak literature. More than anything else, it was probably a special quality of the Russian realistic writers which had the greatest impact on the intellect of the Slovaks in the 1880's: "...a certain common attitude to themselves and their world--an agreement on the importance of being, in the best sense of the word, earnest... They were serious about man and man's destiny... The Russian realist author usually felt himself to be more than a mere entertainer."[3]

There is no doubt that one artistic ambition of the newly-formed literary generation in Slovakia was to create big, epic compositions because the novel was considered to be the highest and most dignified form of realistic fiction.[4] However, the big, epical composition never became the leading genre in the realistic period in Slovakia. It was mainly short prose forms and novelettes which were produced as they were better suited to the instructive and didactic tasks, which Slovak literature had undertaken.

Literary realism in Slovakia then started more than

thirty years after Turgenev had come out with his first realistic story "Xor' i Kalinyč", the first of his cycle, Zapiski oxotnika, published as a whole in 1852. Turgenev was not alone at that time in Russia as in the years 1846-47, debuts had been made by Dostoevskij with his short novels Bednye ljudi (Poor Folk) and Dvojnik (The Double), both in 1846; D. V. Grigorovič with two stories "Derevnja" (The Village), 1846 and 'Anton Goremyka"(Poor Anton); 1847; and, a little later, Lev Tolstoj became known through his first publication Detstvo (Childhood), 1852. Ten years after Russian realism was launched writers were producing masterpieces.[5]

The 'forerunner' of the Slovak realistic short story and the leader of the new literary generation was Svatozár Hurban-Vajanský (1847-1916). His first realistic short stories were published in 1880 and they will be dealt with later in this chapter when we examine the influence of Turgenev's stories in Slovakia. Besides Vajanský, Turgenev's influence is seen most in the short stories of Samo Bodický (1850-1919), and those of the first women-writers, Elena Maróthy-Šoltésová (1855-1939) and Terézia Vansová (1857-1939).

The Slovak short story was developed further by Martin Kukučín (1860-1928), who appears to have been influenced more by N. V. Gogol's short stories. Kukučín is considered the best realistic short story writer of this period, and in the second part of this chapter his stories will be examined in

connection with Russian short stories. Important roles in the development of the short story, played by the literary critics, Jozef Škultéty (1853-1947) and Jaroslav Vlček (1860-1930), will also be noted.

The new literary generation in Slovakia started to form after 1875, when one of the most difficult periods for Slovak intellectual activity began. Matica slovenská, the only Slovak cultural institution, was dissolved in November 1875 on the charge of Pan-Slavism and under the pretext that it was endangering the unity of Hungary. Its endowments, collections and buildings were confiscated by the order of K. Tisza, the Hungarian Minister of Education. No attempt was made to justify this action. An interpellation addressed to the Minister urged him to at least restore the funds to the original donors, in other words, to the Slovak nation. Tisza's answer: "There is no Slovak nation," rendered all further discussion impossible.[6] In losing their only cultural and literary centre, the Slovak intelligentsia also lost funds for publishing almanacs, periodicals, books and so on. The Slovaks lost all means for their cultural advancement and, in the years to come, had to fight for their national survival in Austro-Hungary. Every manifestation of national sentiment in Slovakia was considered as Pan-Slavism and punished by incarceration. Under such conditions, there was a great danger that the most influential classes in Slovakia (the intelligentsia, the landowners, and

the bourgeoisie) might lose their Slovak roots and "Maygarize". At the same time, there was an increasing threat of "denationalization." In 1874, the last three Slovak secondary schools were closed on the charge of Pan-Slavism, and in the Magyar secondary schools it was forbidden under the penalty of expulsion to read Slovak books and speak Slovak. Consequently, Slovak students often chose to study in Czech or German universities where, if Slovak was not spoken, it was at least not forbidden. Such students often found jobs outside Slovakia.[7]

Such an atmosphere was hardly favourable to creative activity in Slovakia. Some rare literary works were produced, almost exclusively by clergymen and teachers, supplemented by a few Slovak lawyers, doctors and other private functionaries who were independent of Hungarian state control. These writers were sometimes called the "Children of the Štúr school" for two reasons: firstly, some really were sons or daughters of members of the Štúr generation and secondly, they inherited from their fathers a determination to continue fighting for their national existence and for an independent Slovak langauge in the belief that "the very existence of the nation depends upon the preservation of its language, and that national identity is bound-up with language and literature."[8] The answers were needed for the questions of who should be the leaders of the nation and in which direction the nation

should go. Slovak literature was destined to form the focal point in the national struggle. It was a means to educate the masses as well as high society and it had to reflect real life as ~~truly~~ as possible. Thus, the orientation of Slovak literature toward realism was a method, calculated ~~to~~ achieve a national awakening and liberty for the Slovak people. Writers wanted to awaken all classes and stop the trend toward Magyarization by publishing Slovak literary works in Slovak periodicals.[9]

The only publication which had survived the beginning of the 1880's was Národnie noviny (The National Newspaper), published and edited by Jozef Škultéty and Hurban-Vajanský. Mainly politically oriented, this journal helped to maintain the national spirit after Matica slovenská was dissolved. Vajanský, the spiritual leader of the new literary generation, re-established in 1881 Slovenské pohľady (The Slovak Review), originally founded in 1845 by his father J. M. Hurban, a member of the Štúr group. (Its publication ceased shortly after the anti-Magyar uprising in 1848.) This periodical came to be the only literary and cultural review tolerated by the Hungarian government and soon attracted Slovak writers who were financially unable to publish their works in book form. It was particularly important in the consolidation of the short story genre which was traditionally associated with magazines.

Vajanský was not only an editor and a publisher, but also

a lawyer, politician, literary critic, poetry and prose writer and above all--a devoted Russophile. Because of him, Russian literature became so well known in Slovakia in the 1880's. He was considered to be one of the "most cultured" experts on Russian literature and one who was considerably influenced by it.[10]

Unfortunately, Vajanský was conservative in his ideology. Like his father, he idolized Russian power and saw in Russia a "counterweight to Magyar expansionism in Central Europe at the expense of the Slavs."[11] He would have liked to see the future of Slovakia connected with the future of Russia. His idealization of everything Russian prevented him from realizing the gravity of the international problems of the tsarist regime at that time. Unlike his Russian counterparts--whose concern about the future of Russia was expressed, for example, by N. Mixajlovskij: "For what is one to hope? In what is one to believe? What should one desire? Toward what should one aspire? Everything is broken into pieces and crushed"[12]--Vajanský, and with him, all his generation, were hoping for national freedom from Hungary. They believed that such liberation was possible under the guardianship of Russia. They desired to put all their efforts into cultural and literary development and educate all Slovak people through their works. Since these works had to be of a high artistic quality, they decided to develop their realistic literature with the help of Russian

examples.

Turgenev's Zapiski oxotnika which represented, in 1852, a link between tradition and innovation in Russian prose,[13] seemed an ideal example for Slovak writers. The stories represent a great variety in the subject matter and a broad and varied description of the Russian "milieu." Turgenev's short stories are, above all, portraits of characters, each with an individual set of traits, not stereotypes, as those presented by Slovak prose. Turgenev's style is plain, straightforward with a tendency toward detailed factual description of physical appearance, dress and landscape, which had been unknown in Slovakia before. Slovak writers who had an abundance of interesting subject matter at hand, found in Turgenev's stories new artistic devices and forms of composition.

Vajanský, who is better known in Slovakia for his poetry and longer forms of prose fiction, has been only recently acknowledged as a short story writer, and, moreover, the first realistic short story writer, in Ivan Kusý's contribution to Dejiny slovenskej literatúry III (The History of Slovak Literature), 1965. Turgenev has been recognized as the "magnus parens" of all Slovak prose writers and "the father of realism for the leading prose writer of the new-coming generation--Vajanský, who played an indisputable part in the transition of Slovak prose toward realism".[14] It seems only reasonable that we begin our examination of the influence that Turgenev

had on Vajanský's short stories, which, in 1880, marked the beginning of realism in Slovakia.

Svätozár Hurban-Vajanský as a Short Story Writer

It has been necessary to take into consideration extra-literary factors in order to explain what facilitated closer literary relations between Slovak and Russian literatures. As to the presence of Turgenev's stories in Slovakia, we have to give credit to Sytniansky, who in 1873-74, not only translated some of these stories into Slovak, but also advised Slovak prose writers to read Turgenev in the original Russian and to learn from him how to present characters, depict nature and surroundings and how to improve their style. He introduced Turgenev as "the best teacher in his field."[15]

Vajanský took Sytniansky's advice very seriously. In the years 1877-78, he studied Russian in order to read in the original all of Turgenev's works from his father's personal library.[16] Unfortunately, not all the books from Vajanský's private library have been preserved. Nevertheless, in the incomplete collection of works written by Turgenev there is evidence that Vajanský studied these intensely. His marginal notes and the underlined passages reveal to what Vajanský paid his main attention and how he reacted to Turgenev's original thoughts, judgments about people, his style and so on. Bearing in mind that '... influence studies proper are

perhaps the most suspect and maligned area of comparative investigation... often difficult to prove with any conclusiveness"[17] we studied all existing materials in order to find out what Vajanský sought and found in Turgenev's stories, which he later assimilated into his works.

The first evidence in which Vajanský admitted personally the influence that Turgenev had on him is found in his letter to the critic, Jaroslav Vlček, written in 1892: "My example of simplicity is Lev Tolstoj now. Turgenev influenced me more at first, but he is more theatrical than old Lev."[18] This statement of Turgenev's initial influence on Vajanský is the starting point of our investigation. We will proceed with critics' opinions of Vajanský's stories and then by analyzing some of Turgenev's and Vajanský's stories in order to identify the most notable similarities and differences between these two writers.

The results of Vajanský's thorough study of Turgenev's Zapiski oxotnika came out between 26 of October and 23 of December 1880 in Národnie noviny, in which a series of seven village stories were published. The stories "Hudba pod lipou" (Music under the Lindentree) "Rubačova žienka" (The Woodcutter's Wife), "Obnôcka" (Night Grazing, 1975; the only story translated into English), "Čierny idealista" (The Black Idealist), "Na Bašnárovom kopci" (On the Bašnár Hill), "Pol dňa u rieky" (Half a Day by the River) and "Cigáň" (The Gypsy) were in 1881 published in book form under the title Obrázky z ľudu (Pictures

of the Common People), together with three of Vajanský's novelettes, dealing with the upper classes.

These novelettes and short stories were received very positively by the literary critic Jaroslav Vlček, who noted Turgenev's influence on Vajanský for the first time: "Not Zola, nor Daudet, but Turgenev and Gogol' were his teachers... He (Vajanský) was learning from the Russian realists, especially from Turgenev..."[19] Vlček's opinion that Vajanský was a realistic writer was probably based on his observation that Vajanský intensively studied Turgenev as a realist and the influence was noticeable in some aspects of his village stories, especially those dealing with the common people. These themes had not existed before in Slovakia. Vlček's proclamation: "How original, in the Turgenev's manner, Vajanský ends his stories and how excellent his word expression is!" indicates Turgenev's influence on Vajanský's style, and, perhaps, composition as well.[20]

Andrej Mráz, while comparing Vajanský's novels with those of Turgenev in 1926, mentioned Turgenev's story "Bežin Meadow" in connection with Vajanský's "Night Grazing."[21]

Albert Pražák in 1933 added to the list of Vajanský's stories which could be compared with Turgenev's: "... Vajanský tried to revive characters and nature in his expressive short stories "On the Bašnár Hill", "The Woodcutter's Wife", and "Half a Day by the River"..."[22] Pražák suggested that

Vajanský "borrowed" some characters from Turgenev and "transferred" some situations into his own stories "... as one can see it in his "Night Grazing" (compared with "Bežin Meadow")."[23]

Alexander Matuška in his monograph about Vajanský, which was published in 1945, stressed the "epigonic relation" between Vajanský and Turgenev. He concentrated mainly on Vajanský's novels but also mentioned one of his short stories: "Do we need to mention "Night Grazing" and "Bežin Meadow"?"[24]

Criticism concerning Vajanský as a short story writer progressed very little in almost a century (since Vlček's review in 1881). Some similarities to Russian examples were pointed out, but they were never proved in the analysis of Vajanský's short stories. For example, in 1960, Pavol Petrus addressed himself only to one facet--Vajanský's landscape painting in the story "On the Bašnár Hill": "Vajanský admires the beauty of nature and tries to create, as a painter, a rich and colorful picture. In this was his teacher a great prose writer, a landscape painter of Russian nature, Ivan Sergeevič Turgenev".[25] Petrus ignored all previous critics' opinions about Turgenev's influence on Vajanský's character presentation, composition, and style.

Ivan Kusý had expressed in 1965 the most objective view on Vajanský's stories and their place in Slovak literature. He stressed Vajanský's new realistic method of writing and hinted

at similarities to Turgenev in character presentation, description of nature and style. However, this study is not of analytical character as it was written for Dejiny slovenskej literatúry III (The History of Slovak Literature), which is by its nature a synthesis.[26]

Vajanský's short stories are still not generally appreciated in Slovakia, because of the conservative ideology, which Vajanský unfolded in them. Vajanský, in the spirit of his time, believed that only the upper and more educated classes could be the leading force in the struggle for national independence. He did not consider the common people as instrumental in this struggle and he considered his duty as a 'realist' to show the "motionlessness" of the masses who live in their mystical world and do not understand the high ideals of the educated classes.[27]

It is not our intention to dwell on Vajanský's ideology. Our priority is to find out where Vajanský was innovative in his stories and how Turgenev helped him to achieve a realistic method of writing.

Slovak critics often mention the influence of Turgenev's story "Bežin Meadow" on Vajanský's "Night Grazing." In analyzing them we found that both stories are about peasant children telling tales around a bonfire while tending horses at night. Vajanský transferred almost all the details from Turgenev's story into his own, such as: the unfamiliar voice of a bird

at night, the flying of a bird above the bonfire, the thud of the horses' hooves, the departure of Pavluša (Turgenev) and Ondro (Vajanský) into the darkness toward the horses, and their return. Also, some remarks are similar. For example:

Turgenev	Vajanský
"...ne-pravednaja li eta duša letela na nebo, as'?" (IV, 106)	"Keď opúšťa telo dušu človeka, zrodí sa hviezdička z neba" (I, 118)
(...isn't it true that it was a spirit flying to heaven, hey?)	(When the soul leaves a man's body a star falls down from the heaven.)

Like Turgenev, Vajanský introduces five boys in his story, pointing out their age differences. However, the character presentation in Vajanský's story is different from that of Turgenev's, who first gives the physical features of his boys, then describes their dress, gestures and facial expresssions which make the character portraits more dynamic and telling. Turgenev's portraits show social and ethical differences among the boys. For example, rich Fedja is well dressed (the boots were really his--not his father's) and he is with the boys not by necessity, but for amusement. In comparison with the poor and dirty Pavluša, he is timid and less interesting. Pavluša is the only one who is not afraid to run toward the horses after he has heard the fairy-tale about a dead man, a sheep and a horse. This action is meant

to convey Pavluša's heroism. Vajanský's characterization of his boys does not show any social, ethical or psychological individuality. In his story, Ondro's departure into the darkness is neither ideologically nor compositionally significant as the boy gets a command to see the horses. Also, differences between the boys are superficial and given by a few external features such as: Martin is tall, Janko has curly hair and blue eyes, Ondro has dark eyes and a torn coat. Vajanský does not try for any deeper character presentation, which is not feasible in his short form anyway.

Vajanský's story is three pages long in comparison to Turgenev's twenty-one pages. Vajanský creates only a genre picture, a short paraphrase of Turgenev's story, where similarity with the influential story is only external. He completely ignores the first part of Turgenev's sketch, which consists of a lyrical description of nature during the day and night. Turgenev depicts poetically and very comprehensibly the beauty of nature which surrounds mankind. The second part of the story is a proof of how mankind is part of nature, lives a natural life and speaks nature's language. In Vajanský's story, the boys' fairy-tale telling loses its philosophical meaning and becomes purely "folkloristic."

In spite of Vajanský's imperfections in artistic mastery as compared to Turgenev, Vajanský brought, in "Night Grazing" certain innovations to the Slovak short

story. Firstly, the subject matter was new to Slovakia as village stories dealing with common people had not existed before. Secondly, Vajanský learned from Turgenev how to describe individual characters through their external appearance. Thirdly, Vajanský learned from Turgenev how to describe the environment with the help of realistic details. Nature becomes not just a romantic decoration to the story, but an inseparable part of it. Fourthly, Vajanský learned how to create plotless sketches in contrast to the plot-ladden stories, which he, following the Slovak traditional pattern, had created earlier.[28]

All seven of his stories are plotless sketches, about three to five pages long. Each brief composition is very simply constructed and usually presents a single incident. Vajanský uses the omniscient point of view. In his stories, he tells whatever he wishes about people, nature, politics, literature, and so on.

Critics have adduced Vajanský's "Half a Day by the River" as another example of Turgenev's influence. Our analysis of the story reveals that Noge is right in his statement that "He (Vajanský) saw and felt like a painter strongly influenced by Turgenev and with a permanent sense for poetic expression".[29]

Vajanský considered true-to-life depiction to be the most important quality of the new Slovak prose. Therefore, he studied very carefully how Turgenev described the environment and

his landscapes in "Xor and Kalinyč", "Bežin Meadow", "Raspberry Spring", "The Forest and The Steppe", and others. His impressions were published in 1883 under the title "Turgenev a krajinomaľba" (Turgenev and His Landscape-painting).[30] In this article Vajanský paid particular attention to Turgenev's realistic details, comparisons, visual epithets, and verbs of motion as well as the author's view on the kinship between nature and mankind. He utilizes these devices in his own stories. For example, in "Half a Day by the River" considered by many as one of Vajanský's best in describing nature, many passages could stand as poetry due to the verbs, which are the main carriers of rhythm:

Príď už teraz smelo ty krásna, letná noc, ovlaž svojou rosou ohne, zmierni plamene. Poďte, vy tône od východu, zhaste posledné plápoly večernej zore. (I, 79)	(Come boldly now you beautiful, summer night, quench the fires with your dew, bank the flames. Come, you shadows from the East, snuff out the last flames of the evening twilight.)

In this story, Vajanský also expresses his view on the kinship between nature and mankind in the form of a philosophical generalization of universal values:

> Z čistej rieky vyskočila ryba: Iste chcela okúsiť dobrotu slnečných lúčov, no nepobavila sa v nich. Nie je súci pre ňu suchý vzduch. Tak často i my zabehúvame do iných sfér-no návrat náš nie je vždy taký šibký. (I, 74)

> (The fish jumped out of the clear river: probably wanting to catch the goodness of the sunbeam, but did not stay long. The dryness of the air is not good for it. We too enter other spheres, but our return is not always so quick.).

Similar reflection is expressed in Turgenev:

> Letučie ryby nekotoroe vremja mogut podderžatsja na vozduche, no vskore dolžny šlepnutsja v vodu; pozvolte ž i mne pljunut' v moju stixiju.
> (III, 272)

> (The flying fish can survive for some time in the air, but they have to return back into the water, allow me also to return...)

In transplanting some artistic devices into the Slovak environment, Vajanský is able to impart a certain degree of independence from the Russian subject. For example, in the beginning of the story "On the Bašnár Hill", Vajanský describes the environment, landscape and nature during the hot summer day. Although he sets his 'picture' ("Obraz") as he himself subtitles it, into a purely Slovak environment, by using Slovak local colour, names and symbols (such as the linden tree instead of the Russian willow), we still have the feeling that we have already read such a description somewhere in Turgenev's stories. Of course, Vajanský does not repeat word for word what Turgenev had written, but he does capture the same striking, sensuous impressions of colours, odors, sounds and smells. It is quite possible, then, that Vajanský felt the same towards nature as Turgenev, and both expressed these impressions in their poetic language. To both Vajanský and Turgenev, nature is an inseparable

part of the story, and the description of the environment is usually the background for the events.

In his stories, Vajanský is not a hunter, like Turgenev, but he often takes a walk, and in this way he becomes acquainted with different people. In "On the Bašnár Hill", he meets a peasant woman and her son. We are presented with a brief description of the woman, in which the emphasis is placed on her beautiful national costume:

> Babka mala bielu, vráskavú tvár, bielu šatku na hlave, biely prusliak, biely rubáš... Jej kasanica robila tisíce záhybov. Na nohách mala úhľadné botky... Rukávce sa len tak jagali v jasných lúčoch slnka... len ramená boli jej až do brunasta ohorené.
>
> (The old peasant woman had a white face full of wrinkles, a white kerchief on her head, a white vest, a white blouse. Her skirt had a thousand pleats. She wore nice boots... White sleeves were glittering in the bright sun... only her arms were suntanned to a brown color.)

Vajanský learned from Turgenev how to create such a detailed portrait. For Vajanský, the question of how Turgenev presented his characters externally was much more important than the question of what he described about his character.[31] Vajanský's characterization of the peasant woman reveals that she is old (her face has many wrinkles), she works in the fields (her hands are brown) and she is going somewhere for a visit (she is wearing her best clothes).

The narrator talks to the woman and finds out that her older son and wife have forced her out of her own home.

Because of this, she is going to hire herself out to a rich peasant. Furthermore, she complains that her solicitor, Koronthály, has not helped her get her house back as he promised although he has taken all her money for his services. The narrator advises her to find "a good solicitor, our own man, Mister Fajnor from Senica" ("...dobrého avokáta, našinca, pána Fajnora v Senici" (I, 14)). Vajanský is expressing his political views here. As a member of the upper class, he wants to point out the difference between Koronthaly (a Magyar) and Fajnor (a Slovak) and to educate the peasant woman. In short, by pointing out the differences between a Magyar (dishonest) and a Slovak (honest), he hopes to start a national awakening. According to his ideology, then, Vajanský believes that the solution to national problems is the key to solving social ones.[32] Naturally, the peasant woman does not understand his intentions, and to his suggestion that she choose a Slovak rather than a Magyar solicitor, she remarks that "...all solicitors are alike" ("všetci advokáti sú pánmi z panského plota" (I, 14)). This peasant woman, expecting a solution to her immediate social problem, is dissatisfied with Vajanský's offer to solve the national problem. In the end, the narrator exclaims: "How can we explain to our common people the need for an educated Slovak intelligentsia and teach them the difference between Magyar and Slovak?" ("Ako bude možno nášmu národu objasniť potrebu

vzdelanejšej vrstvy a naučit ho rozdiel medzi Korontalym a Fajnorom?" (I, 14)). Vajanský's disappointment with the common people who do not understand the high ideals of the educated cannot be dismissed entirely, for here Vajanský departs from Turgenev.

"On the Bašnár Hill" can serve as an example of Vajanský's ideology, which is quite different from that of Turgenev's. While Turgenev deals with serfdom, a social problem, in his stories, Vajanský, living as he did during a most difficult period in the Slovak national life, confines himself to the larger national problem. Turgenev depicts his peasants without sentimentality, presents them as positive characters, conscious of their human dignity, and shows them as he saw and knew them, their language and their customs, on his mother's estate. Unlike the Russian writer, Vajanský does not know the common people very well, and like Sytniansky, who first introduced Turgenev's peasants in Slovakia, he attributes to the typical Slovak peasant a resignation toward life. According to his Slavophile view, he tends to idealize the common folk living in the villages, and for this reason, he finds poetic description--as found in some of Turgenev's characters--suitable.

In "The Black Idealist", Vajanský attributes to the protagonist, Miško Záhora, the Slovak worker, all the best qualities because he is Slovak. Miško Záhora looks like a

"fresh Slovak fir tree;" he is very close to nature and "...he is satisfied with his destiny" (I, 60). From this individual characterization, Vajanský proceeds to philosophical generalization of the common people:

> Náš človek je dobrý, ľahký, citlivý. Z týchto troch vlastností možno si vysvetliť vysoké ctnosti i všetky ohavné chyby nášho národa.
> (I, 60)

> (Our people are good, easy-going, sensitive. These three qualities explain the high virtues and faults of our people.)

These reflections given in the form of aphorisms or philosophical generalizations remind us of Turgenev's Kalinyč (from "Xor' i Kalinyč"), Kasjan ("Kasjan s Krasivoj Meči") or Lukerija ("Živye mošči"), characters which were known in Slovakia through Sytniansky's translations. Vajanský often uses contrasts of the bad versus the good, as found, for example, in Turgenev's comparison of two peasants in "Xor' i Kalinyč".

> Orlovskij mužik nevelik rostom, sutulovat, ugrjum, gljadit ispodlobja, živet v drjanyx osinovyx izbenkax xodit na barščinu: torgovlej ne zanimaetsja; jest ploxo nosit lapti; kalužskij obročnyj mužik obitaet v prostornyx sosnovyx izbax, vysok rostom, gljadit smelo i veselo, licom čist i bel; torguet maslom i degtem i po prazdnikam xodit v sapogach".
> (IV, 7)

> (The Orel mužik is of small stature, he is squat and glum, he eyes you from under his brows, lives in wretched little huts made of aspen, does 'barščina', does not go in for trading, eats poorly, and wears bast sandals; the Kaluga mužik pays 'obrok', lives in roomy huts made of pine, is tall of stature, eyes you boldly and cheerfully, is clean-shaven and white of face, trades in butter and birch tar, and, on Sundays, goes about in his boots.) 33

This contrast serves a social purpose in Turgenev. The peasant from Orlov works at "barščina", he is grumpy; he lives in old shabby room, his food is plain, his shoes are torn. It means that 'barščina' is bad. The peasant from Kaluga pays "obrok", he is brave and happy, he lives in nice, light rooms, he wears boots. This means that "obrok" is good. Vajanský's use of contrast has not such a deep social meaning as we see, for example, in "The Woodcutter's Wife":

> Rubači podopreli sa na sekery... Sú to pekné, mocné postavy Buranov. Líšia sa od strojných Oravcov, ľahko kráčajúcich Liptákov. Buran je územčistý, plecitý; tvár jeho je nie taká hladká ani nie taká dobrá ako horniakova...On borí sa s vyššou, cudzou kultúrou, chodieva medzi Nemcov; no drží sa húževnate svojho. Zanedbaný, až človeka srdce bolí, má v hlave hrivnu vtipu a praktického rozumu... Jedáva viac mäsa a chleba...živorí ešte v národnom povedomí... (I,39)
>
> (The woodcutters propped themselves by their axes... The Burany peasants have beautiful, strong bodies. They are different from those of Orava, who are tall of stature and those of Liptov, who are nimble-footed. A Buran is small of stature, broad-shouldered; his face is neither as clean-shaven nor as smooth as that of mountaineer...He often keeps company with Germans, but is fighting a higher foreign culture and he holds stubbornly to his own. Squalid, neglected, that it makes one's heart ache, he is witty and practical... He eats more bread and meat...he 'vegetates' in his national consciousness.)

