

From Analysis to Anthology (Ludwig Bauer's Contribution to Croatian-Slovak Literary Reciprocity)

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ABSTRACT

The Croatian novelist Ludwig Bauer is also the editor and translator of *Black Violin* (2009), the first Croatian anthology of Slovak poetry. Though these two activities may appear incongruent, Bauer's engagement with Slovak literature evolved over several stages – beginning with his analyses of Croatian-Slovak literary relationships in magazines published between World War I and World War II, followed by his introduction of particular Slovak authors to Croatian audiences by translating and interpreting their work in the 1960s and 1970s, and culminating in his work on the anthology *Black Violin* as a summary of Bauer's interest in Slovak literature – as was confirmed by the *Hviezdoslav Award* (2010). In summary, though the temporal continuity of his work may have been interrupted by unfavorable social conditions, we can conclude that Bauer as a total translator has been successful in communicating to the Croatian public an aesthetically relevant and authentic vision of Slovak literature and culture.

Ludwig Bauer, a Croatian author of German origin,¹ is the most powerful and innovative writer of the new historical novel² in contemporary Croatian literature. Recognized as a master of style and successor of the novelistic tradition from Miroslav Krleža and Ivo Andrić to Danilo Kiš,³ Bauer locates his work in the geopolitical region of Central Europe. The complexity of his Danube region – in which Vienna appears as both real and metaphorical focal point – is reflected in the overlap of Slavic and Germanic elements, and the continuity of discontinuity⁴ of Slavic relations. Bauer's work is varied in form. The narrative motors of his prose construct skillful plots and are structurally innovative, as well as convincing and authentic in producing a novelistic vision. Within contemporary Croatian literature, Bauer's new historical novels⁵ are a unique example of the developed *Bildungsroman* – beginning with *The Short Chronicle of the Weber Family* (1990) and culminating with *Homeland, Oblivion* (2010). Both novels have achieved significant recognition – *The Short Chronicle of the Weber Family* received the last Yugoslav award for novel of the year (1991), and *Homeland, Oblivion* received most literary awards in Croatia and was praised by critics as the best novel from the region in 2011. The basic asymmetry of these two novels lies in their style. *The Short Chronicle of the Weber Family* follows four generations of the Weber family through 120 years in the fictional Croatian town of Gradec over 250

pages, while the stream-of-consciousness novel *Homeland, Oblivion* deals, in over 400 pages, with the fate of an individual, and the branding and subsequent dissolution of socialist identity between World War II and the 1990's war. Parallels with Ludwig Bauer's actual biography are apparent. *Homeland, Oblivion* can be read as an alternative biography of the Croatian author of German origin, a novel which approaches the very idea of the *autobiographical pact* both playfully and confrontationally.⁶ This question of biographical material merging with literary text has served less to determine the level and type of autobiographicality of Bauer's new historical novels and more to affirm his erudition and status as an elite author. Croatian literary critics and historians describe Bauer as an author with an American past, a thorough and meticulous writer who values his privacy, but has lived an exciting life in European and world capitals, an author popular among literary connoisseurs, an unparalleled storyteller in the local context, a novelist whose works possess a rare combination – the potential of a bestseller and an expert but not tiresome approach to serious topics – and are at the very forefront of domestic prose production, a master of the most refined style of expression, a possible Nobel Prize winner.⁷ Apart from his focus as a novelist, Ludwig Bauer's biography⁸ also includes his interesting – and deceptively disparate – work as a translator. Most of his translation work has been from Slovak and Czech into Croatian, followed by English to Croatian and Croatian to English, and translations from Russian, Danish and French into Croatian. The translator Irena Lukšić categorizes only Bauer's translations of technical texts as pure translations⁹ while she designates all of his other translations as “total translations – Ludwig Bauer is therefore a new kind of translator, an expert and interpreter of the culture and literature from which he translates, an expert who is well acquainted with the history, language and context from which he selects certain texts” (Lukšić 2012: 209). This is further evidenced by his bibliography of translations,¹⁰ mainly into Croatian, including the novels *Natalia Mooshaber's Mice* by Ladislav Fuks (2004) and *War with the Newts* by Karel Čapek (2004), the short story collection *The Good Soldier Švejk* by Jaroslav Hašek (2011), *Selected Poems* by Marina Tsvetaeva (2012), children's books *The Cat and the Devil* by James Joyce (2005) and *A Streetcar Named Raisin* by Viliam Klimáček (2007), as well as the bi-lingual publication of Oscar Wilde's *Fairy Tales* (2008). In his notes accompanying the translation of Wilde's text, Bauer writes: “The time I devote to translating is time that I “steal” from my own writing. This is why I always choose to translate work by authors whom I greatly respect.”¹¹ In forewords to his other translations, Bauer often cites Wilde's positions on the autonomy of art and adopts his thesis that literature should serve no purpose – no ideology, not even humanism or ethics.¹² In the texts that accompany his translations, he contemplates questions of poetics and style, social context and audience. It is therefore not surprising that Bauer's practice as a translator reverberates into Bauer's practice as a writer, as noted by Irena Lukšić:

if we consider Bauer's expansive knowledge of languages and literatures, as well as his expertise in a variety of genres, this leads us to conclude that his choice of Czech and Slovak culture is an artistic strategy, more than a mere reflection of the time he spent in the Czech Republic and Slovakia and his deeper involvement with local literary life. The melody of

the Czech and Slovak languages is deeply embedded in Bauer's form of expression, their softness and euphony that almost melt into a gentle child-like speech is characteristic of his writing. The semantics of the melodic Czech and Slovak languages is even reflected in the titles of some of Bauer's novels – *Translating Lyrical Poetry* and *The Score for a Magic Flute*, for example, though the connections between the author's works and Czech and Slovak culture are of an entirely different nature. His affinities with the genres of works he translates first directed his early writing into the dominion of fairy-tales and children's imagination – no doubt as a result of his translations of fairy-tales from German and English, as well as Danish – while, on the other hand, his more recent and complex work, such as the novel *Homeland, Oblivion*, reveal the influence of the fruitful impulses of the *Bildungsroman* that helped develop the author's cultural identity through his study of early 20th century German literature (Lukšić 2012: 210).¹³

Much of the work that Bauer has translated has been from the Slovak language, and, as mentioned earlier, it is marked by a continuity of discontinuity, which can be divided into several periods. The first period starts with 1966 and the literary conference *Literary Relations between Slovaks and Southern Slavs*. Bauer's contribution, *Following the Traces of Slovak Literature in Croatian Journals in the 1920s and 1930s*, argues that an analysis of the few existing traces must necessarily include the "emotional factor of brotherhood of Slavic nations" (Bauer 1968.a: 289). Emil Horák cites Bauer's evaluation that the conference "balanced results of mutual reception", and mentions that the Croatian representatives "remarked that there was a deficit of Slovak literature translated into Croatian" (Horák 1998: 38).¹⁴ Bauer addresses this problem in various texts published in Croatian and Slovakian journals.¹⁵ The second period is marked by Bauer's efforts to introduce Slovak poets (1966, 1967, 1968, 1971, 2001, 2005, 2007), novelists (1968, 1969, 1971, 2006) and one playwright (2006) in Croatian literary journals. The intensity of interest and space available for translations of Slovak literature shifted with changing political circumstances. The years of publication of Bauer's translations confirm that there was more flux and exchange during the Slovak and Croatian Spring and after the establishment of the new independent states of Croatia and Slovakia. The third period culminates in Bauer's selection and translation of Slovak poetry for the first Croatian anthology of Slovak poetry, *Black Violin* (2009). In his foreword, Bauer addresses his motivations and their outcome:

Two factors – the quality of Slovak literature and the desire to provide balance of reciprocity – motivated me to define the project of an anthology of Slovak literature in the mid 1970s. At the time, I was unable to find sufficient support or an interested publisher (...). My motivations in returning to this ambitious task of editing and translating this anthology of Slovak literature today are the same as a few decades ago. (Bauer 2009: 7–8).

Citing Milan Durman's ideas of our sentimental-romantic, ideological and political solidarity with Czechoslovakia, in analyzing the traces of Slovak literature in Croatian journals of the 1920s and 1930s, Ludwig Bauer observes that "nearly all the contributions were primarily motivated by the desire to represent the literature of "our Slovak brothers"; this desire was often their central motivating force and sometimes, to be truthful, their only content" (1968.a: 289–290). The sporadic translation