Vajanský's depiction of his Slovak peasants tends to be general without any individual characteristic that may distinguish one from the others. Vajanský balances the good and the bad points of, for instance, the Burany peasant:

he is witty and practical, eats more meat and bread; however, he is squalid and vegetates in his national consciousness. Because he is friendly with the Germans, he is bad. Moreover, when compared with those from Liptov or Orava who are free of any foreign influence, the Burany peasants are not idealists and romantics. In a general statement, Vajanský exalts the pure goodness of the Slovak:

> U nás často vidno také tváre; boj o kus biedneho žitia... nemôže zotrieť pôvodnú slovanskú dobrotu a mäkkosť. (I, 39)
>
> (We can often see such faces; the struggle for a piece of a poor life cannot wipe out the original Slavic goodness and softness.)

In many of his stories, then, Vajanský's ideology affected character presentation. Since the author neither understood the problems of the common people very well nor found them poetic enough to write about in longer prose, in 1881, he turned to depicting Slovak high society with which he was more familiar. In his novelettes and novels, he found again his inspiration in Turgenev. (This subject, however, is beyond the scope of our topic and has already been dealt with in Slovakia by A. Červeňák.[34]).

Similarities in character presentation, lyrical description of nature, themes, style and atmosphere of Turgenev's and Vajanský's stories show an artistic and spiritual affinity between the two writers which cannot be attributed to literary borrowings alone--even if we assume that Vajanský

was well acquainted with Turgenev's work. Moreover, this affinity seems to be tied to certain biographical similarities, combined with similar psychological and philosophical attitudes.

A common feature between Turgenev and Vajanský is their birth into and adherence to the 'higher' stratum of their respective societies. Both studied in German universities and, for a time, became interested in German romanticism and Hegel's philosophy. Both gave up the civil service to devote themselves to literature. Both belonged to the intellectual elite of their time and had connections with the most prominent figures of their respective literatures. Both tried their hand at poetry at the beginning of their literary careers. This factor later influenced the rhythm of the language in their prose. They both proceeded from poetry to short stories and novelettes. Their respective reputations today rest largely on their novels (in which the social and political content is a marked feature). In Turgenev's and Vajanský's era, literature was virtually the only means whereby political ideas could be discussed openly. Although presented in a somewhat different manner, the dilemma of man and his basic existential unhappiness is seen by both writers with great acuity. The fact that Vajanský was born some thirty years later does not seem to matter. The Slovak intelligentsia of the 1870's and 1880's was more conservative

than the Russian gentry of the 1850's or 1860's.

Vajanský was not only a "récepteur," but also a "transmetteur" and "émetteur" of Turgenev and other Russian writers in Slovakia.[35] He visited Russia eight times between 1881 and 1914.[36] These trips were important not only for Vajanský himself but for the Slovak cultural and literary development. For this reason, we will turn our attention to the first of Vajanský's trips (October 14 - November 5, 1881), a significant event in the development of the short story genre in Slovakia. While in Russia, Vajanský established connections with Russian Slavophile Circles and met some well-known people among them, V. I. Lamanskij, who brought to Vajanský's attention "such a mountain" (takuju goru) as Lev Tolstoj:

> "The great artist"--he said to me--"but I could not believe him. Could someone be that great after Turgenev, after Gončarov (I became acquainted with his novel Oblomov,), or Dostoevskij (I had just read Crime and Punishment), and all this in our poor times." [37]

V. I. Lamanskij was a very generous supplier of Russian books and periodicals for Vajanský and influenced Vajanský's editorial and literary-critical activity as well as his translation activity. For example, in Slovenské pohľady (1882-1890), there are many articles about Russian writers published by Vajanský (among them seven about Turgenev). In 1883, his translation into Slovak of Turgenev's "Mumu"[38] appeared. Vajanský introduced works of all Russian writers

who had become internationally known. Unfortunately, the value of his information is diminished by his Slavophile ideology.

The pattern of Vajanský's articles is quite simple. At the beginning, he gives the reason for writing (obituary, anniversary, etc.). Then he gives the writer's biography, praises his works and pays attention to his characters and technique, and at the end he shows his admiration for the writer. The tone of his articles is laudatory. Vajanský wrote very favourably about Turgenev--in spite of the fact that this writer "did not reach the Slavic conviction"--and about Gogol', who "created some characters that delighted the hearts of enemies".[39] Turgenev and Gogol' had brought fame to the Slavic "breed" and that was a good enough reason for Vajanský to introduce them and their work to the Slovak people. Lev Tolstoj, in his Ressurection showed himself as an "old insane man," but he was a "big Slav," and could not be omitted.[40]

Vajanský was the first Slovak literary critic who seriously evaluated artistic work not only from the point of view of its 'enlightenment' and 'revival', but also for its technique and artistic form. He praised highly the works of I. Turgenev, especially his character presentation, which he described as a 'Raphael technique' in painting. Lev Tolstoj's characters, he compares with the sculptures

of Michelangelo.[41]

Above all other considerations, Vajanský stressed characterization, and, especially, portraiture. In this way, he changed the course of Slovak prose writing from the sentimental and romantic to the realistic. This aspect of Vajanský's critical work appeared to be literarily and historically progressive. We agree with A. Mráz who said that "...In the history of adaptation of Russian literature and culture in Slovakia, Vajanský's articles and essays form a significant chapter."[42] Vajanský successfully introduced Russian writers and their prose works into Slovakia and he too learned how to develop his own prose writings. Although he moved away from writing short stories, he encouraged other writers to practise their artistic ability in the short story form first. Many young Slovak writers followed his advice and one of them--Martin Kukučín--became the leading short story writer of the 1880's.

Martin Kukučín as a Short Story Writer

From the very beginning of his literary career, Martin Kukučín (the pen-name of Dr. Matej Bencúr, 1860-1920), drew his subject matter from the Slovak villages, as seen in his first published story "Na hradskej ceste" (On the Castle Road), 1883. In his letter to Vajanský, the publisher of this story, Kukučín explained that his desire was

"to catch the life of the common people."[43] Unlike Vajanský, who, because of his social origin, did not know the common people well when he wrote about them, Kukučín knew these people first-hand. His parents were farmers and he spent his childhood in a village among peasants. It is only natural then that the Russian village stories could exert a certain influence on Kukučín. In 1883, when he wrote to Vajanský,[44] he was learning Russian. Vajanský sent him Turgenev's and Gogol''s stories in the original language and suggested that he "learn from these writers how to free himself from existing literary conventions toward a more independent and original depiction of the Slovak village environment."[45]

From 1883 to 1893 Kukučín wrote over sixty short stories about Slovak village life. Many of these stories have certain similarities with the Russian stories, especially with those of Gogol''s. This kinship with Gogol' was pointed out for the first time by Jozef Škultéty in 1920,[46] who noticed the similarities in the humoristic presentation, characters and details. Later, in 1953, Andrej Mráz made the first serious evaluation of the significance of Gogol' in Slovakia.[47] He gave a general view of Gogol''s influence and pointed to Kukučín as the short story writer most affected. More recently, J. Noge evaluated Kukučín's stories and made the connection between Kukučín's and Gogol''s interest in the common village people and in the rise of a healthy social

development. According to Nogé, both Kukučín and Gogol' depicted the ethics of these simple folk as an example for the other people in society, and the manner in which both writers presented this ethical core was based on humour, well-meaning irony and sympathy for the little people.[48] In 1966, Ďurišin brought forward his analysis of Gogol's influence on Kukučín from the point of view of structure.[49] (Later, in our analysis of Gogol's influence on Kukučín, we will show not only Kukučín's similarities with Gogol's works, but also some development of the short story genre during the 1880's.)

Martin Kukučín's short story writing could be divided into two periods, according to the geographical regions where the author lived and wrote his stories. First is the Slovak period (1883-1885). From this period, we will analyze "Na jarmok" (To the Fair), "Dedinský jarmok" (The Village Fair), and "Máje" (Maypoles)--all written in 1883--- and "Rysavá jalovica" (The Mottled Heifer), 1885, which is considered the most original story of this period. The second period of Kukučín's short story writing is the Prague period, covering 1885-1893. While studying medicine at a Czech university, Kukučín continued his Slovak village stories. From this period, we will analyze "Neprebudený" (The Unawakened Boy), 1886, and point out Gogol's and Turgenev's influence on this particular story. In addition, we will show how his translation activity from Russian to Slovak

played an equally important role in Kukučín's literary development during the last half of the 1880's.

The Slovak Period (1883-1885)

Kukučín's "To the Fair", "The Village Fair" and "Maypoles" show evidence that the Slovak writer used Gogol's "Soročinskaja jarmarka", 1831 (Soročinskij Fair) as the model. While Kukučín's first story "To the Fair" reveals only a thematic influence (as it is rather a plotless sketch, an ethnological account of village customs), his second story "The Village Fair" adheres more closely to Gogol's plotting.[50] Like the Russian author, Kukučín catches the whole joyful atmosphere of the village fair, with the pranks of the young men and village "witchcraft". This is the first of the Slovak's humoristic short stories, and the humor here is the main connecting factor in both pieces. Comic situations in both stories originate in the local customs, folkloristic episodes, anecdotes and so on. One must remember that Slovak literary language was in its infancy when Kukučín wrote these stories, so his language was necessarily that of the simple folk, humorous and so typical of them in the use of colloquial expressions and comparisons.

The first serious attempt to use Slovak village customs in the plot is Kukučín's "Maypoles". In this story, he uses similar episodes, adapting various elements of composition and, most of all, a typological similarity to Gogol's main characters

from "Soročinskij Fair". Like Gogol', Kukučín uses symbolic surnames to describe the qualities of his male character. In Gogol', the last name 'Čerevik' indicates the character's status in his family (he was henpecked). Kukučín's 'Svoreň' means bolt, the most important link in the carriage. However, the writer deepens the comic use of this name with a remark:"Svoreň is supposed to be made of hard wood, but ours is as soft as butter". (Bolt býva z tvrdého dreva, ale ten náš je mäkký ani maslo)(I,II8).

The relationship of the couples is also similar: the wives do not get along with their neighbours. This motif of quarrelsome neighbours is used for the first time by Kukučín. It allows for the comic narration, and reminds us of similar motifs in Gogol''s "Povest' o tom, kak possorilsja Ivan Ivanovič s Ivanom Nikiforovičem"(Tale of How Ivan Ivanovič Quarreled with Ivan Nikiforovič) from his collection Mirgorod. The ending of the stories, however, are different. In Gogol''s "Soročinskij Fair", the apparition of the devil is a clever device to bring the lovers happily together. Typical of all his works, Kukučín gives his story a happy ending without supernatural interference.

In "Maypoles", Kukučín used, together with the customs of the village people, supernatural, fantastic elements for the first time. He used this purely romantic feature in order to show, as completely as possible, village life and its people of whom many were superstitious. The customs, superstitious elements and charms

used in Kukučín's early stories are the main reasons for our assumption that it was Gogol', who influenced Kukučín during his first period of literary activity in Slovakia.

The critics' appreciation of Kukučín as a master of the Slovak short story is Vajanský's tribute upon the publication of "The Mottled Heifer" in 1886:

> Martin Kukučín presents to us in modest form the very sympathetic characters and characteristics of our people. He writes from nature and that is a fine school. He comes to us as an artist who works with colors, accustoms his eyes to gaze on the beautiful, and his hand responds to the urge. His eye is true and his hand certain. With an excellent and accurate style he says what he wishes without unnecessary epithets or ornaments. He does not strain but knows what he wants; this he expresses fully and artistically, a virtue indeed. It is not easy to express oneself directly and with verve. He avoids empty sentences, weak spots, and works with diligence, without which no author in our time matures. [51]

In "The Mottled Heifer", the detailed description of Mrhanovo village, its mayor, its unreliable church clock and an abundance of comical situations and conflicts are masterly handled. Nobody before in Slovak literature had ever been able to draw, with such a mastery, the good as well as the bad sides of the Slovak peasants. These characters neither discuss politics nor speak of national problems as do those in Vajanský's stories. These peasants are concerned with their own domestic problems, and they are presented, as Kukučín sees them, without idealization or condemnation.

In this tale,[52]

> Adam Krt, a shoemaker, goes to the country town Mrhanovo to sell a stock of shoes and slippers at

the local market. With the cash, he intends to buy a heifer. Toward the end of the market day, he meets Trnka, from his own village, at the inn. Trnka had brought a heifer to sell, but was not successful. The heifer stands outside, tied up to the inn's fence. They make a transaction and seal it by having a drink. As they are treating themselves, Trnka's wife, passing by from the market, sees the heifer, and knowing nothing of the sale takes her home.

As Krt and Trnka leave the inn, there is no trace of the heifer. They go to the mayor to discuss who is going to suffer the loss of the animal. They quarrel in the mayor's office to no avail. Both, angry at each other, return to their village. Upon Krt's arrival, his wife makes a horrible scene to her husband. Humiliated beyond repair, Krt leaves home, the village, to go to a sawmill in a distant county to earn the lost money. The following day the heifer is returned to Krt's wife. However, for weeks there is no news from Krt. Only before Christmas does Krt appear with the money. Everything is explained between him and his wife, and the Krt and Trnka families are reconciled.

Even though "The Mottled Heifer" is considered one of Kukučín's most original stories, Gogoľ's influence can be found quite easily. First, the motif of the quarrelsome neighbours is similar. Krt and Trnka, the main characters in the story, remind us of Ivan Ivanovič and Ivan Nikiforovič in Gogoľ's. Secondly, the mental condition of Adam Krt while drunk is analogically described in a similar situation in Gogoľ's "Majskaja noč" (May Night). Thirdly, the scene in which Adam Krt, while drunk, enters the house of his neighbour, Trnka, by mistake is similar to a scene from Gogoľ's "Noč pered Roždestvom" (Christmas Eve), where Čub, also by mistake, enters the house of his neighbour, Lev-

čenko instead of his own. And finally, Kukučín follows Gogol''s steps in using symbolic meanings of the last names of his characters.

Instead of the author's intrusive remarks, which were the connecting factor of the monologues and dialogues in his previous stories, in "The Mottled Heifer" Kukučín uses a narrator who, similar to Gogol''s "Rudyj Pan'ko", retreats, and lets the characters express their feelings and fears. (Gogol' uses this method often, most visibly in "Christmas Eve" where he depicts the state of mind and emotions of Oksana, Vakula and Čub.) The narration here has a dominant function in the composition and the monologues and dialogues are secondary. Thus, in "The Mottled Heifer" the author depicts the mental state of Adam Krt and Trnka and Krt's fear of his wife, Eva, with great sympathy.

While Kukučín's achievements in short story writing were considerable, they were, nonetheless, still in the developing stage. His stories are still static, full of descriptions of the customs of the village people and the way they speak. There is excessive emphasis on their habits of speech. Sometimes these stories lack a definite theme; other times, the theme is poorly developed. Certainly, while Kukučín tries to depict both the good and bad side of the Slovak peasant, he tends to idealize the good qualities more, just as he continues to idealize the patriarchal way

of life in the Slovak village.

However, we are reminded that these stories are still Kukučín's early works. Martin Kukučín earned his reputation as "portrayer", and "revealer par excellence" of the Slovak soul[53] by constantly practising his art, even when he went to Prague to study medicine. It was in this second period of his artistic life that his creative talent matured and bloomed.

The Prague Period (1885-1893)

Kukučín owed much to the Detvan circle, the literary society in Prague, of which he was a member from 1885-1893. Here, within this hospitable circle, Kukučín often read his stories and offered for discussion and criticism his theories of art. He became familiar with the world movement in literature, especially with the great realistic movement in Russia.[54]

During his medical studies in Prague, Kukučín developed his prose writing mainly under the influence of Gogol''s and Turgenev's stories, continued to write short stories of village life and published them in Slovak periodicals. However, Kukučín always strove to show the psychology of his rural characters convincingly. Perhaps the finest psychological analysis of its kind could be found in "Neprebudený" (The Unawakened Boy).

This story represents a new stage in Kukučín's literary development. The directness and simplicity of the narrative are all-important here. The story is about a village gooseherd, a retarded boy, who falls in love with the most beautiful and rich girl in the village. At first, she makes fun of him, but when she notices that the cripple (Ondráš Machuľa) is taking her seriously, it is already too late. The story ends tragically: during the girl's wedding to another young man, the stable of her house catches fire and the gooseherd dies in the fire when he tries to save the geese which were kept there.

"The Unawakened Boy" is a study in the character of the mentally retarded human being--a sensitive depiction of the awakening of human feelings in the 'dull' soul. The strong point of Kukučín's art is "portrait-painting of striking perfection of details, of precise knowledge of the individual psychology of every character, of every word and every detail of the composition. The story is memorable for its pathos and humanity."[55]

Two Russian stories are to be considered as immediate influences on Kukučín's "The Unawakened Boy"--Turgenev's "Mumu" (1852) and Gogoľ's "Šinel'" (The Overcoat), 1842. Turgenev was the successor to Gogol' in the development of Russian prose, and in his early works we can find similarities to Gogol's profound psychological insight and ability to

depict the relationship between human beings. "The Overcoat" is perhaps Gogol''s most important story and had a great impact on Russian prose writing, including that of Turgenev. It has been stated that he reached a more mature stage of his prose writing under Gogol''s influence in "Mumu", written in 'novaja manera'.[56]

The question of which of the two Russian prose writers--Gogol' or Turgenev--influenced Kukučín's "The Unawakened Boy" the most is still debated by the critics. Kukučín's contemporary, Sv. Hurban-Vajanský, saw Turgenev's "Mumu" as the primary influence. In his review of Kukučín's story, he wrote: "Ondrej Machuľa reminds us a little of Gerasim from Turgenev's "Mumu".[57] Vajanský had translated "Mumu" into Slovak in 1883, just three years prior to the publication of "The Unawakened Boy", and this fact was the main reason also for Noge's assumption that Turgenev had been the more influential.[58] On the other hand, Ďurišin is of the opinion that Kukučín, who had developed his prose writing mainly under the influence of Gogol''s stories during his Slovak period, saw the most worthwhile example in Gogol'.[59] Moreover, Kukučín published his translation of Gogol''s "The Overcoat" in 1889.[60] It is therefore possible that he was familiar with this story when he was writing "The Unawakened Boy" in 1886.

We will attempt to compare the relationship among

these three short stories. Our main concern is not to discover which of these two Russian stories have influenced the creation of Kukučín's story more, but to analyze the thematic and technical similarities which exist among these works.

In all three stories, the main theme is the revelation of human value in someone "handicapped", a person not equal to the others in society. The structure is similarly straightforward: after a brief setting of the scene, the introduction of the protagonists follows. In the discovery, all three protagonists want to be equal to the others and they fall in love: In Gogol', it is Bašmačkin with a new coat; in Turgenev, Gerasim, with the girl, Tatjana and a dog, Mumu; and in Kukučín, Ondráš, with the most beautiful girl in the village, Zuzka. In Gogol', the complicating factor is that the great coat is stolen the first day Bašmačkin wears it; in Turgenev, Tatjana is leaving Moscow and Mumu is destroyed; and in Kukučín, Zuzka is about to marry another young man. In the climax, Gogol''s Bašmačkin dies tragically; Turgenev's Gerasim revolts by leaving Moscow without permission; and Kukučín's Ondráš dies in a fire during the wedding of his 'bride' to another. All three stories end abruptly, typical of the short story technique. Death represents a standstill, the final halt to all movement.[61]

In characterization, all three authors use the same pattern. Physical features are given first because these writers believed them to be significant. Similar to Gogol', Kukučín emphasizes the features and situations which present doubts about the heroes' human values. Gogol''s Akakij Akakevič Bašmačkin is a petty official, narrow-minded and a social 'misfit', who is good and industrious out of weakness:

> ... Činovnik neľzja skazať čtoby očen zamečateľnyj, nizeńkogo rosta, neskoľko rjabovat, neskoľko ryževat, neskoľko daže na vid podslepovat; s neboľšoj lysinoj na lbu, s morščinami po obeim storonam šček i cvetom lica čto nazyvaetsja gemorroidaľnym. (3, 128)
>
> (...A Civil Servant who cannot be described as in any way remarkable; he was short, a somewhat pockmarked, somewhat red-haired, somewhat rather short-sighted, slightly bald on the top of his head, with wrinkles on both cheeks, and rather sallow complexion.) 62

Kukučín describes his Ondráš Machuľa as retarded physically and mentally:

> Ondráš Machuľa je veru biedny tvor boží. Kto len pozrie naň, musí ho poľutovať... Hlava veľká, krytá ostrými vlasmi, ktoré svojou nepoddajnosťou ponášajú sa na zvieraciu srsť. Čelo nízke, oči nápadne malé, líčne kosti vypuklé, nos rozpľaštený na kabáč a ústa široké. Postava malá, nevyvinutá, shrbená. Keď kráča, ruky mu vopred celembajú ako cepy. (II, 206)
>
> (Ondráš Machuľa is a poor creation of God indeed. Whoever looks at him must feel sorry for him... His head is big, covered with thick hair, which by its stiffness remind one of animal fur. His forehead is low, eyes strikingly small, cheekbones enormous, nose punched in and mouth wide. His

> stature is short, undeveloped, bent. When he walks, his arms thrash back and forth like flails.)

Turgenev's hero is also handicapped. Deprived of the powers of speech and hearing, Gerasim is removed from his fellow man. In Gerasim, Turgenev presents the serf of true character and great personal dignity. Turgenev emphasizes Gerasim's great strength:

> Iz čisla vsej eë čeljadi samym zamečatel'nym licom byl dvornik Gerasim, mužčina dvenadcati verškov rosta, složennyj bogatyrem i gluchonemoj ot roždenija... Odarennyj neobyčajnoj siloj, on rabotal za četveryx --delo sporilos' v jego rukax... (V, 264)
>
> (Of all her servants, the most remarkable personage was the porter, Gerasim, a man full twelve inches over the normal height, of heroic build, and deaf and dumb from his birth... Endowed with extraordinary strength, he did the work of four men--work flew apace under his hands....) 63

Next the life histories of Bašmačkin, Gerasim and Ondráš are sketched in a few lines, and later they are given fuller treatment, psychologically, in their relationships with the other characters. Here lies the fundamentally tragic essence of the protagonists. All three heroes are laughed at by others. Gogol''s Bašmačkin is openly ridiculed by his colleagues. His boss treats him with contempt, and the younger clerks slight him with merciless irony. Only when their jibes become too rude does he occasionally protest: "Leave me alone; why do you always offend me?" ("Ostavte menja, začem vy menja obižajete?") (III, 130). There is a moving quality in words

and tone, a quality which evokes pity.

Turgenev's Gerasim is physically strong, and everyone is afraid to laught at him openly:

> Nad Gerasimom, odnako, glumitsja ne vse rešalis': on šutok ne ljubil... Kak vse gluxonemye, on očeň byl dogadliv i očeň xorošo ponimal, kogda nad nim smejalis'... (V, 268-269)
>
> (At Gerasim, however, not everyone would dare to scoff; he did not like jokes... Like all deaf-mutes, he was very suspicious, and very readily perceived when they were laughing at him...)

Kukučín's Ondráš is laughed at by the village people because of his naivete in wanting to marry a girl who is, for him, out of reach. Unfortunately, he does not understand this. Ďurišin is of the opinion that Zuzka, along with her mother and the others, are treating Ondráš badly, without realizing it. Here is where Kukučín's approach differs from Gogol''s satirical treatment.[64] In our opinion, the whole 'tragedy' of Ondráš's situation began with Zuzka's behaviour towards Ondráš:

> Mrzelo ju trochu i to, že tento bedár nekorí sa jej, ale vymyká sa z kruhu, v ktorom ona pôsobila prv naň... Zuzka falošne povzdychla. "Pyšný si veľmi--ani neobzrieš sa o mňa. Neviem prečo--ale ani do dvora sa nám neobzrieš, keď ženieš husi. Neviem.. "a sklopila zvodne oči... Zuzka dosiahla svoj cieľ; husár bol podmanený. Ale ona sa chcela pokochať vo svojom víťazstve. Čosi hnalo ju ďalej, len ďalej. (II, 210)
>
> (She was annoyed that this poor creature does not worship her and he is outside the circle in which she had a lead... Zuzka sighs with pretense: "You are very proud--you don't pay any attention to me. I do not know why--but you don't even look into our yard when you bring our geese. I

do not know..." and she closed her eyes alluringly... Zuzka achieved what she wanted; the gooseherd was conquered. But she wanted to be sure of her victory. Something drew her further and further...)

The manner in which Gogol' enlarged the insignificant theme into a great human tragedy obviously attracted Kukučín. He tried to use the same mixture of the tragic with the comic to strengthen the effect of his story. But he was not as satirical as Gogol'. His humour and irony are more like those of Turgenev, especially when he describes his protagonist. For example, Kukučín is only mildly ironic when he introduces Ondráš:

"Je husárom; no nevidno koňa, že by sa pri ňom pásol, ani uniformy, že by zatušovala jeho nedostatky, ktoré od matky prírody pochodia. Miesto toho vidno po celom boku rozlezené husi, vo väčších-menších kŕdľoch. Husacia republika nechce husára uznať za svojho svrchovaného pána--len keď musí." (II, 206)

(He is a hussar, but there is no horse grazing by him, nor does he have an uniform which would mask his defects, which Mother Nature gave him. Instead, there is a lot of geese around, in smaller or bigger flocks. The goose republic does not recognize him as its master--only when it has to.)

One can find a similar description in Turgenev's story:

"Na dvore u baryni vodilis' tože gusi; no gus', izvestno, ptica važnaja i rassuditel'naja; Gerasim čuvstvoval k nim uvaženie, xodil za nimi i kormil ix; on sam smaxival na stepennogo gusaka". (V, 266)

(There were geese, too, kept in the yard; but the goose, as is well known, is a dignified and reasonable bird; Gerasim felt a respect for them, looked after them and fed them; he was himself not unlike a gander of the steppes.)

There are other similar situations which Kukučín shares with Gogol' and Turgenev. All three protagonists are waiting for their coats to be finished. In Gogol''s work, Bašmačkin is "in love" with his new overcoat and because of it

> "kak budto samoe suščestvovanie ego sdelalos' kak-to polnee, kak budto by on ženilsja... a kakaja-to prijatnaja podruga žizni soglasilas' s nim proxodit' vmeste žiznennuju dorogu. (III, 141)
>
> (his existence became more complete, as though he had married... as though some dear woman-friend has been willing to travel with him over the path of life.)

Turgenev's Gerasim and Kukučín's Ondráš want to get married, and they both only wait for a new coat to be finished. Gerasim

> "toľko ždal novogo kaftana, obeščannogo jemu dvoreckim" (V, 269)
>
> (was only waiting for a new coat, promised him by the steward.)

Similarly in Kukučín:

> "A krajčír dľa žiadosti Ondrášovej dohotovil háby... Husár jasal nad svojimi šatami... Teraz uz môžem ísť i do kostola..." (II, 218)
>
> (The tailor finished Ondraš' coat the way he ordered it... The gooseherd was very happy... Now I can go to the church...)

In Turgenev's and Kukučín's stories the episodes are similar where a decision is made on how to get rid of an 'unwanted groom'. In "Mumu" the insensitive mistress decides in a few words that Kapiton, not Gerasim, will marry Tatjana. In Kukučín's "The Unawakened Boy", Zuzka, along with her mother, decides to speed up the weding with another

young man, risking Zuzka's good name in the village.

The ending in Kukučín's story is closer to that of Gogol''s. The tragic death of the main protagonist represents a sudden recognition of human value. Gogol' uses satire to deal with the social and moral behaviour of his characters, but Kukučín is not satirical; he is much more moderate. What seems to influence Kukučín is Gogol''s gentle humour which pervades the whole story. By his compassion for mankind, however lowly, absurd or mentally undeveloped he may be, Kukučín, like Gogol', protests as a moralist about man's inhumanity to man, and at the same time exposes the unkind environment around the 'handicapped' person, evoking in the reader "laughter through tears."[64] In Kukučín, this kind of humour one can only find in "The Unawakened Boy."[65]

The Slovak critics regard Kukučín's prose style as probably the finest achieved by any of their classical writers. Slovak literary language had not been in existence very long, and Kukučín sought expressiveness in vocabulary and compactness in sentences. His prose was enriched by many words or phrases taken from the colloquial language, which tended to add colour to his style.

In "The Unawakened Boy" the speeches of the characters are colloquial, individual, realistic and differentiated. This approach to language is a direct attempt by Kukučín to avoid artificiality. In this, his teachers could have been both

Gogol' and Turgenev. Similar to Gogol''s method, Kukučín calls his characters by their metaphoric names and uses the Russian's favourite artistic devices: hyperboles and oxymorons to describe humorous situations. Like Gogol', Kukučín plays with words, but in Gogol', the sound of a word as well as its meaning matters. In Kukučín, the meaning of the word has priority. He uses different synonyms and homonyms to name his characters or things; for example, husár-husiar (hussar-gooseherd); rytier-granatier (knight-soldier); výmysel-fantázia (fiction-fancy); háby-šaty (clothes) and so on.[66]

The influence of Gogol' and Turgenev is felt in Kukučín's writings more by the detached single elements of their writings than by the sum of their work. For example, Gogol''s social satire does not find an echo in Kukučín's story, but his technique seems to be most suitable for Kukučín in the 1880's, as one can see from his short stories. Such technique contributed to the development of the Slovak short story as a literary genre at a time when novel writing was promoted by Vajanský.

Martin Kukučín has a secure place in the history of Slovak literature as the most important realistic short story writer because of the quality of his works. From the very beginning, the vitality and depth of his Slovak village characters and scenes are recognized, praised, and enjoyed

by even the simplest Slovak readers.[67]

During his studies in Prague, Kukučín translated some Russian short stories into Slovak, because, as he put it "... translation teaches you to put your own thoughts on paper and also teaches you language from which you are translating."[68] Kukučín translated three of Gogol''s stories into Slovak: first, "Kepeň" (from the Russian "Šinel'") published in Slovenské pohľady, 1889; second, "Noc pred Božím narodením" ("Noč pered Roždestvom") published in Národnie noviny in the same year. In 1890, he published his third translation of Gogol''s "Povest' o tom, kak possorilsja Ivan Ivanovič s Ivanom Nikiforovičem" under the title "Povesť o tom, ako sa povadil Ivan Ivanovič s Ivanom Nikiforovičom."[69]

Kukučín translated from the original and tried not only to get as close as possible to the content, but also to the artistic value of the original. The research done by Prídavková reveals that Kukučín studied diligently the theory of translation and improved the technique of translation into Slovak.[70]

Each of Gogol's stories, translated by Kukučín, represented a different stage of the Russian's development in the 1830's, and 1840's, and required different demands upon the translator. Since Kukučín looked at translation as a creative artistic process, he could not be indifferent to the artistic value of each work. He did not translate "word by word", but

found similar expressions and equivalents in Slovak. His translations are freer than, for example, those of Sytniansky or Vajanský; however, he keeps the meaning of the story together.[71]

In summary, it was the short prose fiction of Gogol' and Turgenev--which had brought brevity and concision into Russian literature in the 1830's and 1840's--that gave almost fifty years later a particular direction to Slovak short prose fiction. Gogol', who as H. E. Bates remarks, "took the short story some way back to the folk-tale and in doing so bound it to earth,"[72] provided Kukučín with excellent examples of how to depict ordinary people not only through their customs, but also in their everyday existence. Kukučín's short prose fiction showed a continuous development in the 1880's: from plotless sketches ("črty") of Slovak customs which are descriptive and static, towards short stories ("poviedky") revealing the psychological motivation of an individual character under real social circumstances.

In the 1890's, Kukučín became interested in the works of Lev Tolstoj. Since this Russian writer has a special place in the development of the Slovak short story, the analysis of his influence will be the subject of the next chapter.

CHAPTER FOUR

THE INFLUENCE OF L. N. TOLSTOJ'S STORIES IN SLOVAKIA

The Slovak short story, which had been developing mainly under the influence of Turgenev and Gogol', received new impetus by the end of the 1880's with the introduction of Lev Tolstoj's short stories in Slovak translation.

Halaša's Bibliografia... (Bibliography of Lev Tolstoj's work in Slovak translation) provides data which leave no doubt that up to the year 1900, Lev Tolstoj was the most translated writer in Slovakia.[1] This bibliography also reveals that of the great variety of literary genres in which Tolstoj wrote, Slovak readers became familiar mainly with his short stories. Although Tolstoj had excelled as a short story writer since the 1850's, it was his edifying and didactic stories written in the 1880's which were first chosen for translation into Slovak.[2] Some of Tolstoj's longer stories, intended for educated readers, and his philosophical and ethical treatises were translated in Slovakia in the 1890's.[3] His novels were translated into Slovak only after 1918, except for Voskresenie ("Vzkriesenie") published in 1899.[4] Evidence exists, however, that Tolstoj's novels had been well known in Slovakia since the beginning of the 1880's to those Slovak writers and intellectuals who were able to read them in the original and to others through

Vajanský's and Škultéty's reviews.[5]

Lev Tolstoj's artistic and non-artistic writings and their reception in Slovakia have previously been discussed in several Slovak and Czech monographs and articles. The most elaborate is the monothematic collection of articles published in 1960 under the title Z ohlasov L. N. Tolstého na Slovensku (L. N. Tolstoj's Echoes in Slovakia).[6] In some of these articles, the scholars show the 'length and breadth' of Tolstoj's influence in Slovakia, which will be referred to later in this chapter. Of importance to us are also some studies of the earlier years, by Mráz, Jirásek, and Bujnák,[7] who will be also referred to later. Although each of these publications gives us an understanding of Tolstoj's general popularity in Slovakia at the end of the nineteenth century, very little attention has been paid to Tolstoj's short stories and to the influence that these stories may have had on the development of the Slovak short story. P. Liba , in his most recent article "K percepcii tolstojovskej poviedky na Slovensku" (Perception of Tolstoj's short stories in Slovakia), 1974, deals with the translations of Tolstoj's stories into Slovak.[8] In his conclusions, he states: "For objective reasons we could not investigate the aesthetic perception of Tolstoj's stories in Slovakia. We do not have reliable evidence for individual perception or an established methodology."[9] In short, Liba is not too receptive

to a broader investigation of Tolstoj's stories.

In this chapter we will investigate the effort made by Slovak critics, translators, publishers and writers in rendering Tolstoj's stories. We will attempt to answer the following questions: Why were these stories chosen for translation into Slovak? How were they received? How did these stories influence the development of Slovak short story writing? These questions, of course, are partly sociological and genealogical in nature; nonetheless, they are most pertinent in demonstrating the different aspects of Tolstoj's influence, so noticeable in Slovak short story writing at the turn of the nineteenth century.

From the very beginning, Slovak critics debated the kind of influence Tolstoj's works had had in Slovakia. In 1928, Pavol Bujnák researched this problem and he came to the conclusion that "Tolstoj did not influence the Slovaks by the artistic quality of his prose as much as by his didactic tendency and moralistic ideas."[10] Andrej Mráz and J. Klaučo challenged Bujnák's assertion that Tolstoj the artist was a lesser influence in Slovakia than Tolstoj the philosopher. Klaučo claimed that "Tolstoj was known in Slovakia even before his works were translated into Slovak, and before Tolstoj himself rejected his previous artistic writing. Only when he began to write his non-artistic philosophical treatises was he perceived differently by the various groups."[11]

We do not have to go far to support Klaučo's statement. In examining Tolstoj's short stories in Slovak translation, we note the different approaches and attitudes toward them. There do not seem to be differences in opinion as to the artistic qualities of these stories but there are many different opinions on their social and ideological value. At least four different perceptions of Tolstoj's stories existed:

(1) the Slovak conservatives (Vajanský and Škultéty), editors of the two main periodicals Slovenské pohľady and Národnie noviny;

(2) the progressive group of Slovak intelligentsia studying in Prague (Kukučín, Tajovský) centered in the Detvan literary circle;

(3) "Tolstojans" (Tolstojovci) (Makovický and Škarvan) publishing in 1896-98 Poučné čítanie (Instructive Reading) and after 1898, Poučná bibliothéka (Instructive Library);

(4) the young Slovak writers grouped since 1898 around the periodical Hlas (The Voice). 12

The Conservative Group (Vajanský, Škultéty)

Although Tolstoj's works had been translated in Slovakia since 1876, we find no evidence of any critical evaluation of these translations before 1886.[13] We can assume that the first translations were made because translation activity had been oriented toward Russian prose at that time. The possibility that the choice of Tolstoj's stories for Slovak translation had been accidental, disappears with the choice of Tolstoj's

edifying tales for translation in 1887 by Vajanský and Škultéty. This can be explained on literary as well as extraliterary grounds: Attention now had to be turned more than ever before toward the common people of Slovakia.

Characteristic of Slovak fiction in the 1880's was the recognition of two levels of prose writing: the short, simple stories were for the common people, and the longer, more artistic novelettes and novels were intended for higher society. Vajanský and his generation (mainly Šoltésová, and Vansová) concentrated on writing longer prose. They all come from "upper class" families and depicted in their prose the milieu they knew best: the Slovak gentry and intelligentsia. The role of literature as a national educator continued to be very important in Slovak national life, and these writers used their writing in the service of their national and political beliefs. We have already mentioned that in Vajanský's view the upper class of society was supposed to strengthen the existence of the Slovak nation and develop the Slovak language. However, national and educational tendencies of Vajanský and his generation were failing by the end of the decade. As national oppression became stronger, the aristocracy and the middle class in Slovakia yielded to Magyar promises and became renegades, using the Magyar language instead of Slovak. The nationally-conscious intelligentsia needed new allies to preserve Slovak and had to

turn to the common people for help. Previously, the common people had been seen by Vajanský as passive and had been ignored (for the most part) in the struggle for national independence despite the fact that they formed the majority of the population in Slovakia.[14] Vajanský had tried to write short stories about these people and he encouraged others to do so. Also, Šoltésová and Vansová tried, but their lack of knowledge of the common people's world and their problems led to idealization and idyllization. More attention was paid to the description of their native costumes and customs than to their everyday life. Most short stories of this period were not only of low artistic quality, but also not even accessible to the common people, about whom these writers wrote. The periodicals in which such stories were published were subscribed to only by educated readers. The masses hardly knew about them and even if they had, would not have been able to afford them.

This is not to say that the Slovak common folk had nothing to read at all. Almanacs (kalendáre) had existed in Slovakia ever since Štúr and his generation in the 1840's had tried to educate the common people about national problems in their new Slovak literary language. These almanacs contained information on practical matters, didactic and religious problems, and published Slovak legends, folk tales and sentimental and romantic short stories by secondary and

anonymous writers. These almanacs, however, did not introduce any good, original literature either from prominent Slovak writers or from writers of other countries. There were also cheap editions of the lives of saints and "penny-dreadfuls" published in Hungary. These contained very poor translations into Slovak of French and German stories, but the common people liked them because they were nicely illustrated. They had little competition as no other attempts had been made to publish good literature inexpensively in Slovakia.[15]

Vajanský admitted that the common people should know the literary works of "great" writers, but these writers had to adapt to the needs of the common people and to write especially for them. Pandering of small sketches and stories of a fantastic, entertaining, although didactic nature was believed best because, according to Vajanský, "...big literary works do not belong at the peasant's table... they would not be understood by the masses..."[16] Vajanský overestimated the significance of Slovak literature when he wanted it to be "the main lever" of Slovak national life. In the 1880's, he urged others to continue writing long prose compositions following Tolstoj's example: "War and Peace and Anna Karenina," he stated, are "the textbooks of a big nation...doing its national duty."[17]

The situation in Slovak literature at the end of the 1880's was very similar to that in Russia at the end of the 1850's,

when Lev Tolstoj believed that Russian literature was alien to the common people: "There are works of Puškin, Gogol', and Turgenev," he wrote, and then mentioned the best known magazines in Russia, "...and all these magazines and works are unfamiliar to the common people. The common people do not need them (nenužny) and derive no benefit from them (nikakoj vygody)".[18] Tolstoj had long recognized this problem and he started to write about peasants early in his writing career (about 1853), but at that time he himself wrote more about the peasants, rather than for them.[19] Still, in the 1880's, Tolstoj felt strongly that "authors who wrote their books in comfort and consumed what the toil of the poor produced should at least attempt to provide literary food worthy of these people."[20] He commented that novels such as Anna Karenina and The Nobleman's Nest failed to do this.[21]

Tolstoj rejected his earlier writings as being mainly entertainment for the rich. He wrote in 1884 an article "What I Believe" on the necessity of making cheap editions of good literature accessible and comprehensible to the masses. In his opinion, the material of a work of art should be looked for in the lives of the working people and its inspiration should be religious. After intensive study of the Bible, Tolstoj came to the conclusion that the essentials of Christianity were not in the Church's dogmas,

nor in its practice, but in the basic teachings of Christ: that the love of God and of one's fellow man are one, and, in practising this love, man finds inner peace. This resulted in Tolstoj's much discussed "conversion."[22]

Tolstoj's works concerning the peasantry, especially those in the 1880's and later, reflect the principle explained in his treatises. In his view of art ("What is Art?") he expressed the belief that it should have a social content, and a basic moral philosophy. In his folk-tales, Tolstoj wanted to show "what aristocrats can learn from the peasants, what peasants themselves can learn from others, and what all of them can learn from the 'general truth' which Tolstoj employed as a moral yardstick."[23] Tolstoj himself gave a good example of how to make his folk-tales accessible to as many readers as possible by publishing them in journals, such as Posrednik (Intermediary), designed in 1885 for the masses.

Tolstoj's theory that the masses would read good literature if they could afford to buy it and if it were written in simple language was favoured by conservatives in Slovakia. The slogan in Slovakia at the end of the 1880's was: "First the Primer, then the Novel."[24] This meant that attention to mass education through suitable literature was more important for the time being than publishing long 'very aesthetic' works, intended only for a small community of educated readers.

Vajanský, who could not offer any 'rules' to writing good short stories suitable for all Slovaks, found Tolstoj to be the ideal to follow in creating good original short stories in Slovak. Already by 1886, he proclaimed Tolstoj to be "...the best writer who could satisfy the needs of more demanding readers as well as the less demanding ones... The best writers are just the right ones to write for their people...to write for the common and primitive people requires talent... Style must be simple, clear, traditional..."[25] Vajanský stressed the importance of simplicity in creating good literature, which was still lacking in Slovak literature. In his letter to the critic Vlček, he wrote: "My example of simplicity is Tolstoj..."[26] It was, however, more a theoretical declaration and wishful thinking than reality as Červeňák's research on Tolstoj's influence on Vajanský's writing shows. Although some motifs similar to Tolstoj's longer prose can be found in Vajanský's novels, these findings are not convincing enough to prove a stronger influence of Tolstoj than that of Turgenev.[27] By the time Vajanský had become familiar with Tolstoj's writings, Vajanský had already produced long prosaic compositions, and his artistic profile had already been formed under Turgenev's influence. We agree with Červeňák's opinion that "Tolstoj did not change Vajanský's model of literature, but he helped to enrich it considerably."[28]

Vajanský did not follow Tolstoj's example of writing good quality folk-tales. In fact, he did not produce any short stories of significance in the latter period of his literary activity. He reworked, however, some of his own earlier stories to suit the tastes of the contemporary common Slovak reader. These stories are didactic, and the moral is clearly presented at the end. To his credit, he did attempt a democratization of Slovak prose.[29]

Vajanský, still conservative in his ideology, at the end of the 1880's, did not allow a number of Tolstoj's later stories to be published in his periodical Slovenské pohľady. Some of Tolstoj's edifying stories, written with regard to the current conditions in Russia and critical of the existing social order, were not allowed to be published by Vajanský. Stories in his periodical idealized patriarchal life, deep religious feelings and morality and did not criticize the Church or State. Vajanský himself translated into Slovak only one Tolstoj story for his periodical: "Upustiš ogoň-ne potušiš" (1885) was published in 1888 under the title "Zapáliš-neuhasíš".[30]

The bibliography of Tolstoj's stories translated into Slovak reveals that Škultéty, another Slovak conservative, was one of the first translators and publishers of Tolstoj's folk tales. In 1887, he translated "Krestnyj syn", 1886 ("Krstňa"), "Zerno s kurinoe jajco", 1886 ("Zrno veľké ako

kuracie vajce"), and "Kajuščijsja grešnik", 1886 ("Kajúci sa hriešnik") and published them in the Slovenské pohľady. In 1888, Škultéty published in book form Rozprávky Grófa Tolstého (Folk-tales of Count Tolstoj). Here, he translated stories such as "Mnogo li čeloveku zemli nužno" 1886 ("Či mnoho zeme človeku treba"), "Gde ljubov' tam i bog" 1885 ("Kde je láska, tam je i boh"), "Dva starika" 1885 ("Dvaja starci"), and "Skazka ob Ivane Durake i ego dvux brat'jax" 1885 (Rozprávka o hlúpom Janovi").

Škultéty recognized the universality of Tolstoj's stories, and he dedicated them: "To the common and the educated, to the young and the old."[32] The aspect of the common reader is evident in the choice of the stories. Preference is given to stories close to Slovak traditional legends and fairy tales which Slovak readers used to read in the popular Slovak almanacs. For example, "Skazka ob Ivane Durake..." is thematically similar to the Slovak folk tale "Rozprávka o hlúpom Janovi". Škultéty used, at the same time, the Slovak language that was popular in vocabulary and simple stylistic expressions, and artistic devices, such as realistic details in creating a vision of reality. This approach to translation was new in Slovakia. Škultéty and his wife, Bohdana, had a feeling for the Slovak language as well as for Russian. They were able to use this ability in their translations of Tolstoj's folk tales to such a degree

that readers accepted them as a continuation of conventional Slovak literature intended for the common people, and not as something completely new.[33]

By Škultéty's selection of Tolstoj's folk tales, we can assume that he did not reject Tolstoj the philosopher and revealer of social differences as much as Vajanský did and that he allowed the possibility of Tolstoj's ethical conclusions to have a positive influence on Slovak writers and on the reading public. The stories which Škultéty translated express the need for moral awakening and love of fellow-men, which was felt to be needed in Slovakia at that time. The ideas of other stories, such as, "What Men Live By" 1881, express the need for repentance, compassion, retreat, submission, idealization of patriarchal life and deep religious feeling. Egoism, avarice, and the lot were condemned. For example, in "How Much Land Does a Man Need", the idea that all a man needs is six feet of earth is a tract against greed. Furthermore, each of these stories is intended to instruct and each has the aim to convince the reader and bring him to a moral resurrection. This ideo-ethical basis was one of the reasons why Tolstoj's stories were accepted in Slovakia. These themes were not new in Slovakia; being pragmatic, they had existed for a long time. What was new in Tolstoj's folk tales was the psychological depiction of the common people in their everyday life, where

psychological change in character was shown to be the result of the actions of these characters.

Tolstoj's folk tales could fulfill Vajanský's and Škultéty's theoretical proclamations that good literature was needed for the Slovak people. The stories were of high artistic quality and thematically, they paid particular attention to the common people. Their language was the vernacular, and the composition was simple. Tolstoj's ideas were acceptable to all, especially those with moral concern.

However, Škultéty did not publish those stories which were critical of the existing social order in Russia. Among the most notable were stories about poverty, capital punishment and war. Since these works were polemic, the Tsarist regime did not allow their publication in Russia; however, they were circulated in manuscript form and appeared abroad.[34] Vajanský and Škultéty chose not to publish such material; however, other Slovak editors, more politically aware and less inhibited, used these stories in particular as suitable material for the Slovak populace. We will discuss these groups at length later.

We must keep in mind that Vajanský and Škultéty shared an artistic point of view and wished to introduce a good basis for Slovak short stories which, except for Kukučín's stories, were non-existent at this time. In addition, Vajanský and Škultéty wanted to counteract the 'decadent' French

and 'dangerous' German stories, which were appearing in Slovakia. Therefore, the borrowing of Tolstoj's stories was imperative in order to establish good stories for the common folk and, at the same time, provide positive examples for the rising new Slovak writers to imitate.

The Progressive Group (Kukučín, Tajovský):

The young Slovak intelligentsia at the Czech university in Prague were often critical of the choice of prose for translation as introduced by Vajanský and Škultéty. They had had the opportunity to read Russian works in the original, and they realized that Russian literature could offer them more models than Vajanský would allow in his periodicals. The critical works of Russian writers, particluarly Tolstoj, were often discussed at the meetings of the Slovak circle Detvan in Prague, by Kukučín, Nádaši-Jégé, Makovický, Škarvan, Tajovský, and other Slovaks.[35]

Kukučín, who joined the intelligentsia in Prague in 1885, took part in the literary discussions in the Detvan literary club. By that time he was already well known in Slovakia as a short story writer and the first important prose "realist", writing for the common people. His first stories were humorous, and were characterized by their tolerance and understanding of all classes. He achieved these qualities by blending realistic and idyllic elements. Kukučín introduced to Slovakia

true-to-life description of the common, simple village inhabitant, and developed a new genre, the village short story. His kind of literature was understood by both the common and the educated reader. Toward the end of the I880's, however, Kukučín's stories became longer, more psychological and suitable more for educated readers. This can be explained by his own personal and literary maturity as well as by the influence of Tolstoj's longer prose works.

Kukučín had long been interested in Tolstoj's novels and long stories. In 1886, he read War and Peace in the original and lectured on it to the Detvan circle.[36] He paid special attention to the ideas of the simple peasant, Platon Karataev, who had a lesson to teach the aristocrat, Pierre Bezuxov, trapped in a moral dilemma. Like Tolstoj, Kukučín believed in the superiority of country over city life, and preferred the common man to the aristocrat. Kukučín saw in Karataev the embodiment of the simplicity and sincerity of all peasants and highlighted his religious feelings and compassion for others. One can find these same qualities in the peasants of Kukučín's longer stories of the I890's and, later, in his novels.

In I890, Kukučín analyzed "The Kreutzer Sonata" (I889), one of Tolstoj's few longer stories written in the I880's for the educated reader. This story, in the form of a confession of a man who murders his faithless wife, scrutinizes sex

and the marital traditions of the upper classes. Kukučín's purpose in discussing this particular story was to bring about an awareness of social changes by introducing new themes never before touched by Slovak writers.[37]

We find that Kukučín's prose at the beginning of the 1890's displays a combination of Gogol''s and Tolstoj's influence. Kukučín followed Tolstoj's moral and religious preaching since it was suitable for the developmental needs of the Slovak short story in its ideological and social context. This had been noticed already by Škultéty, and, later, Bujnák, Prídavková, and Ševček.[38] All these critics stressed the fact that both Tolstoj and Kukučín placed the common people on a pedestal and used their moral and religious values as medication for unhealthy social situations.[39]

Bujnák found "Tolstojan resurrection" (tolstojovské preporodenie) already in Kukučín's "The Mottled Heifer" (1885), in which the motif of "drunkenness" as a village weakness can be found. We have already analyzed this story in the previous chapter in connection with Gogol''s influence. The only sign of Tolstoj's influence is in the sympathetic portrayal of Adam, the village weakling, and, perhaps, in the optimistic ending of the story in which good is victorious. This type of moral ending was, however, not purely "Tolstojan"; it can be found in any popular reading in Slovakia at that time.[40]

Tolstoj's ideological influence is more apparent in Kukučín's "Vianočné oblátky" (Christmas Wafers), 1889. In this story, Kukučín introduced new concepts into his fiction; the social differentiation within the village and a new hero, the educated man.

Kukučín showed his concern with changing economic conditions in the Slovak village in his longer story, "Dies irae" (The Day of Wrath) written in 1892 when he was still in Prague. Obviously, under Tolstoj's influence he was experimenting with the subject matter when he introduced a "fallen" woman as well as the horrors of a cholera epidemic.[41]

Moreover, Kukučín was experimenting with longer stories. In a letter to Škultéty, Kukučín wrote that he "had finished a 'piece' ("Dies irae") as a test of whether he could compose a longer work and, eventually, a novel."[42] Although Kukučín adopted Tolstoj's moral and religious philosophy, he did not, change his own artistic structure back to folk tales as Tolstoj did. The freedom of length gave him opportunities for greater and deeper exploration of the themes and technique.

In "Dies irae", the setting and characters are, on the surface, no different from those in Kukučín's first short stories, that is, the Slovak village and its inhabitants. In addition, there is the same humorous presentation of human motives and human foibles. But, there is a notable deepening of mood when the epidemic overcomes the Slovak village of

Lomnica. Kukučín introduces the philosophical theme of money and its social power for both good and evil, as shown, for example, in the contrasting characters of the miser Sýkora and the irresponsible mayor (richtár) Zima. Money, its possession or its deficiency determines and affects the relations between all the major characters. Zima abandons his first love and takes a rich girl, who has "bought" him with her father's land. Sýkora drives out both his sons because they do not share his obsession with money. The young lovers, Evka and Jurko, are almost separated by Sýkora's greediness for a larger dowry than Evka's parents could provide. The title, "Dies irae", from the Latin hymn in the Mass for the Dead ("Day of wrath, that day when the world will melt in fire") evokes the concepts of human mortality and divine judgement in the cholera scenes and in the suffering that the characters undergo as a result of their responses to money and property.[43]

In its theme of the social power of money, "Dies irae" plainly anticipates the longer Kukučín novel Mať volá (The Motherland is Calling), written in South America and published in 1926-1927. In "Dies irae" Kukučín succeeded in solving the artistic problems of his philosophical theme and by "its artistic unity, its solidly jointed motives, and its dramatic structure, it belongs among the very best of Slovak stories."[44]

In certain respects, "Dies irae" may seem to proceed too leisurely. In some passages the characters express

their thoughts directly in colloquial language and sometimes the author summarizes each character's state of mind. By this method, the characters' psychological growth is shown. Even though such scenes may seem slow and sentimental now, they carry much of Kukučín's most delicate and subtle moral analysis of the power of money for good or evil.

Many scenes portray much of Kukučín's deepest irony, which lies primarily in the plot and motives of the characters, but is occasionally obscured by sentimental language. With Zima and Sýkora, Kukučín uses an "interior voice" as dialogue (not a monologue as with the "richtárka" and Evka), and he explicitly parallels Sýkora's final change of heart after the loss of his money with Zima's earlier recognition of his own flawed life. "Dies irae" is not only the story of a usurer and the misery he causes, but of a spendthrift and the misery he causes.[45] But typical of this period of writing, Kukučín ends "Dies irae" on an optimistic note of peace in every household.