of Slovak literature and the fact that Croatian scholars of Slovak literature lacked first-hand access defined Croatian literature as a “weak receptor” of Slovak literature. According to Bauer, the reception of Slovak literature also had to do with the fact that, compared to relevant works of other national literatures, two key events in Slovak literature of the time were DAV (with no relevant literary works) and (delayed) surrealism (1968.a: 291–292).¹⁶ Although works by Urban and Hronský were translated, Slovak literature could not redirect the dominant interest of Croatian readers from the greatest Slavic literature, Russian literature. At the time, a more dynamic form of reciprocity was established in relation to Slovak culture in right-wing, nationalist-clerical and pro-fascist journals – again because of the parallels between the historical destiny/position of the Croats and the Slovaks, “where the relationship of the Serbian bourgeoisie to the Croats was almost identical to the relationship of the Czech bourgeoisie to the Slovaks.” The frequency and overt calculation of such contributions confirms their immanent political purpose – in a literary sense, this purpose was entirely unproductive because “the motives behind this kind of interest for Slovak culture had nothing to do with literature” (1968.a: 294).¹⁷ Bauer tried to correct this tendency with his translation for Croatian literary journals. Immediately after the scientific conference in Smolenice, his translations of Slovak poetry – Ján Stacho’s poems *The Word* and *Equinox Poem*, accompanied by a short biographic note – were published in the journal *Republika* (Bauer 1966.a: 445). Soon thereafter, in the spring of 1967, the same journal published a supplement, *Contemporary Slovak Poetry*, introducing ten Slovak poets (Ján Smrek, Maša Haľamová, Ján Kostra, Pavol Horov, Miroslav Válek, Vojtech Mihálik, Laco Novomeský, Štefan Žáry, Milan Rúfus, Ján Stacho). The selected poets belong to different generations and represent various styles. One poem by each poet was included, with the exception of two poems by Ján Smrek. Ján Stacho’s work was again featured, this time in a new translation (*Stalking*). Apart from revealing his literary preferences, this publication also provides Bauer’s first translator’s outline of contemporary Slovak poetry (1967.b: 139–141). Later that year, the journal *Kolo* published Bauer’s selection of six poems by Pavel Bunčák, including the poem *Ars antipoetica* with the telling line *And poetry buries itself*. In the accompanying text, Bunčák is introduced as one of the key figures of Slovak surrealism,¹⁸ an author with an underlying optimism, whose poems are true micro-dramas that successfully communicate with readers, and because of this his poetry played “an important role in destroying the socialist-realist (...) canon, and returning literature to literature” (Bauer 1967.a: 442). Bauer’s understanding of Bunčák remains unchanged, as is evident in his decision to include the poet in the anthology *Black Violin*, published 42 years later.

Since 1968, alongside his translations of poetry, Bauer’s translations of Slovak prose have appeared in Croatian literary journals. Inspired by the events of August 21st, 1968, *Republika* devoted almost an entire issue to the topic *A Selection of Contemporary Czech and Slovak Literature*.¹⁹ Bauer translated multiple texts for this issue. The first is Dominik Tatarka’s *Demon of Consent*. In the accompanying text, Bauer describes Tatarka’s piece as “satirical and grotesque, honest and polemical, critical and self-critical, an indictment loaded with bitterness more than anger. This text can

only be fully understood in the context of the time it was both written in and against" (1968.b: 719). He also translated the short story *Traumatology* by an anonymous writer and noted that the text was taken from the Bratislava literary journal *Mladá tvorba* and that, while the name of the Slovak author was not published, "the editorial board knows the author of this text; he is of medium height, has gray hair, dresses elegantly and lives in Bratislava" (1968.b: 726). The initial humor of this "police report" discourse disappears in the author's note which calls into question the accuracy of the description, taking into account the subjective impression of a tortured individual and the objective reality of those who abused their authority. This impression of documentary testimony is heightened in an episode involving a young Croatian man:

They broke everyone, but the Croat stood firm. He did not know how to pray, but he kept yelling: In the name of the Father, the Son and the Holy Spirit. He was not afraid of them. When their anger escalated, he calmed them: "Don't be afraid, comrade, you won't become a marshal!" He was familiar with the charms of trauma... (Bauer 1968.b: 728)