This "novella" is considered to be one of the best longer stories of this period in its sharp presentation of the realities of a Slovak village, its theme of social forces and effects, its irony and delicate humour. Kukučín believed that the Slovak village had the unique function of supporting and continuing Slovak national consciousness. It is apparent in "Dies irae", that Kukučín did not want to accept the fact that

Slovak village life was losing its healthy, moral solidity.[46]

An analysis of themes, techniques of characterization, conversational style and use of simple language in Kukučín's stories clearly demonstrates his intention to educate the Slovak common people by showing them and their village life to themselves. It is common for Kukučín's critics to attribute his later works to "Tolstojism." However, it should be noted that "Kukučín did not like this comparison and (he) attributed any similarity to common sources in the New Testament."[47]

We can conclude that Tolstoj's influence is noticeable in Kukučín's work both in its artistic and ideological framework. Suitable for Kukučín were Tolstoj's stories which preached and celebrated patriarchal life, stories with harmonious solutions to situations. Kukučín, however, did not idealize his characters. The critic Ševček found Kukučín's world to be "more static, without the inner tension and movement so visible in Tolstoj".[48]

Although in the 1890's, the Detvan literary circle in Prague was in ideological opposition to the conservative group (represented by Vajanský and Škultéty) concerning Tolstoj's works, the Slovak intelligentsia in Prague was not yet mature enough for a critical depiction of reality. This task was fulfilled at the end of the nineteenth century by J. G. Tajovský (1874-1940), at least in the social context

of literature.

Tajovský himself declared Tolstoj's folk tales to be his sole model (in his letter to the critic Votruba):

> I would not trade Tolstoj's folk tales for all Slovak literature. In them I have everlasting examples... From Vajanský nothing impressed me deeply... From Kukučín I liked his "The Unawakened Boy". 49

Tajovský's relation to Tolstoj has been mentioned by several Slovak literary critics (e.g. Bujnák, K. Rosenbaum, S. Lesňáková) but no agreement has been reached as to whether Tajovský's statement is accurate. Bujnák sees in Tajovský's stories a sign of Tolstoj's "resurrection": "Tajovský... learned to look through his heart at the common people and their destiny... he wants to help, cure the infirmities... because he loves these poor human beings."[50] Rosenbaum traced Tajovský's interest in Tolstoj's stories to his studies in Prague and his participation in the Detvan circle.

The influence of Tolstoj on Tajovský was first noticed in 1899 when this young writer read his story "Dvaja bratia" (Two Brothers) at a Detvan circle meeting. Rosenbaum claims that Šrobár, one of the members of the circle, saw in the story "...the influence of Tolstoj's manner of narration, but he did not supply any examples to prove it."[51] Furthermore, Rosenbaum does not agree with Šrobár's findings at all! He writes:

> We do not find any similar themes with Tolstoj's short stories... Tajovský's "Two Brothers" reminds us not of Tolstoj's manner of narration, but of his adaptation of the folk tales... Into this form which was used to describe some historical event, Tajovský put his own experience from contemporary life. 52

Soňa Lesňáková went further in her investigation and she was able to find a thematic similarity between "Two Brothers" and Tolstoj's "Dva brata i zoloto" (Two Brothers and the Gold) 1885.[53] Closer analysis of both stories reveals that the influence of Tolstoj can be seen only in the themes: Both stories deal with two brothers, and how each of them reacts to the treasure they find (gold in Tolstoj, money in Tajovský). In all other aspects the two short stories are different, and they reveal the inexperience of the beginner Tajovský in comparison to the experienced short story writer Tolstoj.

The beginning of the story shows that Tajovský is not such a master of details as Tolstoj:

Tolstoj	Tajovský
Žili v davnišnie vremena nedaleko ot Ierusalima dva rodnye brata, staršij Afanasij i meńšoj Ioann. (XXV, 28)	Boli raz dvaja bratia. (VI, 135)
(Once upon a time not far away from Jerusalem lived two brothers, the elder was Afanasij and the younger Ioann.)	(Once upon a time there were two brothers.)

The endings of the two stories are also different. Tolstoj presents the moral at the end and lets good things be victorious: "I s tex por Afanasij ne poddavalsja soblaznu djavola, rassypavšego zoloto ljudjam" (XXV, 30). (And from that time on Afanasij did not yield to the temptation of the devil who scattered the gold to the people.) In Tajovský's story, the older, bad brother promised to become good, but the younger brother does not believe him and the story ends: "Ale horký tvoj polepšil, len sa ohliadnite, či ešte dnes nechodí po svete?" (I, 137). (But he did not get better, just look around you, does he not still walk among us in this world?) Here is seen an indication of Tajovský's critical approach to reality without a harmonious solution to the situation. In this approach, he differed from Kukučín and Vajanský.

Furthermore, differences between Tajovský and Tolstoj can be seen in the manner of narration. Unlike Tolstoj, Tajovský is never a strictly "descriptive" narrator. He lets us feel his presence in the story with his remarks and with his direct address to the reader. He is more a "communicative" writer.[54] Moreover, the style of both writers is different. Whereas Tolstoj's story is written in a solemn, biblical manner, Tajovský's style is in a simple, matter-of-fact style, full of colloquial expressions. While Tolstoj lets his two brothers reveal themselves in action, Tajovský

describes his two brothers in the exposition. Indeed, the psychological characterization so visible in Tolstoj's story is lacking in Tajovský's.

Tajovský did not adopt Tolstoj's ideals. In Tajovský's stories, we do not find Tolstoj's idyllization and idealization of the patriarchal way of life, nor do we find his religious preaching. Tajovský's leading principle seems to be morality in everyday life, the betterment of the good qualities of man given him by nature. Above all, Tajovský wanted to educate his readers. This is an objective he holds in common with the young, progressive Slovak intellectuals grouped since 1898 around the periodical Hlas (The Voice), to which we will refer later.

In spite of the fact that Tajovský himself declared Tolstoj's folk tales to be his "sole" model, an analysis of his prose demonstrates that it was only Tolstoj's idea on the education of the people which essentially penetrated into Tajovský's prose.

An interesting similarity between the older generation of Slovak prose writers and the younger generation, active in Prague, may be found in the prose works of Ladislav Nádaši (1866-1940), a physician who wrote under the pen name of Jégé. His first contributions to literature were short satirical sketches that castigated the shallow morality of provincial society. Jégé's artistic and philosophical attitude was

penetrated by contradictions. While he believed in progress, the historic advancement of humanity 'from darkness to light', he was, at the same time, skeptical about mankind, doubting any ultimate perfection of mentality, feelings and character.[55]

In 1888, at the Detvan circle meeting, he gave lectures on Gercen, Gončarov and Tolstoj. In Tolstoj's "Semejnoe sčastie" (Family Happiness) he appreciated the "simplicity of style and realistic method of presentation."[56] However, while Jégé praised the artistic quality of this longer story, he did not accept Tolstoj's ideology. His greatest interest lay in the French literature, which he knew thoroughly. In 1890, Jégé presented a penetrating critical study of Zola's L'argent. This was a daring attempt in his society, opposed, as it was, to everything French.

Jégé ceased writing in the 1890's but returned to literature in the 1920's and produced a number of short stories, novelettes and novels with historic and contemporary themes. By some critics he is called a 'representative of naturalism' in Slovak literature.[57]

"Tolstojovci" (Tolstojans): Makovický and Škarvan

Jégé in his memoirs wrote that shortly before his departure from Prague, around 1890, "some of the younger members of the Detvan circle became "Tolstojans".[58] This was true especially for Dušan Makovický (1866-1921) and Albert Škarvan (1869-1926), both noblemen by origin and

medical students in Prague at that time. They became followers of Tolstoj's religious preaching, non-resistance to violence, cultivation of self-perfection and pursuit of the simple life.[59]

Škarvan was a prolific translator of Tolstoj's works in the 1890's. Makovický not only translated but also published Tolstoj's works in Slovakia. What is most important to note is that both men were in personal contact with Tolstoj himself. This relationship proved to be beneficial to the further development of the Slovak short story as we will demonstrate later in this chapter.

Makovický became the most important link between Tolstoj and Slovakia in 1894, when he visited Tolstoj for the first time. By that time he had read Tolstoj's moral and religious works in their original, which he had obtained from the Russian "Tolstojans" (tolstovcy) on his first visit to Russia in 1891. He became Tolstoj's convinced disciple: "A subdued, soft, gentle person, Makovitski endeared himself to Tolstoy, who was pleased to hear from him that members of the Nazarene sect in Austria, believing in non-violence, refused to serve in the army and were rather undergoing persecution."[60]

Makovický published reminiscences of his first visit to Tolstoj's estate in the series of articles under the title "U L. N. Tolstého"[61] (At L. N. Tolstoj's Estate). In one of these articles "Ako písal Tolsty svoje poviedky" (How Tolstoj

wrote his stories), Makovický shared his discoveries with his Slovak readers. We are told that some stories were based on real events (for instance, "What Men Live By" and "God Sees the Truth, but Waits"). Some of these folk tales Tolstoj remembered from his youth as he heard them from the peasants and servants. However, the story "How Much Land Does a Man Need?" is wholly Tolstoj's creation. Wherever the idea for the story originated, it was transformed by Tolstoj's artistic and pedagogical intentions.[62] Makovický perhaps wanted to point out how Tolstoj wrote for the common people by revealing his method of writing. The method Tolstoj used was to read drafts and outlines of his stories to peasants and workers in Jasnaja Poljana and to let them finish these stories, correct them and put them into a form more suitable for the common reader. Makovický writes that, by Tolstoj's own admission, "The Story of Ivan the Fool" (1885) had been written this way, and he quotes Tolstoj as saying: "I always do that. I am correcting myself and learning from them (peasants) how to write... This is the only way to write folk tales..."[63]

Makovický attempted to spread Tolstoj's religious and moral teaching in Slovakia by translating Tolstoj's works into Slovak. However, Vajanský and Škultéty refused to publish these translations in their periodicals because they were critical of the social order in Russia. Makovický and

Škarvan were not satisfied with the standard of literature published in Slovakia. They let their views be known in correspondence with Škultéty.[64] Škultéty obviously did not share their views and Makovický decided to publish on his own. In a letter to Škultéty in 1893, Makovický wrote: "As I already told you, I would like to publish stories "à la Posrednik" in Slovak translation and in two editions: one for the intelligentsia and the other for the common people. How far I will be able to go I do not know, but I have good intentions."[65] As seen from this letter, Makovický, like most Slovak writers, recognized two types of literary works, and realized the need for good stories for the common people. He realized that Tolstoj's stories were finished works by themselves and they could hardly be more refined and developed in Slovakia. Therefore, he offered these stories in Slovak translations made by himself and Škarvan, in eighteen issues of his Poučné čítanie (The Instructive Reading) published from 1896 to 1898. The choice of the stories indicates that these were supposed to fulfill the role of adult education in the religious and moralizing sense. Makovický even called his edition "The Reading with a Christian Tendency" as is known from his letter to Kukučín: "We require from the literary works published in the Instructive Reading to show what is good, what is bad and that there is only one narrow road in life--it is the road of God's will."[66]

Makovický asked Kukučín to contribute to his journal some of his earlier stories, leaving to Kukučín himself the choice of which ones would be suitable. Although a good friend of the publisher, Kukučín never submitted his stories for publication. Obviously, Makovický did not find other Slovak short story writers good enough for his journal, for in Poučné čítanie we find only translations of Russian stories. Besides Tolstoj's "Krestnyj syn," "Svečka", "Opomnites'", "Čem ljudi živi," "Dva brata i zoloto", "Učenie 12-ti apostolov" all proclaiming "non-resistance to evil," there were published some socio-critical stories of Tolstoj's disciples (samački) to which Tolstoj himself wrote the preface or introduction and recommended them for publication. Some examples of these stories are "Nemilaja žena" (the peasant S. T. Semënov) condemning misplaced pride, "Brosite kurit'", (A. Apollov) about the harmful effects of smoking and drinking; "Pobeda krest'janina", by T. M. Bondarev which is a celebration of the common man while at the same time an accusation of those who live off his toil.[67]

In 1897, Škarvan translated "Pis'ma Petra Ol'xovika" (The Letters of P. O.) which the author sent from prison to his parents, criticizing the poor conditions in jail. Škarvan could identify with the writer because, like Ol'xovik, he was also jailed for a year (in 1895) for refusing service in the Austrian army because of his belief in non-resistance

to violence.[68]

Poučné čítanie was not welcomed in Slovakia by the conservatives. In 1897, in a letter to Škultéty, Makovický complained: "Why did Národnie noviny not even mention Poučné čítanie? I beg you not to make the same mistake in the Slovenské pohľady."[69] Apart from ideological differences we can find at least one more possible reason: While Škultéty had tried very hard to capture the artistic quality of Tolstoj's folk tales in his Slovak translations in order to give a good example to Slovak writers, to Škarvan and Makovický the "usefulness" of these stories was more important than their artistic quality. Besides, to write in Slovak was very difficult for both Tolstojans because the Slovak language had not been taught in the schools in Slovakia at the time of their school years. They had received their higher education at foreign universities in languages other than Slovak, and realized their inadequate knowledge of the Slovak language. They tried to involve Slovak editors in correcting their translations. But these, as Škarvan complained to Lev Tolstoj in his letter dated 1898, were "influenced by nationalists (Vajanský and Škultéty), who do not support the quiet work we (Makovický and Škarvan) are doing for the Slovak people. I am very pleased however, that D. Petrovič (Makovický -- M. F.) is not paying any attention to it and continues his work."[70] In spite of Škarvan's and perhaps also Tolstoj's moral support

Makovický stopped publishing his Poučné čítanie at the end of 1898.

Tolstoj's stories and those of his Russian disciples, as introduced by Tolstojans, had both positive and negative influences on Slovak readers. On one hand, they introduced a new side of Tolstoj as revealer of social conditions in Russia which, they believed, would help them recognize similar situations in Slovakia. On the other hand, these stories propagated mostly Tolstoj's preaching of religious submission and non-resistance to evil. This kind of education was not completely satisfactory in Slovakia because of its one-sidedness. Tolstoj's celebration of patriarchal life and religious virtues did not appeal to the taste of all Slovak readers nor to the needs of Slovak prose at the turn of the century. At that time Slovak villages and towns were experiencing important social changes for which Tolstoj's ideas were too unrealistic. However, translations into Slovak of Tolstoj's folk tales supported the knowledge of the Slovak language among the people and, in a strongly Magyar environment also, their national consciousness.

From 1898 to 1901, Makovický published five issues of Poučná bibliotheka (The Instructive Library) intended for educated readers. Some of Tolstoj's longer works were published here in Slovak translation. Among them, "Krejcerova sonata" translated in 1894 by Makovický with Kukučín's help, under

the title "Krejcerová sonáta", and Voskresenie (Vzkriesenie) translated by Škarvan in 1899. Škarvan understood this novel to be "an artistic expression of Tolstoj's ethical, religious and social views."[71] As could be expected, Vajanský condemned this novel for its criticism of autocracy and orthodoxy. He went as far as to call Tolstoj "an insane old man" (starec z umu vyžitý) for "revealing the shortcomings of his own country, and helping his country's enemies."[72] While Vajanský appreciated "artistic mastery", "depth of ideas", and "faithful truth" in War and Peace and Anna Karenina, in The Resurrection he did not accept Tolstoj's philosophical and social views, nor did he accept its artistic quality.[73]

At the end of 1904, Makovický was employed as a physician attached permanently to Tolstoj's household and remained as such until Tolstoj's death. One of the conditions was that he should also run a dispensary to take care of the village sick. Makovický's medical care of Tolstoj was almost his least important service, but he became invaluable as a kind of secretary and literary assistant and won Tolstoj's complete devotion. When Makovický took a month's vacation to visit his native Slovakia, Tolstoj complained to a friend: "But how am I to live without Dushan?... I'll tell you frankly, I don't need his medicine, but when I do not see his hat there for a day or two, I somehow or other feel sad. Holy Dushan."[74]

For Makovický, everything Tolstoj said seemed worth preserving:

> He constantly carried in his coat pocket a tiny block of paper and short stubs of pencils, and daily copied Tolstoy's conversation in a short-hand system of his own and without taking his hand out his pocket so that his activity remained unnoticed. Every night, when all had gone to bed, he would sit up to the small hours of the morning transcribing these notes and adding accounts of the various happenings of the day. The result was a journal of daily life at Jasnaya Polyana from the end of 1904 to Tolstoy's death. Intimate friends of Tolstoy and members of the family agreed on the remarkable accuracy with which Makovitski reported Tolstoy's talk. 75

Up to the present, only a very small part of this material has been published. In Russia, N. K. Gudzij and N. A. Kondrašov, Soviet specialists on Tolstoj, are currently engaged in sorting the material of Tolstoj's archive, at the Moscow State University[76], which may create new insights into the last years of Tolstoj's life and work. In Slovakia, a small part of these notes from Jasnaja Poljana was published in Slovak under the title Jasnopolianske zápisky (1925).[77] Makovický lets his readers know that Tolstoj was familiar with problems in Slovakia and that he sympathized with the Slovak people. Makovický attempted to interest Tolstoj in contemporary Slovak prose, especially the stories of Tajovský, whose educational outlook Slovak Tolstojans liked. Makovický himself translated one of Tajovský's stories "Tajní boháči" 1907 (The Secretly Rich) into Russian. The story deals

with a poor widow who cared for a sick beggar until the very end. Makovický read it to Tolstoj and the members of his household in October of 1910. Tolstoj's judgement of the story is also known: "Sliškom mnogo podrobnostej. Smert' jego lučše, a rasskaz xuže."[78] (Too many details. His (the beggar's) death is depicted well, but the story is poorer.) This is not a most favourable appraisal. But coming from Tolstoj himself, the criticism pleased both Tajovský and Makovický. (The Slovak writer would have been satisfied had Tolstoj only agreed to read the story.)

Makovický was concerned with the slow development of Slovak literature, which continued to play an important role as a national educator. In spite of their ideological differences he continued to send Škultéty Russian short stories which had been recommended by Tolstoj for translation into Slovak. The intention, of course, was to provide some examples for Slovak short story writers. Škultéty was not a successful short story writer himself. Although, at one time, a prolific translator of Russian literature, by 1900, he ceased translating Russian stories. Škultéty continued to be an editor, critic and publisher, and a kind of "Patron" of young Slovak writers up to his death. Podjavorinská, one of the representatives of the younger generation of Slovak writers, called him the "Slovak Belinskij".[79]

"Hlasisti" (the Voice Group) and Tolstoj's Stories

From 1898, the young Slovak intelligentsia grouped themselves around the periodical Hlas (The Voice), 1898-1905. The Hlasists sought satisfactory answers to contemporary questions. They aimed at the "moral revival" of the Slovak people, and "wider and deeper education" of the common people as the "only defense against Magyarization".[80]

Compared to the rigid conservatism of Vajansky and his group, the Hlasists program was more active and educational, aiming at the cultural and economic progress of the Slovak people. The Hlasists accepted Tolstoj's theoretical views on the role of literature in society, and tried very hard to find the way to the common people through literature. They demanded an understanding of the "real life" of these people who must be perceived with "social" eyes, not as it had been up until then, with "old populist's eyes."[81]

Tolstoj's edifying stories were, for the Hlasists, an ideal example of the way in which Slovak literature should develop and which role it should play. This is evident in numerous reviews and translations of Tolstoj's stories. But also evident is the utilitarian approach to his stories in which the aesthetic quality was only secondary to their usefulness. For the Hlasists' educational purposes stories by Tolstoj's disciples were also suitable, especially those

of the peasants, S. T. Semenov, and S. G. Žuravlev and the worker V. I. Savixin.[82] Translations of these stories were accompanied by the Hlasists' commentaries on how these writers worked among the common people and how they introduced their instructive stories to the people by oral reading. Hlasists agreed that literature should provide good ideas on how to cure such moral infirmities of the people as greed, drunkenness, hatred, and so on, which were causing a lot of unhappiness. They urged young Slovak writers to observe how people lived and to write instructive stories for which "many examples could be found not only in Russia but in Slovakia as well."[83]

The Hlasists' program proved not to be of lasting and satisfactory inspiration for a new literary generation and brought to birth but few original works, mostly educational. Tajovský's early stories are a good example of such literature as are those of Božena Slančíková (1861-1951), who wrote under the pen name, Timrava. Timrava in her autobiographical story "Všetko za národ", 1926 (Everything for the Nation) claims that her "dearest" book is Tolstoj's story "Where Love Is, God Is".[84] However, she wrote moralizing stories only for popular almanacs (kalendáre), intended for the common people whose publishers directly required preaching in Tolstoj's fashion. In her story "Hrdinovia", 1912 (The Heroes) one of the female characters proclaims "the non-resistance to

violence". This of course reminds us of Tolstoj's doctrine. Timrava's noteworthy contribution is her ability to comprehend reality from a distinctly feminine viewpoint. She captures the situation of women in society in Slovakia at the turn of the century. As a member of the village bourgeoisie, confined by its prejudices but not dazzled by its illusions, she rebelled against the way of life, the mental emptiness, the shallowness and hypocrisy of this society. In an empty world filled with trifles, Timrava's fighting and agonizing female characters are proud and obstinate, consumed by hopeless love and passion. In her social stories, such as "Tak je darmo", 1897 (Pity), "Pozde", 1898, (Too Late), "Bál", 1901 (The Ball) and in the autobiographical novelette "Skúsenosť", 1902 (Experience) the lives of women oscillate between illusion and disillusionment, criticism and condemnation, but never find any real solution. Such women characters had not existed in Slovak prose before and since Timrava herself spoke about Lev Tolstoj as her teacher and Anna Karenina as the model for her female characters we can assume the influence of Tolstoj's longer prose on Timrava's stories.[85] Timrava learned from Tolstoj how to depict psychological motivations of the female characters' actions, their deep conflict with the outside world and with their own feelings, as well as their effort to lead an active life and to be emancipated.

In spite of the fact that Tolstoj's stories were translated intensively into Slovak in the 1890's and were analyzed quite thoroughly in Slovak periodicals, there is very little evidence of the artistic influence on Slovak original short story writing. Tolstoj was in his prime of artistic maturity when he wrote his folk tales and his artistic mastery was much more difficult to follow than his ideology and preaching. Most widely spread was the non-artistic influence of Tolstoj's stories noticeable on secondary and anonymous Slovak writers (who are beyond the scope of our topic). Judging by the research done in Slovakia,[86] many examples of literary adaptations, paraphrases, travesties, even plagiats of Tolstoj's folk tales were found in Slovak almanacs and cheap popular editions of the 1890's and later years. Very well received were folk tales "Where Love Is, God Is," "What Men Live By", and "Godson", the latter being most imitated in Slovakia. For example, in Slovenský ľudový kalendár (Slovak Popular Almanac) there was a published story "Ako sa vyháňa zlo" (How the Evil Could be Expelled) written by K. Kálal. It is a very short thematic paraphrase of "Godson" with no trace of similarity to Tolstoj's masterly composition, plot or dialogue. The role of Kálal's story, as with other Tolstoj's imitators, is clearly didactic with a moral plainly presented at the end.

Another example of literary paraphrase is "Sonáta"

(The Sonata) which O. Chrobák published in Slovenské noviny (The Slovak Newspaper) in 1894. The author explained to the editor that he wrote a short example from life, "under the impact of Tolstoj's prose, especially "The Kreutzer Sonata".[87] It is a trite story of a young couple who meditate about love, marriage, humanity and respect for other people. The young man was "one of the Tolstojans."[88]

In the 1890's Slovak writers were not socially mature enough to produce stories which would help to diagnose social infirmities and bring them out into the open. Lev Tolstoj's works entered Slovak literature at a time when a new social situation called for a revision not only of literary theory and practice but also of moral values. It was necessary to dispose of the illusion of harmonious society in Slovakia as well as in Russia. Translations of Tolstoj's folk tales were a good substitute for literature needed in this period of mass education in Slovakia. Since these stories almost totally neglect social problems and concentrate rather on moral values, their contribution was mostly toward the development of the short story for the common people, where simple language and composition were essential. The example of Tolstoj's folk tales provided some ideas and models, showing how to democratize Slovak prose and bring it closer to the people. The main contribution of these stories, then, was to the lower of the two levels existing in Slovak literature.

CHAPTER FIVE

THE RUSSIAN SHORT STORY AND THE SECOND PHASE IN THE DEVELOPMENT OF THE SLOVAK REALISTIC SHORT STORY

In the previous chapter we entered the period of mass education in which all Slovak people were encouraged to join in the cause of nationalism. This period may be called "Revival of the Slovak nation" (Obrodenie národa) and is distinguished from the earlier period of "National Revival" (Národné obrodenie) in which only a small group of patriotic intellectuals actively worked toward this cause.[1]

The end of the 1890's witnessed a conflict in ideology between Vajanský's generation which insisted on Russian Orthodoxy as a condition of Slavic unity and young Slovak intellectuals, studying in Prague, who had been introduced to the literature which criticized social conditions in Russia, and knew that many Russians, too, longed for progress and liberalism.[2] The real issue in this conflict was, perhaps, modernism versus conservatism. The first generation of Slovak "realists" (Vajanský, Kukučín, Šoltésová, Vansová, Škultéty and others) continued to be concerned with the "hopes" and "sorrows" of the nation; however, their idealization and idyllization of the Slovak people in the context of burning social problems were considered by the

younger generation to be the "biggest catastrophe of the Slovak nation."[3] The nationalistically conservative prose of Vajanský and the progressive but still idyllic stories of Kukučín did not represent a true picture of life in Slovakia at the turn of the century. At this time, young writers were more critical of the existing situation and peaceful solutions to problems as sought by Kukučín in his prose were no longer satisfactory.

The new literary generation at the turn of the century is referred to as the second phase of literary realism in Slovakia, indicating its connection with the previous generation. Indeed, the younger generation continued to follow the ideo-aesthetic concept of their predecessors and the national spirit of literature. Also, the concept of literature as a tool for mass education continued to prevail, and the concept of 'art for life' remained. However, writers of the second phase aimed at more active educational, cultural and economic progress for the Slovak people. Their predominant interest was not in national but in ethical and social questions of the day. In their opinion, prose should reflect, as objectively as possible, all acute problems and reveal the faults that were seen.[4] This new literary style of writing, known as critical realism, came to prominence only at the beginning of the twentieth century, after the social maturation of its main representatives: Jozef Gregor-Tajovský

(1874-1938), Janko Jesenský (1874-1945), Ladislav Nádaši-Jégé (1866-1938), Božena Slančíková-Timrava (1867-1951) and Ľudmila Riznerová-Podjavorinská (1872-1951).