The process of transforming a document into a symbol is further elaborated in Bauer's translation of Ján Števíček's review *The New Novel by Ladislav Ťažký*. The novel in question is *Amenmaria*, and Števíček claims that it synthesizes two currents of modern Slovak prose – the grand patriotic/historical novel and the polemic contemporary literature. Bauer translated both the review and a section from the novel (1968.b: 730–734). The same is the case for the following contribution. Bauer translated Milan Hamada's text *The Poet and Contemporaneity*, devoted to Milan Rúfus, an author of poetic transcendentalism, as well as Rúfus's poem *Paintbrush* (1968.b: 741–743). Bauer's final contribution to *A Selection of Contemporary Czech and Slovak Literature* is his translation of Ján Stacho's poem *Embrace Me, Offspring* (1968.b: 763). In collaboration with the Bratislava monthly journal *Slovenské pohľady*, in 1969 the journal *Kolo* published a thematic supplement, *The Author and the Nation* – a selection of texts by Slovak and Croatian authors²⁰ focusing on the issue of the destiny of an author from a small nation. Bauer translated Július Vanovič's text *Some Dilemmas* in which the history of Slovak literature is defined as tragic (*Slovak or tragic*), eternally untranslated and unknown: "Not art, but publishing, not the author as an artist and ruler of beauty, but most commonly a public speaker and administrator, not a free man, but a servant to power and power relations" (Bauer 1969: 1083–1087). As a translator and editor, Bauer adopts Vanovič's thesis that developments on Slovak soil are always incomplete, as is reflected in his next translation (and editorial) endeavor – the entire first issue of the journal *Riječi* (1971), devoted to contemporary Slovak literature. In his introductory notes, he considers the poor and merely perfunctory presence of Slovak literature in Croatian journals in the past fifty years, and he describes his selection, "actually incomplete", as "deliberate" (as opposed to perfunctory) – that is, a selection that is not an "overview" but an attempt at a new "reading". In representing Slovak literature of the past decade, a period of political liberalization, he is extremely critical towards work produced after the emptying of the "reservoir filled with forced silence" – at which point, alongside the talented writers such as Bednár, Tatarka, Ťažký, Rúfus, Válek, Stacho, "young writers" appear on the

scene “whose work is marked by a weaker temperament and secondary literary inspiration”. In his concluding sentence, Bauer returns to the aforementioned emotional factor of Slavic brotherhood in remarking that “it is unfair that, in our own literature and the closely related Slovak literature, mediocre texts from “great” languages receive more attention than good work produced by authors from smaller cultures” (1971: 5–6). Fourteen authors are included in Bauer’s selection and translation for *Riječi* – six authors of prose fiction (Tatarka, Ťažký, Jaroš, Vilikovský, Šikula, Sloboda), six poets (Rúfus, Válek, Stacho, Šimonovič, Kovalčík, Ondruš) and three essayists (one essay by Mináč and Rúfus each and two essays by Hamada). All of the texts are new translations, even in the case of works that had previously been translated, such as Ladislav Ťažký’s novel *Amenmaria*. Bauer also composed bibliographic notes for all the authors, and he wrote two short essays on the work of two authors – *On Some Characteristics of Tatarka’s Storytelling* and *A Note on Milan Hamada or the Raison d’être of Literary Criticism*. Miroslav Čihak²¹ notes that Bauer’s selection is the largest existing collection of Slovak literature in Croatian, and that it is also significant because it includes “the first and, until recently, only translation of the great Slovak prose writer of Croatian ethnicity, Rudolf Sloboda” – which also “completes the period of the most extensive publication of translations of Slovak literature, the point from which we can systematically follow Slovak literature in the Croatian language” (Čihak 1998: 101).

In this context, it would appear confusing to learn that Bauer published no further translations of Slovak literature in the following three decades. However, an explanation for this is provided in a series of new translations and accompanying texts appearing in 2000. For the *International Poetry Festival in Zagreb 2000*, Bauer translated the work of three contemporary Slovak poets (Marián Grupač, Pavol Janík and Ján Majerník). The same year, the translations were published in *Forum*, and a wider selection was published in the journal the following year. In 2005, Bauer translated poems by ten Slovak authors (Dezider Banga, Milan Ferko, Igor Gallo, Marián Grupač, Daniela Hivešová-Šilanová, Pavol Janík, Teofil Klas, Vlastimil Kovalčík, Ján Majerník, Vojtech Mihálik) for the journal *Riječi* – and for the first time his selection includes previously published translations of poems (by Grupač, Janík and Majerník) – and features the suggestively titled introductory text *Connecting Broken Ties*. Besides a reflection on the experience of socio-political *transition* and its impacts on divisions in literature – again both in Slovakia and Croatia – Bauer identifies the anthology *Hľadanie krásy/Searching for Beauty* (2005.b: 138) as a point of reference for his “selection of selections”. In 2006, Bauer published his translation of the play *Boredom at the Beach* by Viliam Klimáček²² in a special issue of the journal *Književna revija* titled *Insights into Slovak literature*,²³ as well as translations of new Slovak prose in *Riječi*. Bauer’s text *Black Optimism or Sources and Developments in Slovak Prose* provides an introduction to reading new Slovak prose writers (Viliam Klimáček, Juraj Šebesta, Dušan Tarageľ and Peter Pišťanek, Pavol Rankov, Július Balco). Bauer appropriates Lubomír Feldek’s term “black optimism” to describe one of the enduring traits of Slovak prose – humor in literature as a form of escape when there is no other way out. Despite its autonomy, literature is not immune to history, as Bauer demonstrates