This second phase of literary realism in Slovakia lasted roughly fifteen years, culminating around 1905; however, in some ways realism continued until 1918, parallel with the movement toward modern trends known as Slovenská moderna (Slovak Modern) and Mladé Slovensko (Young Slovakia). After 1918, realism ceased completely.[5]

Timrava, Podjavorinská, Jesenský and Tajovský had paid their dues in trying to democratize their writing at the beginning of their literary activity. In the 1890's they wrote optimistic and entertaining stories according to Vajanský's instructions of good literature for the common people. These stories were published in Vajanský's and Škultéty's periodicals, popular almanacs and cheap editions. However, when their stories became critical of society, the publishers refused to print them. While, on one hand, Vajanský and Škultéty complained constantly about the lack of new prose writers in Slovakia, on the other hand, they did not allow critical stories from young writers into their two periodicals, Slovenské pohľady and Národnie noviny. They preferred the entertaining stories of secondary writers which were mostly of such low artistic quality that the critic Jaroslav Vlček urged the editors to publish translations

into Slovak from other literatures rather than these 'beblaviads' and 'game à la Podtatranský."[6]

These two periodicals continued to devote special attention to the translations of Russian prose writers. Russian Slavophile circles supported their existence financially and continued to supply the editors with the works of Russian writers. In the years 1890-1918, more than one hundred and fifty items were translated from Russian and published in Slovenské pohľady.[7] There was particular interest in the short stories of prominent Russian writers such as Turgenev, Gogoľ, Tolstoj, Dostoevskij, Čexov, Korolenko, Grigorovič, and Leskov. Besides them, about one-third of all short stories were by writers of lesser importance (such as A. S. Suvorin, N. Ježov, N. A. Luxmanova) who, nevertheless, could fulfill a didactic and educational mission.[8] Noticeably, Národnie noviny did not have such a wide selection of Russian writers, but it surpassed Slovenské pohľady by the number of translations of Čexov, especially after 1900, when Škultéty, more tolerant toward critical writers, became the sole editor who could decide freely on what to publish, without Vajanský's intrusion. Škultéty was the first to translate Čexov into Slovak, publishing the story "Nepriatelia" ("Vragi"), 1887 in the same year that it was published in Novoe vremja in Russia.[9] By 1915, more than one hundred of Čexov's stories were published in translation into Slovak. The renditions

were usually of good artistic quality, especially those by J. Maro, Škultéty, or his wife, Bohdana, who also translated directly from the original.[10] At the beginning of the new century Čexov's stories became a source of new influence for young Slovak writers.

Čexov stimulated the short story genre both thematically and technically. His rural and urban stories drew attention to ethical and social problems, felt to be very timely, which had not been adequately reflected in domestic literary production until then. The story-telling technique of Čexov was particularly suitable for younger writers who tried to make their writing accessible to more readers by publishing mostly in journals. This, of course, necessitated a shorter form of writing (tales, sketches, short stories, and novelettes). And, because of the shorter genre, these writers presented only fragments of reality. It is noticeable that novels almost ceased being written in this period.[11]

From the second phase of realism, a primary characteristic of this period emerged in the form of the theme of the "common people." Until then, this theme had not been very well developed. Village short stories of the previous generation which idealized these people had no influence on the new writers. Only Kukučín, who had devoted most of his attention to this theme in his stories in the 1880's, influenced the early writings of Podjavorinská, Timrava, and

Tajovský. Later in this chapter we will elaborate on Kukučín's influence on these particular writers.

Thus, Slovak prose of the second phase of realism was a step down from the big epic works of the older generation, and at first, was not of great artistic quality. This happened because the short stories were written with the objective of immediate social gains in accordance with the prevailing utilitarian approach to literature as proclaimed by the "Hlasists" who supported the publication of such stories in Hlas. Writers were required to see and tell the truth, and to elicit a response which their readers would find useful. This kind of writing was encouraged by the young critics, Šrobár, Bujnák and Votruba.[12] But, the educational aims of the Hlasist program, as had been stated in the previous chapter, did not prove to be a lasting and satisfactory inspiration for the new generation. The Hlasists' efforts resulted in only a few works.

Tajovský was most influenced by the democratic and educational tendencies of the Hlasists and was known for selecting topics which less daring writers of his generation avoided or treated with circumspection. Thematically, he followed Kukučín's tradition by imitating his style and using language full of popular expressions and realistic details. By his own admission, however, Tajovský liked just one of Kukučín's works, "The Unawakened Boy," the only Kukučín story to end

tragically.[13] Moreover, Kukučín's tendency to find harmonious solutions to problems of the day did not suit Tajovský, for he concerned himself with social inequality in the village and attempted deeper analyses into these problems. His tales, sketches, and short stories, published first in Slovak periodicals and later in small volumes under the titles Rozprávky, 1900 (Tales), Besednice, 1903 (Yarns), Smutné nôty, 1907 (Sad Melodies), Spod kosy, 1910 (From Under the Scythe), Trpky, 1912 (Sour Cherries) and Sbohom, 1915 (Farewell) are proof of his intention to tell the truth about the village people, their way of life and to reveal the circumstances which brought these people into their present condition.[14]

Among his contemporaries, Tajovský was alone in his effort to show the darker side of the common people (their backwardness, alcohol problem, greed and other infirmities). As well, he was the only one with a peasant background while other Slovak contemporaries, such as Timrava, Podjavorinská, and Jesenský, came from middle-class families and their stories mostly reflect this milieu.

Although thematically these writers followed Vajanský's direction, they "felt that their prose is different from that of the previous generation."[15] The difference was not only in the shorter form of their prose, but also in the critical approach to reality with an emphasis on individuals and their

feelings. These writers, having exhausted their own milieu from the fictional point of view, turned later to writing about the common people. However, they did not develop the genre of the village short story, and it was Tajovský alone who freed this genre from stagnation.[16]

At the turn of the century, when Tajovský began to write his first short stories, Slovak prose was full of moral education influenced by Tolstoj's folk tales. Tajovský himself declared Tolstoj's stories to be his 'sole' model. But, analysis of his stories shows that it was only Tolstoj's ideas on education of the common people which penetrated into Tajovský's prose. (This point was made in the previous chapter.)

A great amount of documentation shows that Tajovský's writing was influenced by Russian literature. Tajovský himself acknowledged his debt to the Russian writers. For instance, shortly before his death, Tajovský wrote: "I loved Russia long before I visited the country. I loved it for the literature of Gogol', Turgenev, Tolstoj, Čexov, and Gorkij--all the great masters from whom I learned to know my own people and who I imitated."[17]

There exist translations from Russian literature made by Tajovský himself, and an analysis of his original stories reveals that he had been influenced by the Russians. Thus, an examination of this relationship should contribute in a

meaningful way to a complete picture of Tajovský's literary profile. Tajovský's orientation toward Russia was not, however, that of traditional Slavophilism; it was an expression of his search for the ideal state of social and cultural welfare for his own nation.[18]

We must remember that at the turn of the century, Russian prose, as perhaps never before, was concerned with the social situation in Russia. The literature was full of Tolstoj's moral education, Gogol''s laughter through tears, and Čexov's grief and melancholy. Tajovský could identify with this kind of literature, because he felt the same way about the social problems in Slovakia. And since he had no support from his contemporaries, naturally, he looked to Russian literature for guidance and examples of how to depict such situations. In the period of our concern, the influence of Čexov's village stories was definitely present. We can support this statement by the fact that Tajovský translated some of Čexov's stories at the beginning of the twentieth century and that the influence of these stories was obvious in his own stories, which he wrote while, or shortly after, he translated Čexov's stories. We will attempt to analyze this influence by comparing their works later in this chapter.

Tajovský has been called the "Slovak Čexov" by scholars such as A. Praňák, M. Hodža, A. Mráz, R. Brtáň, and Horáková-Gašparíkova, but, unfortunately, no one gave evidence for it

by comparing their works.[19] A more complete picture of Tajovský's relation to Čexov was given in the study by Lesňáková.[20] Using the comparative approach suggested by Ďurišin,[21] she collected satisfactory documentation on the subject, part of which is useful for our purpose.

Čexov's name was mentioned by Tajovský for the first time in his story "Na hostine," 1902 (The Banquet).[22] Tajovský dedicated his story to Dušan Makovický, the Slovak Tolstojan, who upon visiting his friends in Slovakia, spoke about his travels to the Crimea with Tolstoj. He showed to his friends, including Tajovský, the picture of the "two famous Russian writers, Čexov and Gorkij."[23]

Čexov was the first Russian writer whom Tajovský had chosen to translate. He was aiming at the best which Russian literature could offer at that time, as Čexov was considered to be "truest to life of all" and one of the "greatest short story writers" in whose prose Russian literary realism had reached its point of culmination.[24]

In Slovakia, Čexov's stories in the original became more familiar in 1902 after they were published in a collected volume in Russia.[25] Škultéty, who was known as a very helpful advisor to all young writers, regardless of their ideological differences, encouraged the reading and the translating of Čexov's stories. That is how Tajovský received a volume of Čexov's village stories after he asked Škultéty for a

translation of "something from the life of the common people."[26]

In the years 1903 and 1904, Tajovský was very productive. He translated four of Čexov's works and wrote a number of short stories, obviously influenced by this contact with Čexov. The significance of Tajovský's first two translations--the comedy "Medved'," 1888 (Medved) and the humorous story "To byla ona!" 1886 (To bola ona), both published in Hlas in 1903[27], was the introduction of two different genres which were still quite rare in Slovak literature. These translations also supported the new theme of non-romantic love, a subject very popular with the young writers, such as Timrava and Jesenský, and showed some examples of how such a topic could be handled.

Tajovský's next two translations were made, probably, in defense and support of his own stories. He had chosen "Zloumyšlennik," 1885 (The Wrongdoer) and "Mužiki," 1897 (Peasants). The first story reveals the deep backwardness and illiteracy of a common man, by sketching the 'fate' of this character. This translation was published in Slovenský kalendár (The Slovak Almanac) in 1904. In the same year, Tajovský made a daring attempt by sending his translation of Čexov's "Peasants" to Slovenské pohľady, edited by Vajanský. This story was never published in that periodical or any other in Slovakia. It did not appear until 1908 in

Slovenský denník (The Slovak Newspaper) in Pittsburg, U.S.A.[28]

The story behind this incident is typical of the tension between the old and the new generation of Slovak writers. Vajanský was familiar with "Peasants". In his obituary of Čexov, he wrote: "Čexov belonged amongst the writers-revealers, and he depicted the misery and defects of life. But only in his story "Peasants"... did he lower himself to gossiping about his own people. In his other works even if he scolds by humour and satire.... one can always see the noble heart of the author..."[29] The reason why he rejected Tajovský's translation of "Peasants" for publication may be understood in the light of his idea of moral education. In Čexov's obituary, Vajanský made the accusation that some Slovak writers were "...spitting at their own people for their backwardness... all, as they say, in the interest of truth."[30] Often, Vajanský criticized the young Slovak writers, calling them "undeveloped scribblers" (škrabáci). He was particularly vehement towards Tajovský for his "feeble, silly" humiliation (pochabé unižovanie) of the common people. Among other things, Vajanský objected to Tajovský's statement that "Slovak village people are the same as they were five hundred years ago." Tajovský made this assertion in his "Z Čadce do Mesta," 1904 (From Čadca to the Town).[31] Tajovský's observation was based on his own experience among village people and he compared it with the life in the village as described

in the Slovak folk songs and tales, material which he was collecting at that time for the Slovak museum.[32]

Tajovský answered Vajanský's charge on behalf of all young struggling writers in Slovakia: "You looked as an aristocrat at the common people; you liked their festive colorful costumes, songs and language, but you never looked into their souls. And if today a young writer reveals a bit of the dark side of these people, you go after him with a club and shout 'Here is the humiliator and degrader of our beautiful Slovak people.'"[33] By translating Čexov's village stories, Tajovský probably wanted to convince Vajanský and other critics, who did not approve of his critical approach in other Slovak periodicals, that he had the right to use a method similar to Čexov's. Tajovský was convinced that Čexov's village stories could stimulate further development of the Slovak village short story. For Tajovský, this Russian's stories were an example of how to describe as truthfully as possible, what he himself had already observed and experienced in the Slovak village. He wanted to draw particular attention to the urgent social problems within the village.

Not only in Slovakia, but even in Russia, Čexov's rural stories were condemned by the Slavophiles, the Populists, the Tolstojans and other intellectual groups. Not surprisingly, "Peasants", a story superficially so simple and trivial, became the centre of polemics in the Russian periodicals Novoe Slovo

and Russkoe bogatstvo.[34] The critic Mixajlovskij called Čexov a "coldblooded" writer who "does not live in his stories and is detached from the life."[35] Since "Peasants" reveals the moral and social poverty of Russian village life, some of Čexov's "defenders", such as P. B. Struve, used this story as a good example of proving that "city civilization is better than the backwardness of the village life."[36] Even Lev Tolstoj, who had a high regard for Čexov's stories, called "Peasants" a "sin against the common people" and went on to say that "Čexov doesn't know his peasants."[37] However, while Tolstoj, who, among other Russian writers, tried to come to terms with the peasant, was "always more interested in his own theories about peasants than in peasants,"[38] Čexov was interested more in the people about whom he was writing than in his own attitude toward these people. In describing what he saw and not what he thought he ought to see, Čexov's approach was unique, different from that of Tolstoj, Turgenev, or other writers. Certainly, we must give credit to Tajovský for recognizing this aspect of originality by choosing to translate Čexov's stories rather than those of other Russian writers.

Tajovský's translations of Čexov's stories were intended to help the development of the Slovak short story not only thematically and ideologically, but also artistically. Unlike Kukučín, though, Tajovský almost never discussed his

translations publicly. He expressed his opinions about them only in his private letters to friends or relatives.[39] From his correspondence, it is clear that he was against the narrow utilitarian transformation of the original as practised by the Hlasists. Although Tajovský was not very exact in keeping all the features of the original in his translations, he tried to preserve the characteristic features of the original by not adding any of his own stylistic or linguistic features. In short, Tajovský tried to understand each story, to interpret it as correctly as possible, and to keep the elements of the original as intact as possible.[40]

The thematic and structural comparative analysis of Čexov's and Tajovský's stories may be the most reliable and rewarding key to understanding Čexov's influence on Tajovský as a short story writer. It is impossible to compare all of Tajovský's stories written after he became acquainted with Čexov's. So, we shall concentrate mainly on those stories which were written during or shortly after the time when Tajovský was translating Čexov, for the effect or the influence should be strongest and most obvious then. We shall pay attention to the themes, characters, motives, composition and use of artistic devices (such as manner of narration, details, contrasts and comparisons). In this way we will see the common and unique features of each writer.

While Tajovský was translating "The Wrongdoer" in 1903,

he was writing stories with a similar theme--socially underprivileged people. He was sketching not stories and events, but rather the situations in which these people found themselves. In the best of such stories, "Maco Mlieč," 1903, "Apoliena," 1903, and "Mamka Pôstkova," 1907 (Mother Pôstka), Tajovský penetrates into the psychology of his characters and reveals the reason for their fate. He emphasizes the social determinants of human fate rather than inner conflict. To emphasize this point, his characters are often compared to those members of society who are obsessed with money and who drain poor people of their vigor without giving them anything in return.

The similarity in theme and characterization is obvious, especially in Čexov's "The Wrongdoer" and Tajovský's "Maco Mlieč." Both writers introduce a similar type of character: poor, backward, illiterate but full of submission and humility. Čexov's Denis Grigorev admits to himself before his masters: "My ljudi temnye...nešto my ponimaem?" (III, 181) (We are uneducated people... how could we know?) These are the characteristic features which Tajovský borrowed for his character Maco Mlieč, who fully devoted himself to his master without pay for more than forty years. Although the other characters laugh at Maco's backwardness, Maco seems to be happy with his lot. He has a warm place to live, food to eat and he is grateful to his master for these blessings. Maco

does not realize, however, that his master has accumulated a fortune by exploiting him. Maco's only worry is that he does not have the money for a decent burial. The author finishes the story with Maco's death and the lavish burial for which his master is highly praised by the whole village. However, "servants in the village noted among themselves that Maco deserved a nice burial, he had worked hard for it." (I, 138).

A closer analysis reveals that the similarities in theme and character are the only common features in both stories. The composition differs considerably. Except for a few brief sentences at the beginning which describe Denis Grigorev's external characteristics, Čexov's story is built mainly on dialogue. Using the form of an interrogation, the inner qualities of the character are slowly revealed. In a way, the whole story resembles a script intended for the stage and presents only one moment in the life of Denis Grigorev. In contrast, Tajovský uses the first person narrative in "Maco Mlieč" and his story is longer, revealing the whole life of Maco. However, Tajovský does not develop Maco's character, since the same humility and backwardness follow him all his life. Tajovský wants his readers to believe that he is only describing what he himself saw and heard and that he did not make up this story:

> "Ja vlastne nemusel som sa pustiť ani do reči so starým Macom, len sucho rozpovedať jeho históriu... Ale aby ste nepovedali, že vymýšľam, radšej som sa zastavil minulej jesene pri ňom na medzi, aby ste z jeho vlastných úst počuli, ako sa má... (Dielo, I, 131)
>
> (I did not have to speak with old Maco, I could only describe matter-of-factly, his history... but to avoid an accusation of fabrication, I rather stopped by last fall to visit him, so you could hear directly from his own mouth how he was doing...)

The marked difference between Čexov and Tajovský is in their creative methods: against Čexov's objectivity stands Tajovský's strongly subjective presentation; against Čexov's dramatization, is Tajovský's descriptive narration; against Čexov's strict and accurately balanced composition is Tajovský's free and wide-woven mosaic of epic expressions similar to the popular oral tradition. This form is Tajovský's artistically individual way of literary presentation--quite different from his contemporaries--and is one of Tajovský's important contributions to the development of the Slovak village short story.

In Čexov's "Sleepy" and in Tajovský's "Apoliena", the theme of cruel exploitation of child labor is exposed. The character types are also similar: a young girl working as a nursemaid in a cobbler's household. These similarities are not accidental because Tajovský was reading and translating Čexov's stories at the time of his writing "Apoliena."

In a letter to Pleščeev, Čexov describes his "Sleepy":

as "rather poor" and scratched in haste while he was working on his first long story "The Steppe" in 1888.[41] In spite of the writer's modesty, "Sleepy" is considered one of his best. The story is about a thirteen-year-old girl who works as a nursemaid in a cobbler's household and is very cruelly exploited, and utterly exhausted from lack of sleep. In the end, in a state of complete frustration, she strangles the baby in her charge and, feeling relieved, at last falls sound asleep.

"Sleepy" is a model of terse writing, and of a truly compact use of compositional and stylistic devices.[42] The story begins with a masterful but brief description of the setting. Small realistic details, emphasized by very short sentences--some of them consisting of only one or two words--alternate with those impressionistic brush strokes which Tolstoj had in mind when he stated:

> Chekhov as a artist cannot even be compared with previous Russian writers -- with Turgenev, Dostoevsky or myself. Chekhov has his own peculiar manner, like the Impressionists. You look and it is as though the man were indiscriminately dabbing on whatever paints came to his hand, and these brush strokes seem to be quite unrelated to each other. But you move some distance away, you look, and you get on the whole an integrated impression. You have, before you, a bright, irresistible picture of nature. [43]

Although Tolstoj may have been thinking about Čexov's description of nature, those words are also applicable to his manner and to his technique in general. "Sleepy" is said to have been very highly regarded by Lev Tolstoj and

is certainly a very good confirmation of Tolstoj's opinion of Čexov as an impressionist artist.[44]

Although the action is set within a twenty-four hour period and in the narrow confines of a cobbler's dwelling, Čexov uses intervening dream sequences as flashbacks to show the reader Varka's past and her background, her father's illness and death, and her long trek with her mother from their village to the city in search of work. In the final paragraph, the detail of a green patch, a leitmotif in the story, reappears and acquires a new significance from that at the beginning of the story. An inanimate object becomes animate:

> Smejas', podmigivaja i grozja zelenomu pjatnu pal'cami Varka podkradyvaetsja k kolybeli i naklonjaetsja k rebënku. Zadusiv ego, ona bystro ložitsja na pol, smeetsja ot radosti, čto ej možno spat', i čerez minutu spit uže krepko, kak mertvaja....(VI, I2)
>
> (Laughing, winking at the green patch and shaking her fingers at it, Varka steals up to the cradle and bends over the baby. Having strangled it, she quickly lies down on the floor, laughing with joy now that she can sleep, and a minute later is sleeping already as soundly as if she were dead).

The ending of "Sleepy" is a good example of Čexov's detachment which he himself prized so highly in a writer, and which made Mixajlovskij so indignantly refer to the 'callous indifference' with which Čexov chose his subjects.[45] In "Sleepy" Čexov really counts on the reader to finish it on his own. This is a technique which was not a common practice in his earlier stories.

The composition of Tajovský's "Apoliena" is different. While Čexov uses the third-person narrative, Tajovský lets one of the characters tell the story. The narrator, the cobbler's helper, follows Apoliena through a longer period of time. Unlike Čexov, who briefly presents all the basic information about place, time and character in a few descriptive sentences and brings the reader to the "core" of the story just as quickly, Tajovský devotes the beginning of "Apoliena" to a detailed description of the situation in the cobbler's household before the servant girl arrives. When Apoliena is there to take care of the newborn baby, the narrator reacts to her by mocking:

> Nie to, že bolo dievča z hôr a sedliačka, ale že málo vraj pätnásť rokov a bolo len ako päsť. Taký krč opálený a ruky ako zápalky. Oči ako plánky, a čo zelenô, biednô, začuchranô a hluchô. (I, 151)
>
> (It did not matter that she was the peasant girl and from the mountains, but that she was fifteen and small like a fist, all tanned, arms like matchsticks. Eyes like crab-apples, and she was all green, poor, unkept and deaf.)

The narrator is a common man. His language is simple in vocabulary, but rich in popular expressions, comparisons, and realistic details. In the above quotation, we find three similes:

"Dievča...ako päsť" (The girl like a fist) = very small girl

"Ruky ako zápalky" (Arms like matchsticks) = skinny arms

"Oči ako plánky" (Eyes like crab-apples) = big eyes.

Again, we must remember that Tajovský wrote for the common people and he adopted a style close to the traditional Slovak folk tales which employ an abundance of such common comparisons. In contrast, Čexov rarely used such comparisons; his mode was very literary and highly unusual. For example, in "Sleepy" he writes: "Oblaka kričat, kak rebenok" (Clouds scream as a child) or "Vorony i soroki kričat kak rebenok" (Crows and magpies scream as a child).

Čexov is known for his use of details, such as in "Sleepy" where the green patch appears several times, each time acquiring new significance. Tajovský also prefers to use details in a choric pattern. In "Mother Pôstka" he brings the reader's attention four times to the woman's dry hands (suché ruky) each time she repays her loan to her masters. In both writers, such attention to details enlivens the story and makes it more effective.

The ending in Tajovský's "Apoliena" is unlike Čexov's "Sleepy". In the Slovak story, the narrator, who was laughing at the deaf and dumb girl at the beginning, shows his concern for her fate when she is released from her duties: "Ba kde ozaj sa to chúďa, tlčie?" (Where is she, poor thing, now?). Moreover, the attitude of the narrator changes, too, when he discovers the cause of the girl's handicap: Her drunken father made her what she is. Thus, "Apoliena" is also an indictment on parental addiction to alcohol.

Tajovský is not a passive observer. His direct involvement in the stories demonstrates a sensitivity towards his subject matter. Often his remarks or questions--quite disruptive to the objectivity of the narration--are directed at the reader. For example, "Her father, if you want to know," or "His master, if you are curious...". Both Tajovský and Čexov were not only social observers, but also observers of the human condition. To judge from the stormy reception which "Peasants" received in Russia at the time, this story offended the Russian intelligentsia which idealized Russian peasants. Similarly, Tajovský's stories offended Slovak intellectuals on the same grounds. No one before Tajovský described the Slovak peasant who drinks himself into a stupor, ill-treats his children or beats his wife. Based on the observation of actual peasants, the author's social pessimism is mitigated by a deep-rooted confidence in the ethical values of the common people as reflected in "Domov!" 1905 (Homeward), "Horký chlieb," 1909 (Bitter Bread), "Na chlieb," 1909 (For Bread), "Robotná knižka", 1910 (Working Book) and others.

A comparison can be made between Čexov's "Peasants" 1897 and Tajovský's "Homeward!" 1905. Both stories deal with the precarious position of the village man in the town who is no longer needed there if he is sick or crippled. Although Čexov's work is much longer than Tajovský's, both writers use

the third person narrative. (This is very unusual for Tajovský.)

In "Peasants" Čexov begins his story with the return of the sick Nikolaj Čikildeev to his native village after he has spent all his working life in the city. The author lets us know about Nikolaj's life in the city only from the reminiscences of the Čikildeev family; on the whole, he pays more attention to their life in the village where Nikolaj hopes to rest and not have the misery he is suffering even more than he has in town. In "Homeward!", Tajovský describes in detail the life of a railway worker, Ďurko Záhon, in town, a life which changes rapidly for the worse after a crippling accident which prevents him from continuing his work. While the Čikildeevs are described as a happy, harmonious family during Nikolaj's sickness, Ďurko Záhon's family is happy before the accident. When Ďurko is not able to provide a luxurious life for his wife, she turns to men who can. At the end of the story, the unhappy Ďurko returns to his home village hoping that he will be able to cope with his destiny better there and that his wife will also return to him. In "Peasants" after Nikolaj's death, his wife, Olga, with their daughter, returns to the city where she was born and hopes to find a better life for both of them there.

Čexov and Tajovský have many characteristics in common; yet they also have many dissimilarities. However,

more important than enumerating their similarities in theme, characterization and motifs are their similar approaches to reality.

Both Čexov and Tajovský were short story writers and playwrights. Both approached the short story in a new and original way, and both had more sense for situation than for character. Both knew how to convey the essence of a story simply. In a few sentences they would be able to express their ideas and thoughts more deeply than some writers could in an entire chapter. Čexov had devised a new technique for the short story, a new treatment of reality, sometimes called the "shorthand" treatment which Tajovský tried to imitate. Their stimulus always came from life, and they paid attention to the smallest events and trifles and made them significant. Discarding the old-fashioned plots as artificial, they collected the casual bits of daily existence like snapshots. Their style of delivery is a dry matter-of-factness and deliberate naturalness.

For both, dialogue was the ultimate in simplicity. While each writer stated the various problems, neither set out to solve them. Even when they expressed their personal views and preferences, they did so in a detached manner. Čexov was more an artist; Tajovský remained a moralist. Čexov and Tajovský had distinct perspectives on life and that made them prefer certain themes, moods and characters to others.

Of course, this perspective was conditioned largely by the epoch in which they lived. For both of them were children in an age of scepticism and they became not only victims of this age, but also its chroniclers.

Both began their literary careers as humorists with intentions to make their readers laugh. But the stagnant atmosphere of their respective fatherlands began to show through their artistic creations. Čexov and Tajovský showed a preoccupation with that "sense of life" which used to be one of the central problems of the generation that preceded them. They became aware that the growth of material progress had nothing in common with the growth of life, and the fault seemed to lie at the very root of life as a whole. Hence, they became critics of their times.

Tajovský is as typical of the Slovaks as Čexov is of the Russians. They both loved everything simple, genuine, sincere and had a way of making other people seem simple. Despite their pessimism, they were always ready to believe in the dignity of man. They both believed that man will only become better when you make him see what he is like. Čexov and Tajovský revealed their intimate selves. They might have tried to describe reality as it is, but they could not escape their own subjectivity, a part of them which is conditioned partly by external factors and partly by their own temperaments. In short, both can be defined as wounded

idealists, whose ambitions and illusions have been smashed against the brickwall of reality that surrounded them. Moreover, in their work, they prefer to see men as puppets of some irrational force behind life rather than hold men responsible for the evil of which they are capable. Čexov, as well as Tajovský, always found some excuse not to condemn their fellow men. And neither of them accepted or rejected the poor conditions of life. After all, their business was not to solve, but to see, to state, to remain impartial.

While Čexov made a great effort to liberate Russian prose from moral, social and didactic concerns, Tajovský remained moralistic and was looking for something tenable in life. For a time they both became disciples of Tolstoj. But they gave that up readily. Čexov abandoned Tolstoj's principles towards 1894 and Tajovský, who once proclaimed Tolstoj to be his "sole" example, followed only Tolstoj's view on the role of literature in the education of the common people.

Tajovský learned from Čexov how to master his own understanding of reality. He made use of those means by which he could suggest or convey in the shortest possible manner what and how he felt. However, he was not receptive enough to imitate Čexov's original phrasing, unusual comparisons and other technical secrets which make Čexov original.

Tajovský was writing for the common people with the

intention to educate them. He chose simple phrasing, popular comparisons, and realistic details in his depiction of everyday life so that his stories would be understood by all his readers. He borrowed certain situations, motifs, and characterizations from Čexov and adapted them to the Slovak environment. Hence, in terms of influence, the similarities between Čexov and Tajovský are in subject matter, characterization and critical approach to the same problems.

Tajovský's contemporaries, however, were more cosmopolitan than he ever was, for they were familiar with other European literatures besides the Russian. Their stories reflected the examples of French, German and English literature, and were published in Slovenské noviny (Slovak Newspaper) approved by the Hungarian Government since 1886 and published in Hungary. The publisher, Hornyanszky, was more tolerant of young Slovak critical writers than Vajanský or Škultéty. It is to these Slovak short story writers that we turn to now.

Jégé--the pen name of Dr. Ladislav Nádaši (1860-1940)--wrote very little before 1918; however, he proved to be a "problematic" writer before 1890 in his first short satirical sketches such as "Žart" 1889 (A Joke) and "Omyl" 1890 (Misunderstanding) which castigated the shallow morality of provincial society.[46] His major contribution was the thematic enrichment of the short story by an un-romantic presentation of life, which becomes a matter of greed, chance and mere

speculation. Jégé found his examples from French literature, especially in the works of Zola. No Russian influence is noticeable in his stories.

Timrava--the pen name of Božena Slančíková (1867-1951)--spent almost her whole life in small villages. She was a member of the village bourgeoisie and in her short stories she rebelled against the way of life, the moral emptiness, the shallowness and hypocrisy of this society. She continued in Jégé's steps by showing human feelings in a different light, but from a distinctly feminine point of view.

Timrava's prose writings has a certain originality, in particular, in the extreme subjectivism of her characters with their autobiographical elements and the feelings of the higher members of society, the "gentlemen" at the "fin de siecle."[47] Her ironic and satirical approach to reality was quite new in Slovak literature. For example, her autobiographical novelette, Skúsenosť, 1902 (Experience) is a portrait of moral emptiness in the household of a smug middle-class lady related to the great poet Hviezdoslav himself. This story is noteworthy also in revealing the conflict between the two generations of Slovak realists at the turn of the century, which takes the form of a discussion at a party given by one of the members of the literary circle. Timrava's style is sober and simple. In her short stories, she says more

about the upper class than did Vajanský, Vansová or Šoltésová in their novels. Although Timrava grew up with Slovak, Czech, Hungarian and German literature,[48] there is a strong Russian influence--mainly Tolstoj's--found in her portrayal of the female characters. This point was made in the previous chapter.

Timrava stopped writing about middle-class society at the beginning of the new century and began to write short stories about peasant life. She was able to observe the peasants with critical objectivity, and without the usual idealization. She drew forth their ideals, feelings, virtues and faults. She wrote her stories with deep sympathy; her intentions were not only to educate but also to help these oppressed people rise up aginst their tiny world. Generally, in the core of her stories Timrava always placed sentimental or moral conflicts concerning, most often, the frustrating hindrance of property on young love. It is not affection which decides matrimony, but cold consideration for a piece of land. Such are the conflicts in "Marino súženie" 1908 (Mary's Sorrow), "Mýlna cesta," 1909 (The Erroneous Road), and "Žiadna radosť", 1911 (Without Happiness).

In one of the best peasant stories, "Ťapákovci," 1914 (The Ťapák Family) Timrava presents "a splendid sketch of the suffocating atmosphere and tragic backwardness of patriarchal village life opposed to anything new. The mental inertia of

the Ťapák family is a tragicomic symbol of traditions and commitments... where everything is hampering and mortifying."[49] Instead of an idyllic picture of the Slovak village inhabited by golden-hearted villagers as we know them in Kukučín's stories, we are presented with a Čexovian panorama of society riddled with greed, inhumanity of man to man, vulgarity and poverty. Timrava's peasant stories have not been studied in connection with other literatures as yet; however, their thematic similarity with Tolstoj's and Čexov's stories was mentioned marginally by Lesňáková.[50] While Timrava's stories are much more critical of society than those of Kukučín, they neither give a deep analysis of village problems nor do they depict the social inequality of life in the village as Tajovský had done.

Janko Jesenský (1874-1945) is known as a poet and prose writer. His Verše, 1905 (Poems) shows the influence of various poets and a mixture of romanticism and realism: "...Jesenský was a bit of Heine, of Puškin, of Byron, of Lermontov, of Vajanský... Now he is flying in the clouds, now he dashes feelings to the ground."[51] This is a good characterization of Jesenský as a poet and it remains valid even when the poet of youth and love becomes a poet of national resistance in his poems Zo zajatia, 1917 (From Captivity). He became one of the most prominent representatives of the new tendencies in poetry, known as Slovenská moderna (The Slovak Modern).

Jesenský has not yet been treated in a monograph in Slovakia, and his prose writings especially have only been given cursory treatment. From I897, his short stories were published in different periodicals. His first prose writings were playful, amusing society sketches, later dominated by humour and satire, and characterized by an ironic approach to the vagaries of human fate. Jesenský had a good knowledge of small towns and their inhabitants, and he was witty and imaginative enough to develop petty, anecdotal occurrences and situations into broad social satire. Of some forty stories written between I897 and I9I3, Jesenský published ten in a book entitled Malomestské rozprávky (Tales of a Small Town), I9I3.

Some of these stories --for example, "Doktor" (The Physician), I897, "Pani Rafiková" (Madame Rafik), I898, "Maškarný ples" (The Costume party), I899, "Ženích" (The Bridegroom), I902 and "Papuča" (The Slipper), I902-- deal with the fate of love hampered and deformed by materialism and by superficial education, in which there is no place for the development of emotions and passion. Love is replaced by material calculation, and the role of a wife in marriage is that of a nice decoration for her husband. Thematically, these stories continue in the tradition of Vajanský, Jégé and Timrava. Jesenský has been called the "Slovak Maupassant",[52] although a close analysis of his early short stories also reveals similarities with Gogol' and Čexov in motifs, character portraiture and humoristic and satirical

approaches to social problems.

Podjavorinská is the pen name of Ľudmila Riznerová (I872-I95I). She is mainly appreciated as the founder of literature for children, but she also wrote lyrical poetry and short stories about provincial and village life. In prose writing Podjavorinská was considered to be a "typical intergeneration writer".[53] In the I890's she wrote humoristic and moralizing stories in the vein of the early Kukučín. This satisfied Vajanský's postulate for a literature suitable for the common people. However, she soon found out that to write this kind of literature was against her nature. She liked to experiment and excelled as a shrewd observer of both city and village people. She considered Turgenev to be her teacher, and the similarity is obvious in her characterization and landscape painting.[54]

Her stories "Imrich", I896 and "Ondráš", I897 (both are nicknames) represent her reaction to Kukučín's "The Unawakened Boy". However, her analysis of character is much deeper, and she is more critical of society than Kukučín. With her story "Ondráš" Podjavorinská included a suggestion to Škultéty, the publisher, that he read Kukučín's story as well in order to see that she"had not plagiarized the Slovak writer".[55] In fact, "Ondráš" is closer to Turgenev's "Mumu". First, because the story does not end with death as a means of salvation,

and secondly because the language of this story is more literary and less popular than Kukučín's. Like Kukučín, she has nothing good to say about the towns, but unlike Kukučín, she faces reality and recognizes that industrialization poses a real threat to village life. Podjavorinská deals with this new social situation in her artistically mature stories, those written after 1904 when she realized that "life in Slovakia is a bitter school."[56] Her most significant stories are "V očarení" 1904 (The Seduced), "V otroctve," 1905 (In Bondage), "Epizódka," 1907(A Little Episode), "Žena", 1909, (The Woman), and "Otrok" (The Slave), 1910.

Podjavorinská proclaimed that she did not like Tajovský's stories at all,[57] although her later stories are also sharply critical. Her criticism, however, is directed toward the town and the immorality of the people in it. In the story "The Seduced" Podjavorinská describes a servant girl going to town to look for a job. On the train she is raped by a townsman, who takes all her money and throws her out. Podjavorinská's moral at the end is that townspeople are immoral and this could not have happened in the village. Unlike Tajovský, then, she still idealizes the village people.

Vajanský and Škultéty found Podjavorinská's stories unsuitable for their periodicals. For this reason, she joined Timrava, Tajovský and Jesenský in Slovenské noviny, a periodical more tolerant of young writers and their new ideas at the turn of the century.

At the beginning of the twentieth century, Slovak literary life was increasing in breadth; differences were becoming noticeable not only among individual authors, but between several clearly distinguishable literary trends. Besides two generations of adherence to realism, a broad social and cultural movement was forming known as Mladé Slovensko (Young Slovakia), and within it tendencies toward a new school of literary modernism. These literary modernists grouped around the periodical Prúdy and, for a time, around Dennica.

The movement of Young Slovakia was neither politically nor ideologically uniform and diverged in opinions regarding the mission and the means of literature.[58] There were, at least, two fundamental distinctions. One group saw literature primarily as a means of mass education. In this realistic group were Tajovský, Ján Čajak and young Martin Rázus. Another group took its "bearings" from modern European literary trends such as Symbolism and Naturalism, stressing the importance of the authors' individuality and subjectivity. This second group, the Slovak literary modernism, had as members Janko Jesenský, Ivan Krasko and Vladimír Roy. As for prose writing, the authors of literary modernism restricted themselves to a few attempts--short stories and lyrical prose--implying that in prose writing too they had a concept different from the preceeding generation of literary realism. An important contribution to the organization and conception of

literary modernism came from its contemporary critic František Votruba.

Many tendencies were started and developed by the preceding two generations of writers of realism and of Slovak literary modernism. But even those tendencies and those authors who were just "continuing", were clearly influenced by the new social, political, and cultural conditions. For the first time after centuries of national and social oppression, the Slovak nation, and thus Slovak literature and culture, finally obtained the possibility of free existence and normal life by the formation of a new state, the Czechoslovak republic in 1918. It was therefore not surprising that initially every one was full of optimism, initiative and plans. Štefan Krčméry gave the first post-war generation of authors the name of "authors of loose tongues."[59]

Many literary journals were established--often for a short existence only--and writers grouped around each of them, more according to their political than to their literary views. Literary partition was emerging. In addition to the older authors and groups representing realism, naturalism, and symbolism, new groups now arose under the influence of impressionism, expressionism, and even poetism and surrealism. Slovak literature at the beginning of the twentieth century was catching up with the development of other European literatures. Thus, the predominant influence of the Russian short story ended presumably with the events of 1914-1918.

SUMMARY AND CONCLUSIONS

The short story as a distinctive literary genre did not exist in Slovakia before the second half of the nineteenth century. Due to extra-literary reasons, such as national oppression, non-existence of a national cultural centre and a rather complicated linguistic situation before the 1840's, the development of Slovak literature was fragmented and interrupted. Prose was not as highly regarded as poetry and there were only limited opportunities for the differentiation of literary genres. It was only after Slovak was established as a literary language by Štúr's generation in the 1840's that some writers of the Romantic period, such as Hurban, Hodža and Kalinčiak became known for their prose dealing with Slovak historical themes. Sentimental and romantic features prevailed in their writing.

Translated short prose fiction played a special role in the second half of the nineteenth century, filling the vacuum in Slovak literature, when original works by Slovak prose writers were very rare. The Russian short story entered Slovakia through translations as part of a complex of Slavic cultural and literary influences in the 1860's. Without a doubt, the lack of Slovak short stories was a determining factor at first. Especially after 1863 when the first Slovak cultural institution, Matica slovenská was established. The rapid spread of magazines and newspapers in the new

Slovak literary language created a wider outlet for the publication of short pieces of fiction complete in a single issue.

Thematically, the early prose, both translations and original works, tried to please middle-class readers who demanded adventurous and erotic leisure reading. For this reason, early translations of Russian stories were purposely chosen by Slovak editors to appeal to the readers to whom the entertainment value of the story was more important than its artistic quality. Most of the translations were made, not from the Russian original, but 'second-hand' translations from Czech, German or Magyar which were more readily available to Slovak translators. Consequently, the technical quality of the text was poor, without creative integrity. Emphasis appeared to have been placed on cultural needs rather than practical literary ones.

In the 1860's and 1870's the greatest number of translations of Russian stories appeared in the periodicals Orol and Sokol. The editors of these periodicals were Russophiles who saw in Russia the incarnation of their ideals. Consequently, they idealized everything Russian and did not distinguish between valuable and less important works. They usually chose for translation short, entertaining stories of secondary writers instead of the serious social stories of well-known Russian writers. Even I. S. Turgenev was at first introduced

exclusively as the author of the love stories "Faust" and "Asja". These were very positively received by Slovak readers and the themes were imitated by a number of Slovak writers. The artistic quality of the imitations was very poor. N. V. Gogol', too, was at first known in Slovakia as a "folklorist" through his stories from Večera na xutore bliz Dikańki rather than as a 'revealer' of social conditions in Russia. Stories by Turgenev and Gogol which were critical of Russian society did not conform to the ideology of Slovak Russophiles and were not published.

In spite of the reasons given, the introduction of Russian short prose fiction in Slovak translation was an important phase in the development of the Slovak short story. While appealing thematically to Slovak readers they were introducing at the same time, ideas, artistic devices and techniques of the short story to Slovak prose writers, who were searching for new directions and approaches to literature at that time. The works of Gogol' and Turgenev could satisfy some of their literary needs and help them out of their national isolation. Even in the 1870's, when the political situation in Slovakia demanded a common Slavic orientation, the ideology of Slovak prose was purely nationalistic. Slovak prose development, however, was not entirely fruitless, being characterized by the gradual disappearance of historical themes and the decline of a purely romantic presentation of observed material. The short

prose of Kubáni, Záborský and Laskomerský is proof of their experimentation with new methods of presenting life as well as attempts to fill the genre-gap. Thematically, these writers described the milieu they knew best, the middle class. They usually took their material from personal experience, but often presented it in sentimental and romantic clichés, describing events far from reality.

The need to redirect Slovak prose away from sentimental and romantic description toward realism became essential in the 1870's when it became clear that the development of modern prose was impossible, isolated from the influence of more developed literatures. The first attempt came from the new editor of Orol, A. Trúchly-Sytniansky, who used Turgenev's popularity in Slovakia to introduce him as an author of realistic stories in 1873. The main objective of a series of articles about Turgenev's Zapiski oxotnika seems to have been to bring attention to the basic understanding of reality in this writer's stories. He stressed that Turgenev described people and nature as he himself saw them and that he hated all clichés. Sytniansky was the first Slovak literary critic who attempted to compare Russian realistic stories with the artistically immature Slovak prose, or that of foreign secondary writers popular, at that time, among Slovak readers. In 1874, Sytniansky published six stories from Zapiski oxotnika which he translated himself. By introducing these stories, he intended to enrich Slovak short prose writing not only in content, but

also in form. However, his effort to modernize literary life was not immediately accepted by Slovak readers, who were not fully equipped to understand the serious social questions with which these stories dealt. Readers' responses to Sytniansky indicate that they regarded Turgenev's sketches as extravagant and without content. Nevertheless, beginning in 1880, a whole new generation of Slovak prose writers proclaimed Turgenev as their teacher, learning from him the artistic mastery of depicting reality.

Our research revealed that the period of greatest interest in the Russian short story lay between 1880 and 1918 when Slovak writers were full of appreciation of Russian writers, especially I. S. Turgenev, N. V. Gogol', Lev N. Tolstoj and A. P. Čexov. In analyzing the impact that the Russian short story had on the development of the Slovak short story, we observed two main phases of Russian influence. The first phase (from 1880 to 1890) corresponds to the decline of literary romanticism and the formation of realism in Slovak literature during which Slovak writers were emulating the stories of I. S. Turgenev and N. V. Gogol'. During the second phase in the 1890's, the influence of Lev Tolstoj's stories was felt most in Slovakia. The maturation of literary realism in Slovakia started during this period and by the turn of the century was characterized by the formation of a new literary generation of critical realists who were influenced mostly by A. P. Čexov's

stories.

The question of literary influence is unavoidable in studying such an intricate phenomenon as the development of the short story in a literature which has not been free and independent in its growth due to unfavourable political, social, economic and cultural conditions. The long delay in the development of this genre in Slovakia allows for the study of literary influences within the framework of the comparative approach to be especially fruitful and revealing. The combination of historical, sociological, psychological and structurally analytical approaches to the problem allowed us to prove how contacts between writers and their works were made, ideas were spread, how an influenced writer assimilated influential works and where he was original. Knowledge of the social background is necessary. The study of genre is related to the psychological level of awareness in different societies since literature reflects the different stages of evolution through which the society passes.

Slovak writers were predisposed to be influenced by Russians. They were at the formative stage of their literary development and were open to new ideas. Also, the Slovak short story was at the developing stage and faced a radical change in the direction of its literary tradition. Yet, there is a real purpose for this study in distinguishing the influence of the Russian short story from that of other prose

writing. It is concerned with the birth, formation and maturation of the Slovak village story, dealing with the common people, which had not existed in Slovakia before 1880.

Slovak literature was destined to form the central point in the national struggle, after the last three Slovak secondary schools and Matica slovenská, the only Slovak cultural centre (founded in 1863), were dissolved by the Hungarian Government on the pretext that they were endangering the unity of Hungary. By 1875 the Slovaks lost all means of cultural advancement and the intelligentsia lost major funds for publishing almanacs, books, periodicals and so forth. Such an atmosphere was hardly favourable to creative activity in Slovakia. However, it was commonly believed by Slovaks that the very existence of the nation depended on the preservation of its language and literature. Literature was intended to be a means of educating all members of society in Slovakia, upper classes as well as the masses, and was expected to be of a high artistic quality. Thus, the need to orientate Slovak prose toward realism and toward the common people was a necessary method, calculated to achieve national awakening and liberty for the Slovak people.

Short prose fiction was encouraged, because it had the best chance of survival as it was traditionally associated with magazines. This form was better suited to the instructive and didactic task, which Slovak literature had undertaken.

For writers who were financially unable to publish their works in book form, the short story became the only form for their artistic expression.

At the end of the 1870's it was not only the idea of Slavic unity that encouraged closer interest in Russian literature. There was a need for solving creative problems in Slovak literature under these historical circumstances. The highly developed and differentiated Russian short prose fiction had suitable models, which Slovak writers could emulate.

In 1880, the first Slovak village short stories appeared under the title Obrázky z ľudu (Pictures of the Common People). The author, Svätozár Hurban-Vajanský, has been recognized by Slovak critics as the first realistic short story writer, and his stories as the beginning of literary realism in Slovakia. Vajanský himself proclaimed Turgenev to be his teacher. The stories from Zapiski oxotnika, which represented a link between tradition and innovation in Russian prose in 1852, became some thirty years later a source of creative impulses for Vajanský and his generation in Slovakia.

Our analysis of Vajanský's stories revealed what the writer was looking for in Turgenev's stories and how he transformed the borrowed material to suit his own needs, where he was original and how his stories advanced the development of the short story genre in Slovakia. We found the following:

Vajanský, wanting to free himself from existing literary conventions of the romantic and sentimental plot-ladden Slovak stories, followed Turgenev's example and introduced in Slovakia a new form of short prose fiction, a plotless sketch and a new subject matter, the common people. He learned from Turgenev's stories how to use realistic details to secure the illusion of verisimilitude in describing the environment and individual traits of character, especially portraiture. Like in Turgenev, nature in Vajanský's stories is not simply a romantic decoration but an inseparable part of the story and characters are no longer just stereotypes but individuals presented in their everyday existence. We traced similarities in the poetic style of both writers as well as the lyrical description of nature to their earlier poetry writing.

Vajanský borrowed from Turgenev what suited him best: artistic devices of presenting reality. By transplanting these devices into the Slovak environment, using Slovak names, symbols and local colours, he was able to impart to them a certain degree of independence from the Russian subject.

The main difference between Turgenev and Vajanský is in the different views of reality reflected in their stories, which were conditioned by the social situations in which both writers lived. While Turgenev deals in his stories with social problems, Vajanský confines himself to national problems. While Turgenev depicts his peasants without

sentimentality and showed them as he knew them, Vajanský, who did not know the common people very well, tends to idealize them according to his Slavophile view. Vajanský used an omniscient point of view, taking the liberty of dealing with the serious national problems by telling whatever he wished about politics, people, the role of literature in national life and so forth.

Vajanský's stories are much shorter than those of Turgenev, each presenting a single incident and identified by a subtitle such as a tale, a sketch, or a picture. In his opinion, only these genres were suitable for depicting the common folk. The higher and more educated classes were supposed to be dealt with in novelettes and novels, which were considered by Vajanský to be more artistic and dignified form of fiction. This division of genres, according to the subject matter, was accepted at first by Slovak writers. Thus, the short prose fiction about the common people was developing in parallel with the longer prose about the higher classes until the end of the century, when novels almost ceased to be written and urban short stories emerged.

Despite some 'imperfections' in Vajanský's ideology we must credit this Slovak writer with an attempt to bring innovations to the development of the Slovak short story by setting good examples of presenting reality in a short form modelled on Turgenev.

After 1881, Vajanský turned to writing longer prose about

the upper classes with which he was more familiar. However, he enabled young Slovak writers to try their artistic abilities in the short form writing by founding in 1881 the periodical Slovenské pohľady and encouraging translation activity of Russian stories which he published in this periodical. In the 1880's, Vajanský was not only "récepteur", but also "transmetteur" and "émetteur" of Russian stories in Slovakia.

It was on Vajanský's advice that one of the young Slovak writers, Martin Kukučín, studied Russian and read Russian short stories in the original, learning from them how to free himself from existing literary conventions. Kukučín became the leading realistic short story writer of the 1880's and there is no doubt that the Russian short story helped to secure for him this prominent place in the history of Slovak literature.

Kukučín was of peasant origin, knew the village people first-hand and considered them to be at the core of a healthy social development. From the very beginning of his literary career in 1883 he drew his subject matter from the Slovak village, wishing to capture the life of the common folk. In his stories Kukučín discovered a new world of unexpected depth in the life of these people and presented their good as well as bad sides without idealization or condemnation. However, he tended to idyllize the patriarchal way of life in the Slovak village. His first stories are humorous, characterized

by tolerance and understanding of all classes.

The influence of Russian stories is noticeable in Kukučín's early stories, but he selected Gogol', not Turgenev, to be his teacher. The most common element shared with Gogol''s stories is the humorous presentation of some episodes borrowed by Kukučín from Večera na xutore bliz Dikaňki and adapted to the Slovak environment. Like in Gogol', some comic situations originate in local customs, pranks of young villagers and so forth. There are notable similarities in character presentation, use of symbolic meaning of the surnames as well as the motif of quarrelsome neighbours. Thus, the influence of Gogol''s stories is felt more in single elements than in the sum total of Kukučín's work. Gogol''s social satire, for instance, is not reflected in Kukučín's stories characterized by a neutrality in the class struggle.

Unlike Vajanský's short stories which were about the common people but not for them, most of Kukučín's early stories were enjoyed also by the humble segments of the Slovak population as long as they were published in Slovak popular almanacs, the only editions affordable to the common people. The familiarity of subject matter, simplicity of composition, use of colloquial language and conversational style made these stories understandable to all.

Although Kukučín always strove to show convincingly the psychology of his rural characters, he earned his reputation

as "portrayer" and "revealer" of the Slovak soul, when his "Neprebudený" (The Unawakened Boy) was published in 1886. The similarities in thematics (a somewhat handicapped common man, not equal to others in society), characterization (a deep psychological analysis) and some artistic devices (the use of realistic details for portraiture, the colloquial language) enabled us to assume the influence of two Russian sources: Gogol's "Šinel'" and Turgenev's "Mumu." Kukučín was familiar with both chronologically preceeding stories at the time of writing his "The Unawakened Boy" (the only story which ends tragically).

At the end of the 1880's, the progress of the short story genre was stifled by the urgent need to create good literature not only about the common people but also for them. The role of the masses in the national struggle had to be considered by the Slovak intelligentsia, which did not believe until then, that commoners could be instrumental in helping to save the existence of the Slovak nation. The lack of good Slovak stories suitable for all Slovaks was remedied again by extensive translations of Russian stories, especially those written by Lev Tolstoj in the 1880's with the aim to instruct Russian peasants. Lev Tolstoj was in the prime of his artistic maturity when he wrote his folk tales and their maturity and universality were recognized in Slovakia. While up to the year 1900 these

stories were the most translated, we noted the different attitudes and approaches toward them as to their ideological and social value. On the one hand, there were the Slovak conservatives (Vajanský and Škultéty), in opposition to the young Slovak intelligentsia studying at the Czech university in Prague (Kukučín, Tajovský, Makovický, Škarvan and others). Within the latter group there were also ideological differences, mainly between Tolstojans, who published translations of Tolstoj's stories in their own periodical Poučné čítanie (Instructive Readings) and the Hlasists, who grouped themselves around the periodical Hlas (The Voice).

Jozef Škultéty, the most prolific translator of Tolstoj's stories chose for translation into Slovak those tales which idealized patriarchal life and thematically were close to Slovak traditional legends and fairy-tales. He was concerned with the artistic quality of his translations and tried to imitate Tolstoj's mastery as close as possible. His translations were quite innovative in the realistic depiction of the common people within their everyday life. With the help of realistic details as well as the use of simple popular expressions he satisfied the common reader. In order to make his translations accessible Škultéty published them in cheap editions. However, Tolstoj's critical stories were not published there.

The young Slovak intelligentsia in Prague had the

opportunity to read Tolstoj's stories in the original and realized that they could offer more models for Slovak writers and readers than Škultéty or Vajanský would suggest. Kukučín, for instance, borrowed some ethical elements from Tolstoj's stories for his longer prose (such as religious virtues, harmonious solutions to situations) and accepted the social and moral function of his work. In spite of it Kukučín never became the Tolstojan the way Makovický and Škarvan were. These Tolstojan disciples, both aristocrats by origin, attempted to spread Tolstoj's religious teaching by translating his stories as treatises into Slovak. The artistic quality of their translations was quite poor. As translators, they were lacking in a good knowledge of Slovak, being educated at foreign universities. And due to their ideological differences with Slovak conservatives they did not get any editorial help from them. These translations had both positive and negative influences in Slovakia. Although on the one hand they introduced a new side of Tolstoj as a revealer of social conditions in Russia who could help better identify similar problems in Slovakia; on the other hand, propagation of religious submission and non-resistance to evil was an one-sided kind of education, not completely satisfactory in Slovakia at the turn of the century. Nevertheless, these translations played their role in the education of the masses.

Tolstoj's edifying stories were considered the ideal

example of the way in which Slovak short stories should develop and which role they should play by the young progressive Slovak intelligentsia grouped after 1898 around the periodical Hlas. They aimed at the wider and deeper education as well as the moral revival of the Slovak people and at the cultural and economic progress of the Slovak nation. The main objective of their numerous reviews and translations of Tolstoj's stories was to provide examples of how to cure moral infirmities of the people such as greed, drunkenness, hatred and so forth. The utilitarian approach is superior to the artistic quality of these translations which were adapted to suit the purpose they were supposed to serve: to educate the common people. Slovak writers found it difficult to follow the artistic mastery of Tolstoj's stories and most widely spread was non-artistic influence which manifested itself by many paraphrases, travesties, even plagiarisms produced by secondary and anonymous writers for Slovak popular editions. Their main contribution was then to the lower of the two levels existing in Slovak literature, to the stories intended for the common people.

The new literary generation which was forming at the turn of the century in Slovakia found Tolstoj's folk tales to be too conservative for their needs. The early stories of Tajovský and Timrava, which were published in popular almanacs, could serve as an example of educational tendencies modelled

on Tolstoj, but were not of notable artistic quality. We can speak of the revival in the development of the short story genre only at the turn of the century when a new literary style of writing, known as critical realism, came to prominence and only after the social maturation of its main Slovak representatives: Tajovský, Jesenský, Timrava, and Podjavorinská. For some of these writers, Čexov's stories became a source of new influence.

Čexov stimulated the Slovak short story genre both thematically and technically. His rural and urban stories drew attention to problems, which had not been adequately reflected in domestic literary production until then. The story-telling technique of Čexov was particularly suitable for young writers who tried to make their writing accessible to more readers by publishing mostly in journals. While both rural and urban stories were produced during the second phase of realism in Slovakia, the theme of the common people emerged as the main characteristic of this period. Writers followed thematically Kukučín's tradition by imitating his style and using language full of popular expressions and realistic details. However, Kukučín's tendency to find harmonious solutions to problems of the day did not suit all young writers. Among his contemporaries, Tajovský was alone in the effort to show the darker side of the common people as well as to reveal the social unequality within the village and to attempt

deeper analyses of the circumstances which had brought the common people into their present condition. Tajovský was known for selecting topics which less daring writers of his generation avoided or treated with circumspection. His orientation toward Čexov's short stories was not that of traditional Slavophilism; it was an expression of his search for the ideal state of social and cultural welfare for his own people.

By analyzing some of Tajovský's short stories we attempted to find out why this writer is called by Slovak scholars the "Slovak Čexov". We found that, first of all, Tajovský recognized the aspect of originality in Čexov's village stories by choosing to translate into Slovak "Zloumyšlennik", "Spat xočetsja", and "Mužiki", rather than stories of Gogol', Turgenev or Tolstoj. His intentions were to advance the development of the Slovak short story using translations of these stories for the defence and support of his own stories, in which he employed a similar critical method to describe what he himself already observed and experienced in the Slovak village. A thematic and structural analysis of those stories by Tajovský, which were written approximately at the same time he was translating Čexov's stories, (1903-1905) proved to be the most rewarding key to understanding Čexov's influence on Tajovský as a short story writer. There is an obvious similarity in theme and characterization, as both dealt with

socially underprivileged people. The emphasis was on the social determinants of human fate rather than on character itself. Tajovský followed Čexov's example in paying attention to the smallest events and trifles and making them significant. A closer analysis of their stories revealed, however, that their creative methods were different. Against Čexov's objectivity stands Tajovský's subjective presentation; against Čexov's strict and accurately balanced composition is Tajovský's free and wide-woven mosaic of epic expressions similar to the popular oral tradition, which was Tajovský's individual contribution to the development of the Slovak village short story. Tajovský's stories tend to be longer than those of Čexov, whose brevity of composition, original phrasing and other technical secrets made him so original. Hence, in terms of influence, the similarities between Čexov and Tajovský are in subject matter, characterization and critical approach to the same problem. Tajovský, not very successfully, attempted to imitate Čexov's impressionistic style, always keeping his realistic method of presentation in the popular psychology.

Tajovský's contemporaries were more cosmopolitan than he ever was, for they came from upper class families and were familiar with other European literatures besides Russian. Their urban stories reflected the examples of French, German, and English literatures as well as Russian. Thus the

predominant influence of the Russian short story ended presumably with the events of 1914-1918. By that time however, the Slovak short story was already catching up with the European literary development.

In conclusion, there is no doubt that the development of Slovak short prose fiction in the second half of the nineteenth century was influenced by the short stories of such Russian masters of this genre as Gogol', Turgenev, Lev Tolstoj and Čexov. These writers played a very important role in the period of the origin and development of the Slovak realistic short story and their influence manifested itself in two main ways: First, with respect to themes, they attracted the attention of Slovak writers to questions of ethics and later to social problems which were felt to be very timely and had not found adequate reflection in domestic literary production until then. Secondly, the stimulative story-telling techniques of Russian realistic writers proved to be particularly effective for the formation and development of the so-called village short story in Slovak literature (which was considered to be the most suitable form for a true depiction of common folk's life at that time).

The highly developed Russian short peasant fiction offered many stimuli to the little differentiated Slovak literature without which the best Slovak village stories could hardly have been written. However, Slovak literature never lost

its national character, as Slovak writers borrowed only those themes which suited their own ideology and those artistic devices which were needed in order to solve their creative problems during the transitional period from the sentimental and romantic toward the realistic short story.

Slovak writers were aiming at creating a good quality short prose fiction which would not only tell tales and depict characters, but was ethically and socially useful by contributing to their readers' knowledge of life. Our research hopefully proved that Vajanský, Kukučín and Tajovský wrote their short stories with a serious artistic intention. They were preoccupied with theoretical and technical problems of this form. Their concepts and ideas of the short story were as clearly defined as those of their Russian counterparts. They depicted characters, events and atmosphere of the epoch in which they lived and their stories show a continuous progress in both its historical and structural aspects.

Slovak short prose fiction deserves much more careful theoretical and practical attention than it has had until now. Scholars who have discussed prose writing have not paid much attention to the short story. The theoretical concept of the short story genre as well as its critical terminology are still unsettled. Many primary sources and necessary materials have not been adequately researched and a reliable methodology for comparative intertextual investigation still does not

exist. Consequently, our study is somewhat limited, based on examples that seemed to be most characteristic of the techniques of the best Slovak short story writers and it is hoped that they give an indication of the main structural aspect of evolution in Slovak theory and practice of short story writing as viewed against the general background of the poetics of the short story. However, short stories of other Slovak writers (such as those writing urban stories) have to be included and investigated more thoroughly before a final general evaluation of the development of the short story in Slovakia can be achieved. Also, the subject of the present study is only one of many possible investigations of Slavic influences important to the development of the Slovak short story.

Footnotes to INTRODUCTION

1. Čiževskij, Dmitrij, Comparative History of Slavic Literatures, Ed. Serge A. Zenkovsky, Baltimore: Vanderbilt University Press, 1971, V-XI, 225pp. Translation from German original.

2. Ibid., p. 159.

3. Ibid., p. 162 (Kukučin-sic. Kukučín).

4. Ibid., p. 154. Čiževskij himself appears to be the best foreign expert on Slovak Romanticism. He published several studies in German, for instance Ľudovít Štúrs Philosophie des Lebens (Halle, 1938), "Mickiewicz bei den Slowaken" in Südost-Forschungen, XII, Munich, 1958, and in English, "Mickiewicz, Štúr and Král'" in W. Lednicki, Adam Mickiewicz in World Literature (Berkley, Cal., 1956).

5. Ibid., p. 200.

6. See Vzaimosvjazi i vzaimodejstvie nacional'nyx literatur, Moskva 1961, p. 13; also Ralph E. Matlaw, "Comparative Literature in Eastern Europe," YCGL (Yearbook 13), 1964, p. 50.

7. J. M. Kirschbaum, Slovak Language and Literature, Ed. J. B. Rudnyckyj, Winnipeg-Cleveland, 1975, XVI-336pp.

8. Ibid. On the dustjacket of Kirschbaum's book by F. Vnuk, Australia.

9. Ibid. See "Preface" written by J. B. Rudnyckyj, p. VII.

10. Kirschbaum devotes to this period only eight lines. The names of the writers he introduces are so badly misprinted that the author by allowing this to happen did more harm than good. See p. 206 in the book: "The Romanticism of Štúr's school was succeeded in Slovak literature by Realism, represented in the last decades of the 19th century by a score of gifted poets and novelists. Among these were Sv. H. Vajanský, M. Kukučín, Terazia (sic. - Terézia), Vansová, E. M. Šoltézová (sic. - Šoltésová), J. G. Tajovský, Ludmila Podajavorsnká (sic. - Podjavorinská), B. Slančíková-Timarava (sic. - Timrava).

11. See Čiževskij, op. cit., p. 154: "The relations among the individual Slavic literatures are, in part, strongly limited as a result of the fact that in the second half of the nineteenth century all the Slavic nations had too many of their own social and political problems."

Footnotes to CHAPTER ONE

1. See François Jost, Introduction to Comparative Literature (Indianopolis, Pegasus, 1974), p. 22.

2. Zbigniew Folejewski, YCGL 17 (1968), p. 105. On this subject see also "Proceedings of the Conference on Slavistics and Comparative Literature Studies," YCGL 9 (1960), pp. 104-110.

3. See Van Tieghem, Paul, La Littérature comparée: Le mot et la chose (Paris: Armand Colin, 1931), p. 170ff.

4. Ibid., pp. 184-186.

5. Ibid., p. 190.

6. For an extended discussion of this problem, see M. Moriarty, "The Use of Analogy: An Essay in the Methodology of Comparative Literature," (Indiana University, Ph.D., 1971), p. 41ff. (Unpublished Doctoral Dissertation).

7. Pichois, Claude and André M. Rousseau, La Littérature comparée, (Paris: Armand Colin, 1967), p. 95.

8. Ibid., p. 96.

9. See Henry H. H. Remak, "Comparative Literature at the Crossroads: Diagnosis, Therapy and Prognosis," in YCGL 9, (1960), p. 6.

10. See René Etiemble, Comparaison n'est pas raison: la crise de la littérature comparée (Paris: Gallimard, 1963), p. 6.

11. See Proceedings of the IInd Congress of the International Comparative Literature Association, I, Werner P. Friedrich, ed. (Chapel Hill: University of North Carolina Press, 1959), [hereafter: Proceedings II]

12. See Claudio Guillén, "The Aesthetics of Influence Studies in Comparative Literature" in Proceedings II, I, 175.

13. Ibid., p. 183.

14. Ibid., pp. 186-187.

15. Ibid., p. 191.

16. Ulrich Weisstein, Comparative Literature and Literary Theory (Bloomington, Indiana University Press, 1973), p. 29.

17. Ibid., p. 41.

18. A. Oven Aldridge, ed. Comparative Literature: Matter and Method, (University of Illinois Press, 1969), p. 144.

19. J. T. Shaw, "Literary Indebtedness and Comparative Literature," in Newton P. Stallknecht and H. Frenz, ed. Comparative Literature: Method and Perspective (second ed., 1971), p. 71.

20. Weisstein, op.cit., p. 32.

21. A. Balakian, "Influence and Literary Fortune: The Equivocal Junction of Two Methods," in YCGL II (1962), p. 29.

22. Weisstein, op.cit., p. 42.

23. Shaw, op.cit., p. 66.

24. Ibid., p. 62.

25. See Influx. Essays on Literary Influence, edited by Ronald Primeau (National University Publications Kennikat Press, 1977), 186 p.. Quoted from the review of this book by David Kirby in Comparative Literature Studies 15 (Oct. 1978), pp. 438-439. [Hereafter Influx.]

26. See Ihab H. Hassan, "The Problem of Influence in Literary History: Notes Towards a Definition," in Influx... ibid., p. 34.

27. Haskell M. Block, "The Concept of Influence in Comparative Literature", Influx, p. 80.

28. Ibid., p. 78.

29. See Göran Hermerén, Influence in Art and Literature (Princeton: Princeton University Press, 1975), pp. XVII-346.

30. Ibid., p. 5.

31. Ibid., pp. 321-322.

32. Ibid., p. 5.

33. Ibid., p. 3.

34. See review of Hermerén's book by A. Popović and F. M. Macri, in Canadian Review of Comparative Literature (Spring, 1978), p. 217.

35. See William B. Edgerton's review of Sravnitel'noe izuchenie slavjanskikh literatur. Materialy konferentsii 18-20 maja 1971 goda. In YCGL 26 (1976), p. 74.

36. See Gleb Struve, "Comparative Literature in the Soviet Union," in YCGL 4 (1958), p. 9.

37. I was provided with this information by the Literary Archive of Matica Slovenská in Martin, Slovakia. This institution keeps records of all matters which are concerned with Slovak literature.

38. See G. Struve, op.cit., p. 12.

39. Published in Izvestija (The Bulletin of the Social Sciences Section of the Academy of Sciences of the U.S.S.R., 1936), No. 3, pp. 383-404. Information found in Struve, ibid., p. 12.

40. Quoted by Struve, ibid., p. 14.

41. Ibid., p.16.

42. Ibid., p. 17.

43. Ibid., p. 17.

44. This Struve's statement is true also for Slovak comparatists who refer to Žirmunskij's concept very often in their studies (see for instance Ďurišin's theoretical works).

45. See Struve's discussion on Russian "formalists" on pp. 17-18.

46. Struve's quotation in "Comparative Literature in the Soviet Union, Two Postscripts," in YCGL VI (1957), p. 8. (From Izvestija XV (1956), pp. 193-96 from the discussion at the institute of Russian Literature of the Soviet Academy of Sciences).

47. Published in Izvestija Akademii Nauk S.S.S. R., Otdelenie literatury i jazyka, XVII (1958), pp. 3-14.

48. Quoted in English by Struve, op.cit., p. 14.

49. Struve, ibid., p. 14.

50. Unfortunately, I must agree with the Soviet scholars. In about ten pages of individual Slavic contributions, none is devoted to the subject of Slovak-Slavic literary relations.

51. Quoted by Struve, op.cit., p. 15.

52. Ibid., p. 15.

53. Ibid., pp. 15-16, and following for more detailed discussion.

54. See Ďurišin, "Some General Questions of Comparative Literature" in O medzinárodných vzťahoch ; Sborník venovaný VI. medzinárodnému kongresu Slavistov, (Bratislava, 1968), p. 19.

55. In Vzaimosvjazi i vzaimodejstvie nacional'nyx literatur, (Moskva, 1961), pp. 27-40.

56. See Ďurišin, op.cit., p. 19.

57. For René Wellek's discussion on A. Veselovsky; see his A History of Modern Criticism: 1750-1950 (New Haven: Yale University Press, 1965), pp. 278ff.

58. See Nikola Banašević, ed., Proceedings of the Vth Congress of the International Comparative Literature Association (Amsterdam: Sets and Zeitlinger, 1969). [Hereafter Proceedings V.]

59. In Proceedings V, pp. 3-21.

60. Ibid., p. 4.

61. See Dionýz Ďurišin, "Les Courants littéraires dans le système de l'etude comparée des littératures," in Proceedings V, pp. 45-50.

62. A. N. Veselovskij, Istoričeskaja poetika, Leningrad, 1940; See Ďurišin, "Comparative Heritage of A. N. Veselovsky's Historical Poetics" Sources and Systematics of Comparative Literature (Bratislava, 1974), pp. 13-43. [hereafter Sources.]

63. See Ďurišin, "Comparative Stimuli in Russian 'Formalist' Method" in Sources, pp. 44-77. Ďurišin discusses N. P. Jakubinskij, V. Šklovskij, B. Ejxenbaum, V. Žirmunskij, and Tomaševskij.

64. See Ďurišin, "Structural Roots of Modern Comparative Literature" in Sources, pp. 78-106. Ďurišin discusses Jan

Mukařovský, Felix Vodička, Mikuláš Bakoš, Frank Wollman and others.

65. See Northrop Frye, Anatomy of Criticism, p. 305.

66. See for example E. Current-Garcia and W.R. Patrick, What is the short story?, "Preface,"; also Rust Hills, Writing in General and the Short Story in Particular, pp. 1-2.

67. See B.M. Ejxenbaum, "O. Henry and the Theory of the Short Story", Readings in Russian Poetics, p. 235.

Footnotes to CHAPTER TWO

1. Vavro Šrobár, "Cultural Progress in Slovakia," in Seton-Watson, Slovakia, Then and Now (London, 1931), p. 107.

2. More on the subject see Peter Brock, The Slovak National Awakening (Toronto and Buffalo, 1976), pp. 11-51.

3. See Dejiny slovenskej literatúry II, M. Pišút, K. Rosenbaum, V. Kochol (Bratislava, 1960), pp. 40-46. [Hereafter Dejiny II].

4. See Dejiny II, pp. 46-51, also Brock, op.cit., pp. 28-38.

5. Dejiny II, pp. 51-60.

6. Ibid., pp. 201-226; see also J. M. Kirschbaum, Slovak Language and Literature (Winnipeg, Cleveland, 1975), pp. 112-114.

7. Dejiny II, pp. 65-102; also K. Strmeň, "Slovak Literature: A Brief History" in An Anthology of Slovak Literature (Riverside, California, 1976), p. XXVI.

8. See Ján Kollár, Kázně a řeči, vol. I., pp. 497-524; quoted by W. Harkins, The Russian Folk Epos in Czech Literature (First Greenwood Reprinting, 1971), p. 128.

9. Dejiny II, (pp. 170-199), p. 198; also Kirschbaum, op.cit., pp. 135-139.

10. Dejiny II, pp. 147-154; also Harkins, op.cit., p. 127.

11. Hromádkovy prvotiny, January I, 1817; quoted by W. Harkins, ibid., p. 125.

12. See Ján Stanislav, Z rusko-slovenských kultúrnych stykov v časoch J. Hollého a L. Štúra (Bratislava, 1957), pp. 34- 36.

13. See W. Harkins, op.cit., pp. 131-132.

14. Ibid., pp. 132-137.

15. See Brock, op.cit., pp. 35-39.

16. Dejiny II, p. 305; also Strmeň, op.cit., p. XXVIII.

17. Ibid., p. 307; also Brock, op.cit., p. 18.

18. Ibid,,pp. 349-458; also Kirschbaum, op.cit.,p. 200.

19. See R. Brtáň, "Šturovcy i russkaja literatura," in Češsko-russkie i slovacko-russkie literaturnye otnošenija (Moskva, 1968), pp. 147-157.

20. Ibid., pp. 156-157.

21. See P. Brock, op.cit., pp. 38-39.

22. Ibid., p. 39.

23. There exist good contemporary sources in English on the political, economic and intellectual situation in Slovakia before the second half of the nineteenth century. See, for instance, R. W. Seton-Watson, Racial Problems in Hungary (London, 1908), 540 pp.; Peter Brock, The Slovak National Awakening (Toronto and Buffalo, 1976), x-104 pp.; Mikuš, Joseph A., Slovakia and the Slovaks (Washington: Three Continents Press, 1977), xiv-224 pp.

24. Dejiny II, p. 337.

25. Kalinčiak ordered Gogol's Taras Bul'ba in Czech translation from Prague in the 1850's. See A. Popovič, Ruská literatúra na Slovensku v rokoch 1863-1875 (Bratislava, 1961), p. 99. More on the historical prose of Kalinčiak see Dejiny II, pp. 446-458.

26. See Dejiny III (Bratislava, 1965), p. 188.

27. On Matica slovenská, see Dejiny III, ibid., pp. 29-45.

28. On Záborský, see Dejiny III, pp. 196-210.

29. On Zechenter-Laskomerský, see Dejiny III, pp. 255-267.

30. On Kubáni, see Dejiny III, pp. 210-218.

31. See Popovič, op.cit., pp. 92-93.

32. Popovič, op.cit. 25, p. 94.

33. See Soňa Lesňáková, "Prekladanie ruskej literatúry," Slovenská a ruská literatúra (Bratislava, 1973), p. 297.

34. Popovič, op.cit., p. 94.

35. See Boris Ejxenbaum, "O. Henry and the Theory of the Short Story," Reading in Russian Poetics, Matejka and Pomorska, ed., (The Massachusetts Institute of Technology, 1971), p. 228.

36. See Popovič, op.cit., p. 94.

37. See Dobšinský's letters to A. Sládkovič from 21. July 1861 and 8. December 1861, kept in Literary Archives of Matica slovenská (Information found in Popovič, op.cit., p. 94).

38. Popovič, ibid., p. 94.

39. "...Čítajte Puškina...stojí na čele slovanských spisovatel'ov," in Orol III (1872), č. 6, p. 192 (Information found in Popovič, ibid., p. 95).

40. In Sokol II (1863), pp. 128ff., (see Popovič, ibid., p. 95).

41. "Pánu X.Y.Z. Jestli nám prekladmi povestí poslúžiť chcete, odporúčame Vám preloženie noveli Ivana Turgeneva," Sokol II (1863), č. 7, (See Popovič, ibid., p. 95).

42. "Asia" was published in the collection of short stories Besiedky IV (1870), edited by V. Paulíny-Tóth himself (Popovič, ibid., p. 96).

43. "Pes" was published in Orol IX (1878). See Popovič, ibid., p. 96.

44. All articles were published in 1873 in "Slovesnosť I," literary-critical column to Orol, roč. I., č. 3, 4, 6, 9, 12. See A. Mráz, Zo slovenskej literárnej minulosti (Bratislava, 1953), pp. 98-128.

45. See A. Stašek, "A. Trúchly-Sytnianský v slovenskej literatúre," in A. Mráz, ibid., p. 98. (Information found in Popovič, op.cit., p. 96).

46 "Príroda nie je preň len stafážou k deju, nenie len personifikáciou síl, no ona vystupuje u neho činne, ona je takrečeno dramatizovaná i zodpovedá jej obraz udalostiam, objasňujúc ich hmlisté zakončenie." See Popovič, ibid., p. 97.

47. See Červeňák, Andrej, Vajanský a Turgenev (Bratislava, 1968), pp. 35-36.

48. Červeňák; ibid., p. 35.

49. See A. Mráz, op.cit., p. 128.

50. See Orol VI (1875), č. I, 32 (also A. Popovič, op. cit., p. 98).

51. Popovič, op.cit., p. 98.

52. Ibid., p. 98.

53. See A. Mráz, op.cit., p. 156.

54. See Bibliografija perevodov na inostrannye jazyki proizvedenij N. V. Gogolja (Moskva, 1953), p. 58.

55. See Popovič, op.cit., p. 100.

56. "Povesť o kapitánovi Kopejkinovi" was published in Sokol VII (1868), č. I, pp. 133-136. (See Popovič, ibid., p. 100).

57. See Bibliografija perevodov..., op.cit., p. 58.

58. On this point the following scholars all agree: D. Ďurišin, Slovenská poviedka a N. V. Gogol' (Bratislava, 1966), p. 89, and A. Červeňák, Vajanský a Turgenev (Bratislava, 1968), p. 32, and A. Popovič, op.cit., p. 102.

Footnotes to CHAPTER THREE

1. See Chapter Two, pp. 56-61.

2. See Kusý-Šmatlák, Dejiny slovenskej literatúry IV, (Bratislava, 1975), pp. 85-91, (Hereafter, only Dejiny IV).

3. See R. Hingley, Russian Writers and Society 1825-1904, (New York-Toronto, 1967), p. 16.

4. See Sv. Hurban-Vajanský, State o slovenskej literatúre (Bratislava, 1956), p. 56.

5. Hingley, op. cit., p. 20.

6. Seton-Watson, A History of the Czechs and Slovaks, (Hamden, Conn., 1965), pp. 270-272.

7. See D. Rapant, Ilegálna maďarizácia 1790-1890 (Martin, 1947). The author describes the effort of the Magyars to impose their own language and culture upon the Slovaks.

8. See Dejiny IV, op. cit., p. 85.

9. Ibid., pp. 94-100.

10. See Ivan Kusý, Svetozár Hurban-Vajanský," Dejiny slovenskej literatúry III (Bratislava, 1965), p. 604.

11. See J. Mikuš, Slovakia and the Slovaks, (Washington, 1977), p. 95.

12. Quoted by D. Čiževskij, Comparative History of Slavic Literatures, (Baltimore, 1971), p. 174.

13. See G. Bjalyj, Turgenev i russkij realizm (M.-L., 1962), p. 4.

14. See Dejiny III, op. cit., pp. 529-530.

15. See Chapter Two, p. 59.

16. See Dejiny III, op. cit., p. 604.

17. See S. S. Prawer, Comparative Literary Studies, (London, 1973), p. 60.

18. See A. Mráz, Medzi našimi literatúrami (Bratislava, 1960), p. 32.

19. See J. Vlček, Medzi Váhom a Vltavou, (Bratislava, 1957), p. 65.

20. Ibid., p. 66.

21. A. Mráz, Sv. Hurban-Vajanský, (Bratislava, 1926); see also Červenák, Vajanský a Turgenev (Bratislava, 1968), p. 20.

22. See A. Pražák, "Slovenská literatúra", Československá vlastiveda (1933); see also Červeňák, ibid., p. 21.

23. Ibid., p. 22.

24. See Alexander Matuška, Vajanský prožaik (Bratislava, 1945), pp. 16-17; also Červeňák, ibid., p. 23.

25. See Dejiny slovenskej literatúry (Bratislava, 1960), p. 320.

26. See Dejíny III, op. cit., p. 619.

27. See Michal Chorváth, "Cestami literatúry", Materiály z konferencie o Vajanskom (Slovenská literatúra, 1967), č. 2.

28. In 1873, Vajanský wrote the story "Siroty" (Orphans). He reworked this story in 1896 and published it under the title "Zločin a pokánie" (Crime and Sorrow); he may have been influenced by Dostoevskij's Crime and Punishment.

29. See J. Noge, An Outline of Slovakian Literature, (Bratislava, 1968), p. 31.

30. Published in 1883 in Slovenské pohľady. See Vajanský, State o svetovej literatúre (Bratislava, 1957), pp. 219-221.

31. See A. Červeňák, Vajanský a Turgenev, (Bratislava, 1968), p. 52.

32. See Dejiny III, op. cit., p. 618.

33. Quoted by Victor Ripp, "Ideology in Turgenev's Notes of a Hunter", Slavic Review (March 1979), p. 76.

34. See Červeňák, op. cit.,.p. 193.

35. Terminology is used in P. Van Tieghem, La littérature comparée, (Paris, 1951), p. 57.

36. See P. Petrus, "Poezdki Sv. G. Vajanskogo v Rossiju", Češsko-russkie i slovacko-russkie literaturnye otnošenija (Moskva, 1968), pp.207-217.

37. Vajanský wrote about his meeting with V. I. Lamanskij only much later, in 1892, in his article for Slavjanskoe obozrenie (February), p. 189. See Petrus, ibid., p. 209.

38. Vajanský's articles about Turgenev started with Turgenev's obituary (Slovenské pohľady 1883, pp. 501-502); "Mumu" in Slovak translation was published in SP, III, 1883, pp. 507-524; (see Petrus, ibid., p. 210).

39. All Vajanský's articles about Russian literature could be found in Vajanský, State o svetovej literatúre, (Bratislava, 1957), [Furthermore, State 1957].

40. See A. Červeňák, "Ruské podnety a súvislosti v činnosti Vajanského-kritika", O medzinárodných vzťahoch, (Bratislava, 1968), pp. 77-89.

41. See Vajanský's "Turgenev a Tolstoj", (1887), State 1957, pp. 306-316.

42. See the "Introduction" to State 1957, p. 9.

43. See Martin Kukučín, Dielo XXI, (Bratislava, 1974), p.10.

44. See Mária Lacková, "Dva listy", Kultúrny život, (1957), č.5, 6.

45. See Ďurišin, Slovenská realistická poviedka a N. V. Gogoľ, (Bratislava, 1966), p. 79.

46. See Národnie noviny, 1920, č. 109: "Martin Kukučín" by J. Škultéty; also, Ďurišin, ibid., p. 10.

47. A. Mráz, Zo slovenskej literárnej minulosti, (Bratislava, 1953), article "K poznaniu diela N. V. Gogoľa", pp. 253-265.

48. Július Noge, Martin Kukučín, tradicionalista a novátor, (Bratislava, 1962), pp.38-49.

49. Dionýz Ďurišin, Slovenská realistická poviedka a N. V. Gogoľ, (Bratislava, 1966), pp. 75-150.

50. "Soročinskij Fair" is from Gogol's collection Evenings on the Farm Near Dikańka. Ďurišin examines similar approaches of both writers in preparation of the stories, such as collecting evidence about village customs, etc. See op. cit., pp. 78-79.

51. Quoted by C. Potoček, A Link Between Two Worlds, (Middletown, 1943), p. 14; from M. Kukučín, Výber z rozprávok, (Martin, 1932), p. 157.

52. Quoted by J. Mikuš, Slovakia and the Slovaks, (Washington, 1977), p. 98.

53. See Ďurišin, op. cit., p. 115.

54. See Dejiny III, op. cit., pp. 721-726.

55. See J. Noge, An Outline of Slovakian Literature, op. cit., p. 36.

56. G. Bjalyj, op. cit., p. 54.

57. See Slovenské pohľady VI, 1886, p. 191; also Ďurišin, op. cit., p. 115.

58. See J. Noge, "Kukučínov "Neprebudený", Jazykovedné štúdie V, (Bratislava, 1960), pp. 38-43.

59. See Ďurišin, op. cit., p. 117.

60. Ďurišin, op.cit., p. 68.

61. See Karl D. Kramer, "Short Story: The Art of Moral Revelation", The Chameleon and the Dream, (Mouton, 1970), p. 13.

62. This English translation is made with the help of David Magarshack, The Overcoat, (London, 1964), p. 5.

63. "Mumu" translated by Constance Garnett in The Torrents of Spring, (Freeport, New York, 1971), pp. 355-356.

64. See Ďurišin, op. cit., p. 118.

65. See Ďurišin, op. cit., p. 121.

66. See J. Noge, op. cit., p. 158; also B.M. Ejxenbaum, "Kak sdelana 'Šinel'' Gogolja", Poetika: Sborniki po teorii poetičeskogo jazyka, Petrograd 1919.

67. See Dejiny III, op. cit., p. 753.

68. See Ďurišin, op. cit., p. 95.

69. "Kepeň," published in Slovenské pohľady (1889), pp. 215-234; "Noc pred Božím narodením", Národnie noviny, 1889, č. 82-88; "Ako sa povadili I.I. s I.N.", Národnie noviny, 1890, č. 101-110; (information found in Ďurišin, op. cit., pp. 94-107).

70. See Prídavková, "Kukučínov vzťah k ruskej literatúre a jeho preklady Gogoľa", Jazykovedné štúdie V, (Bratislava, 1961), pp. 223-257.

71. See Prídavková, ibid., p. 256.

72. See H. E. Bates, The Modern Short Story, London, 1941; quoted by Ian Reid, The Short Story, 1977, p. 24.

Footnotes to CHAPTER FOUR

1. Pavol Halaša, Bibliografia prekladov z diela L. N. Tolstého (in manuscript), LAMS Martin, 1949, 21 p. One can find 88 translated works of Lev Tolstoj into Slovak up to the year 1900, and 50 more by 1918. Our research supports Soňa Lesňáková in her contribution to the VIIIth International Congress of Slavists in 1978 "L. N. Tolstoj a slovenská realistická literatúra", Čsl. prednášky pro VIII. mezinárodní sjezd slavistů, Akademia Praha, 1978, p. 146.

2. See Pavol Petrus, "Slovenská predprevratová publicistika a dielo L. N. Tolstého", Z ohlasov L. N. Tolstého na Slovensku (Hereinafter Z ohlasov...) Slovenské štúdie IV (Bratislava SAV, 1960), p. 72.

3. Tolstoj's "Family Happiness" was translated by Škultéty and published in Slovenské pohľady in 1891; "The Kreutzer Sonata" was published in Poučná bibliotheka in 1899 in Kukučín and Makovický's translation. Non-artistic works were translated mainly by Makovický and published in his Poučné čítanie.

4. The Slovak translation of Resurrection was probably one of the firstin the world thanks to A. Škarvan, a Tolstojan, who obtained the uncensored original from Čertkov, Tolstoj's disciple and confidant. The Slovak translation was published in Makovický's Poučná bibliotheka in 1899 only a few months after Tolstoj finished his final version.

5. See, for instance, articles concerning Lev Tolstoj in Sv. H. Vajanský, State o svetovej literatúre, (Bratislava, 1957).

6. Z ohlasov L. N. Tolstého na Slovensku (Bratislava, 1960), p. 342. J. Klaučo, K. Rosenbaum, J. Stevček and others strongly indicate the Tolstoj influence on Makovický, Škarvan, Vajanský, Tajovský and Kukučín.

7. See A. Mráz, Zo slovenskej literárnej minulosti, (Bratislava, 1953), pp. 266-287; also useful is A. Mráz, Z ruskej literatúry a jej ohlasov na Slovensku, (Bratislava, 1955), p. 211; Josef Jirásek, Česi, Slováci a Rusko... (Praha, 1933), and Pavol Bujnák, "Tolstého pôsobenie na slovenskú literatúru", Hlas 1928, č. 16.

8. P. Liba, "K percepcii tolstojovskej poviedky na Slovensku," in Slavica Slovaca, 1974, Ročník 9, číslo 2, pp. 129-141.

9. Ibid., p. 141.

10. See P. Bujnák, op. cit., p. 10; Quoted also by Liba, ibid., p. 138.

11. J. Klaučo, "Z ohlasov diela L. N. Tolstého v práci Detvan a v programe hlasistov", in Z ohlasov..., p. 35.

12. There were many more small groups formed mostly of Slovak secondary writers who are outside our scope of interest, nevertheless, they are mentioned in the chapter for the sake of completeness.

13. Tolstoj's "Poezdka v polesie" was published in 1876 in Orol in Sytnianský's translation; in 1883 "Metel'" (1856) was published in book form by Škultéty who also translated this story. In 1885 "Čem ljudi živi" (1881) was published in Národnie noviny in Rizner's translation; in the same year "Albert" was published in Škultéty's translation.

14. We found interesting statistics in the collective work Słowacja i Słowacy II, (Krakow, 1938), p. 122. Henryk Batowski in his article states: "There were over two million people of Slovak origin living in Slovakia at the end of the 1880's, about 500 of them with higher education and only 101 nationally conscious". (These statistics were taken from V. Šrobár, Osvobodné Slovensko, Praha, 1928, s. 159 i nasl.).

15. On the subject of Popular Slovak editions P. Liba wrote in his monograph Čítanie starých otcov, (Martin, 1970), 5-321 pp.; also S. Lesňáková, "Tolstojovské a iné populárne edície na Slovensku", in Slavica Slovaca, 1966 (roč. I, č. 4), pp. 357-8.

16. See Vajanský's article "Za národ" (NN 1886) in State o slovenskej literatúre, (Bratislava, 1956), pp. 54-56.

17. See Vajanský, State o svetovej literatúre, (Bratislava, 1957), p. 318.

18. Quoted by D. Čiževskij, History of Nineteenth-Century Russian Literature, (Nashville, 1974), Vol. II, p. 177.

19. Čiževskij, ibid., p. 177.

20. See E. Simmons, Leo Tolstoy, Vol. II, p. 75.

21. E. Simmons, ibid., p. 76; also quoted by Čiževskij, op. cit., p. 177.

22. See A. Donskov, "The Peasant in Tolstoi's Thought and Writing" in Canadian Slavonic Papers (June 1979), Vol. 21, , No. 2, pp. 183-196.

23. Ibid., p. 194.

24. See Liba, op. cit., p. 132.

25. See Vajanský, State o svetovej literatúre, (1957), p. 121.

26. A part of Vajanský's letter to Vlček is published in A. Mráz, Medzi našimi literatúrami, (Bratislava, 1960), p. 32.

27. See A. Červeňák, "Sv. H. Vajanský a Lev Tolstoj" in Slavica Slovaca, (Bratislava, 1967), roč. 2, čís. 2, 113-124.

28. Červeňák, ibid., p. 124.

29. See Dejiny slovenskej literatúry III, (1965), pp. 632-637.

30. See Halaša, Bibliografia... (Martin, 1949), p. 4; also, Lesňáková's "Tolstojovské a iné populárne edície na Slovensku", Slavica Slovaca, 1966, roč. I, číslo 4, 359.

31. Liba, op. cit., p. 130 gives titles of Slovak translations of these stories and many others published before 1918.

32. "... prostejším i vzdelanejším, mladším i starším." See Liba, op. cit., p. 134.

33. For more detailed discussions on the reader's acceptance of Tolstoj's folk tales in Slovakia, see Liba, op. cit., p. 135.

34. These works reached Slovakia through progressive students studying in Prague, Germany and Hungary who often visited Russia or were in contact with Russian intelligentsia. See Liba, p. 134.

35. Lesňáková mentioned this fact in two of her works, Cesty k realizmu, (Bratislava, 1971), p. 52, and in her article "L. N. Tolstoj a slovenská realistická literatúra", op. cit., p. 147.

36. See especially "Krátky nástin dejín spolku Detvan" in Závažné skúsenosti, volume XX of the Kukučín's works (Bratislava, 1971), pp. 512-13.

37. Ján Števček has analyzed part of this relation in his article "Kukučínov vzťah k Tolstému" in Z ohlasov..., pp. 113-39.

38. See J. Škultéty, "Sobrané spisy Martina Kukučína," SP 30, 1920, p. 698; P. Bujnák, "Tolstého pôsobenie na slovenskú literatúru", Hlas, 1928, č. 16; J. Števček, op. cit., p. 137; M. Prídavková-Mináriková, Listy priateľom a známym, Vol. XXI of the critical edition of Kukučín's works, (Bratislava, 1974); [Thereafter Listy...].

39. See for instance, Števček's article, p. 135.

40. P. Liba gives examples of such popular stories in Čítanie starých otcov, (Martin, 1970), pp. 136-145.

41. See Prídavková-Mináriková, Listy..., op. cit., p. 90.

42. See M. Prídavková, ibid., p. 60.

43. See "Two stories by Martin Kukučín", translated into English by Norma Leigh Rudinský (Introduction), in Slovak Studies XVII (1978), p. 66.

44. Július Noge, Martin Kukučín, tradicionalista a novátor, (Bratislava, 1962), p. 182.

45. Norma Leigh Rudinsky, op. cit., p. 69.

46. This "philipic" against parental failure to instill village morality into their children, ocasioned by the miser Sýkora's recognition of his neglect of his sons, was mentioned by Kukučín to the editor Škultéty as possibly too long, but he hoped it could remain. See Rudinsky, Slovak Studies XVIII, (1978), p. 160.

47. Quoted by Rudinsky, ibid., p. 39. Slovak critics (Števček, Lesňáková) also agree that Kukučín never became "Tolstojan" the way Makovický and Škarvan did.

48. Števček, op. cit., p. 140.

49. "... Ja Tolstého ľudové poviedky nedám za celú slovenskú literatúru. V tých mám večný vzor... Z Vajanského nič nezanechalo, vo mne hlbší dojem. Z Kukučína páčil sa mi Neprebudený". Quoted by Lesňáková, Cesty k realizmu, op. cit., p. 50.

50. Bujnák is quoted in Liba's "K percepcii...", op. cit., p. 138.

51. Rosenbaum, "Tajovský a Tolstoj", Z ohlasov..., p. 143.

52. Ibid., p. 144.

53. S. Lesňáková, Cesty k realizmu; (Bratislava, 1971), p. 75. Tolstoj's "Dva brata i zoloto" was translated by Makovický and published in Poučné čítanie, 1897.

54. F. Miko, "Aktuálnosť výrazu v próze literárneho realizmu," Litteraria VII, (Bratislava, 1964), pp. 90-98.

55. See J. Noge, An Outline of Slovakian Literature, (1968), p. 42.

56. S. Lesňáková, Cesty k realizmu (1971), p. 52.

57. J. Noge, op. cit., p. 42.

58. L. Nádaši-Jégé, "Detvanci v osemdesiatych rokoch", Detvan, Praha 1932, p. 28; see also Lesňáková, op. cit., p. 52.

59. Some works on this subject have been published in Z ohlasov... for example S. Kolafa, "Nástin života a díla Dušana Makovického", pp. 163-241, K. Mičátková, "Literárna činnost Tolstého stúpenca Dr. Alberta Škarvana", pp. 185-207, see also articles by I. Králik, A. Mráz, and N. A. Kondrašov.

60. See E. J. Simmons, Leo Tolstoy, Vol. II, p. 203.

61. Some of these articles were published in 1896 in Slovenské pohľady and later in Československé vzpomínky na Jasnou Poljanu, Praha, B. Kočí, 1925. Information found in Liba, "K percepcii...", p. 135.

62. See Libá, "K percepcii..., op. cit., p. 135.

63. Liba, ibid., p. 135.

64. Letters to Škultéty are being kept in the Literary Archives of Matica Slovenská in Martin.

65. Makovický's letter to Škultéty can be found in Škultéty's "pozostalosť číslo I", p. 283 in Martin; this letter is mentioned also in S. Lesňáková, "Tolstojovské edície...", op. cit., p. 361.

66. "... Od literárnych prác pre Poučné čítanie požadujeme, aby bolo ukázané, čo je dobro, čo zlo, a jediná... cesta vôle Božej, vedúca k životu". Makovický's letter to Kukučín, written in 1896, is kept in Literary Archive MS. (Quoted by Lesňáková, "Tolstojovské edície...", pp. 365).

67. For a detailed account of works published in Poučné čítanie, see S. Lesňáková, "Tolstojovské edície...", pp. 360-361.

68. Tolstoj found out about Škarvan's arrest from Makovický and he invited him to stay in Jasnaja Poljana after his release from jail in 1896. Škarvan stayed in Russia until deported by the Tzarist police in 1897 (See Kolafa, Z ohlasov..., p. 167).

69. "... Prečo sa Národné noviny ani len nezmienili o Poučnom čítaní? Prosím ťa nech sa tak nestane i v Pohľadoch!" Quoted by Lesňáková, "Tolstojovské edície..." p. 363.

70. "...ovplyvnení národnymi činiteľmi odmietajú tichú prácu ktorú tu vykonávame. Veľmi ma teší, že D. P. nevenuje tomuto nijakú pozornosť a ... pokračuje v práci". See Lesňáková, ibid., p. 262.

71. See A. Mráz, Z ruskej literatúry a jej ohlasov na Slovensku, (Bratislava, 1955), p. 129.

72. See Vajanský, "L. N. Tolstoj", (Národné noviny, 39, 1908), State o svetovej literatúre, (Bratislava, 1957); also Červeňák, "Ruské podnety... ", pp. 77-81.

73. See Ďurišin, "Vajanský a Tolstoj", in Z ohlasov..., p. 115.

74. Simmons, Leo Tolstoy, II, p. 373.

75. Simmons, ibid., p. 373.

76. From the article by S. V. Nikol'skij, "Izučenie slovackoj literatury v SSSR", in Slovenská a ruská literatúra, (Bratislava, 1973), p. 44.

77. Published in book form under the title Jasnopoljanske zápisky, Upravil N. V. Gusev, (Praha, B. Kočí, 1925). Information found in Liba, "K percepci...", p. 131.

78. See J. G. Tajovský v kritike i spomienkach (collective), (Bratislava, 1956); p. 834. Quoted also by K. Rosenbaum, "Tajovský a Tolstoj", in Z ohlasov..., p. 146.

79. See Lesňáková, Cesty k realizmu, op. cit., p. 60.

80. V. Šrobár, "Naše snahy", Hlas I, 1898-1899, č. I, I. Information found in Lesňáková, "Lev Tolstoj a slovenská realistická poviedka" (1978), p. 148.

81. V. Šrobár, "Realizmus, romantika a askéza". Hlas, 2, 1899-1900, č. 8, 277. See also Lesňáková, ibid., p. 148.

82. Liba, K percepcii .. op. cit., p. 140.

83. F. Houdek, "Vzdelávajme sa sami", Slovenský domový kalendár 1901, s. 5-9; see also Liba, op. cit., p. 140.

84. See Timrava v kritike a spomienkach (collective work), (Bratislava, 1958), p. 146.

85. This opinion is shared by Lesňáková, "L. N. Tolstoj a slovenská realistická literatúra", op. cit., p. 153.

86. See P. Liba, Čítanie starých otcov, (Martin, 1970), 5-321 p.

87. See Liba, K percepcii... p. 139; he quotes from the literary collection of S. Czambel, Literary Archives of Matica Slovenská, č. 29.

88. Liba, ibid., p. 139.

Footnotes to CHAPTER FIVE

1. I borrowed these slightly confusing but meaningful terms from W. Harkins who employs them for the similar period in Czech literature. See The Russian Folk Epos in Czech Literature, (Columbia U, 1951), p. 139.

2. See J. Jirásek, Rusko a my, (Praha a Brno, 1945), III, pp. 130-131.

3. See Ján Lajčiak, "Naše literárne úlohy," Slovenské pohľady 1908, 8; Quoted in Dejiny slovenskej literatúry IV (Bratislava, 1975), p. 96. (Further, only Dejiny IV).

4. See Dejiny IV, p. 100.

5. See Július Noge, An Outline of Slovakian Literature (Bratislava, 1968), p. 28.

6. See Dejiny IV, p. 112. Vlček wrote in the letter to Škultéty: "Our readers are used to reading works of Russian giants, how can they read these childish 'games' in the same periodical?" He is referring to Slovenské pohľady.

7. See Soňa Lesňáková, "Russkaja literatura v Slovenskix pogljadax", Češsko-russkie i slovacko-russkie literaturnye otnošenija (Moskva, 1968), p. 195.

8. Ibid., p. 199.

9. Lesňáková, "Prekladanie ruskej literatúry do slovenčiny," Slovenská a ruská literatúra (Bratislava, 1973), p. 297.

10. Ibid., p. 297. Makovický himself sent 40 Čexov's stories to Škultéty; those which Lev Tolstoj recommended as suitable for translation into Slovak.

11. In 1896 Vajanský published the novel Koreň a výhonky (The Root and Sprouts) which is about young educated men faithful to their roots and eager to defend the Slovak cause. The novel, Kotlín (1901), Vajanský did not finish. Kukučín's first novel Dom v stráni (House on the Hillside) was published in 1903.

12. For more on these critics, see Dejiny IV, pp. 44-49.

13. See S. Votrubová, "Vzťahy F. Votrubu a J. G. Tajovského", Tajovský v kritike a spomienkach, (Bratislava, 1956), p. 171: "Z Kukučína páčil sa mi "Neprebudený."

14. See about Tajovský's stories in Dejiny IV, pp. 44-49.

15. See I. Kusý, "O vývine slovenskej prózy v rokoch 1890-1900", Slovenská literatúra, 1969, č. 3, 251. Also mentioned by Lesňáková Cesty k realizmu (Bratislava, 1971), p. 60.

16. See Dejiny IV, p. 112.

17. See A. Bejblík, "Nad pozůstalostí J. G. Tajovského", J. G. Tajovský v kritike a spomienkach, p. 865.

18. See Lesňáková, Cesty k realizmu (Bratislava, 1971), "Summary", p. 194.

19. See A. Pražák, "Červencova neděle", 213-218 in collective J. G. Tajovský, M. Hodža, "Liber amicorum", 15-17 in J. G. Tajovský, A. Mráz, "O prameňoch a vlastnostiach Tajovského literárnej tvorby", Slovenské pohľady, 1934, 595; R. Brtáň, "Pražské roky Josefa Gregora-Tajovského", J. G. Tajovský, p. 801, A. Horáková-Gašparíková, "Jozef Gregor-Tjaovský na martinskej scéne", 224.

20. Soňa Lesňáková, op. cit., p. 18.

21. See Ďurišin, Sources and Systematics of Comparative Literature, (Bratislava, 1974), p. 177.

22. Published in Národnie noviny 17.4.1902, č. 22; also mentioned by Lesňáková, op.cit., p. 89.

23. Lesňáková, op. cit., p. 89.

24. See Ronald Hingley, Russian Writers and Society, (Reprinted 1973), p. 21.

25. Information found in Lesňáková, op. cit., p. 87.

26. Lesňáková, op. cit., p. 94; (quotes Tajovský's letter sent to Škultéty in 1892).

27. "Medved", Hlas V, 1903, 18. Tajovský devoted this translation to D. Makovický. "Ona to bola!", Hlas VI, 1904, 361-364. See Lesňáková, op. cit., p. 140.

28. K. Rosenbaum found Čexov's "Peasants" in Tajovský's translation ("Sedliaci") in 1964. "Zloumyšlennik" was translated incorrectly as "Zlomyselník" by Tajovský.

29. S. H.-Vajanský, "A. P. Čexov," Národnie noviny, 1905, č. 87. See Lesňáková, op. cit., pp. 108-109 for Slovak text.

30. Vajanský, ibid., č. 87.

31. "Z Čadce do Mesta -Pesničkárske skúsenosti", Slovenský týždenník, 1904, p. 131.

32. Lesňáková, op. cit., p. 96.

33. In Hlas VI, 1904, 131. Information found in Lesňáková, op. cit., p. 96.

34. B. V. Aleksandrov, Seminarij po Čexovu, (Moskva, 1957), p. 234. Information found in Lesňáková, op. cit., p. 96.

35. B. J. Aleksandrov, Seminarij po Čexovu, (Moskva, 1957), p. 93.

36. Ibid., p. 236.

37. See N. I Gitovič, Letopis' žizni i tvorčestva A. P. Čexova, (Moskva, 1955), p. 821.

38. See Ronald Hingley, Chekhov, Stories 1895-1897, (Oxford U. Press, 1965), Introduction, p. 3.

39. See Lesňáková, Cesty k realizmu, (Bratislava, 1971), p. 100.

40. A. Popovič, Preklad a výraz, (Bratislava, 1968), p. 56; Lesňáková, ibid., p. 104.

41. See Gleb Struve, "On Chekhov's Craftsmanship: The Anatomy of a Story", Slavic Review, Oct. 1961, vol. XX, 3, p. 466.

42. Struve, ibid., p. 466.

43. Quoted in Ju. Sobolev, Čexov, (Moskva, 1930), p. 59; also, Struve, ibid., p. 472.

44. Struve, ibid., p. 476.

45. Struve, ibid., p. 475.

46. Jégé's stories were published in Národnie noviny. Information found in Ďurišin's Slovenská realistická poviedka, (Bratislava, 1966), p. 183.

47. For more on Timrava's stories see Dejiny IV, pp. 398-411.

48. See Ďurišin, Slovenská realistická poviedka a N. V. Gogol', p. 183.

49. See J. Noge, An Outline of Slovak Literature, p. 40.

50. Soňa Lesňáková, Cesty k realizmu, op. cit.; p. 60.

51. See M. Gáfrik, Poézia Slovenskej moderny, (Bratislava, 1964), p. 46; quoted by J. Noge, op. cit., p. 44.

52. See Dejiny IV, op. cit., p. 150.

53. See Lesňáková, op. cit., p. 60; also, I. Kusý, in Dejiny IV, p. 164.

54. Dejiny IV, op. cit., p. 165.

55. See Dejiny IV, ibid., p. 165.

56. See L. Podjavorinská, Slovenské pohľady, 1904, p. 123. By Lesňáková, p. 60.

57. Dejiny IV, op. cit., p. 169.

58. See J. Noge, op. cit., pp. 47-48.

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ABSTRACT

The Russian Short Story and the Development of the Slovak Short Story

The Slovak short story entered a period of strong development only in the last decades of the nineteenth century and it is still one of the most prolific and flourishing genres practiced in Slovakia. In spite of this fact, its development is very little known in the West.

In investigating such an intricate phenomenon as the development of a genre in a literature which has not been free nor independent in its growth it is impossible to apply any one methodological approach. A combination of approaches is needed, taking into account the entire range of literary as well as extra-literary factors. This comprises primary a study of archival material providing data on these forms of relations as well as structural analyses of those short stories that seemed to be most characterictic of the techniques of the best Slovak short story writers and giving an indication of the main structural aspects of evolution in Slovak theory and practice of short story writing against the background of the Russian short story.

Slovak writers were predisposed to be influenced by Russians in the second half of the nineteenth century. They were at the formative stage of their literary development and were open to new ideas. The period of greatest interest in the Russian short story lay between 1880 and 1918 when Slovak writers were full of

appreciation of I.S.Turgenev, N.V.Gogol', Lev N.Tolstoj and A.P.Čexov.

Russian stories stimulated the Slovak short story genre both thematically and technically. They drew attention to problems, which had not been adequately reflected in domestic literary production until then. The theme of the common man emerged as the main characteristic of this period. The short story-telling technique and artistic devices for presenting reality in Russian stories influenced the decline of literary romanticism and the formation of realism in Slovak literature.

Slovak writers Svetozár Hurban Vajanský, Martin Kukučín and Jozef Gregor-Tajovský are discussed as a short story writers in connection with Russian stories. They were aiming at creating good short stories, depicting characters, events and atmosphere of their epoch and showing a continuous progress in both its historical and structural aspects. Their concepts and ideas of the short story were as clearly defined as those of their Russian counterparts.

The conclusion is a summary of the author's findings, and a proposal for further research as the present study constitutes only an outline of certain general and special considerations involved in this kind of investigation. Both the detailed observations and more general conclusions presented in this study are somewhat limited. Nevertheless, even in this tentative form they deserve being brought to the attention of Slavic scholars.

The thesis contains the bibliography of the primary and secondary sources pertaining to this study.