in the case of Urban, Hronský, Tatarka, Sloboda and Mňačko: "Even when literature seeks to escape reality, it communicates the pulse of reality, measures its blood pressure." Work by new Slovak authors confirms this principle, though they enter the field of literature under different social circumstances in which culture and art have become "entirely marginal accessories of market relations". Bauer labels twenty years of Slovak literature – from the Soviet intervention to independence – as a period of low tide, during which the most significant literary achievements were in the field of dissident (Tatarka) or emigrant (Mňačko) literature. Bauer interprets how, under Soviet oppression, literature represented a *diversion of "over-dominance" of ideology*, for example through structuralist interpretation, as in the case of Miroslav Válek who, in that period, was both a "beacon of poetic freedom" and the Minister of Culture (2006. a: 19–22). His translation of Válek's poetry, published in *Forum* in 2007, is Bauer's last translation of Slovak poetry prior to the publication of the anthology *Black Violin* (2009).

In the previous period, Bauer also translated and published work in journals by 23 Slovak poets, but not all of his earlier translations or authors were included in the anthology. Three poets were not included (Horov, Klas, Kostra), while his earlier translations of Bunčák, Válek and Majerník were included in their entirety, and his translations of work by Smrek, Rúfus and Stacho were expanded. In total, 57 poets are included in the anthology, in a chronological range from Janko Jesenský (1874–1945) to Marián Grupač (1973). The collection includes 145 poems – 25 poets are represented with two poems each, 13 by one poem each, nine poets with three poems each, and five poets with four poems each, while the most represented authors in the anthology are Majerník (5 poems), Bunčák and Zambor (6), Stacho (8) and Rúfus (10).

No anthology can avoid subjectivity, and Bauer explains that his choices were governed by personal reasons – friendships with Slovak authors (Tatarka, Bunčák, Stacho), his enthusiasm in reading certain authors (Novomeský and Válek) and translations of his own books into Slovak (Ján Jankovič). However, Bauer does aim to expose the objective value of Slovak poetry with this anthology, and he cites T. S. Eliot's emphasis on the importance of understanding history in order to write poetry. Bauer identifies, and elaborates through specific examples of key figures and poetic orientations, three levels in the complex relationship between poetry and history:

1. poetry as an expression of history – poetry that reflects historical developments through its choice of topic and character

2. poetry as an active agent in history – poetry that enters into dialogue with history, often deliberately and with passionate political/critical engagement, but also sometimes unconsciously and inadvertently; poetry that aims and occasionally succeeds in changing history

3. poetry as a virtual history – a different, abstracted and preserved history, events communicated as notes, consciousness, memory (2009: 18).

It is in the virtual history of Slovak poetry that Bauer finds both the most accurate depictions of actual Slovak history and the greatest degree of harmony between poetry and history. This is expressed in the very title of the anthology, *Black Violin*,

a phrase appropriated from a poem by Štefan Krčméry. His more than forty years of experience in studying and translating Slovak poetry make Bauer's selection both relevant and representative, both in terms of what he chose to include and what he chose to "leave out". Ján Jankovič elaborates on this dimension of Bauer's editorial choices in composing the anthology:

Bauer never considered translating authors who were socio-politically desirable, though this may have been a very lucrative choice. For decades he remained true to his politics of personal taste and high quality, and this principle is once again affirmed in his masterly selection of works for the first Croatian anthology of Slovak poetry (Jankovič 2010.c: 1).

Jankovič considers *Black Violin* to be "the most significant contribution to Croat-Slovak cultural relations since the time of Croatian illyrism and Slovak romanticism"²⁴ and poignantly expresses this by writing that, from the time of Ljudevit Gaj and Ľudovít Štúr, Slovaks have been waiting for Ljudevit Bauer (Jankovič 2010.c: 2). In the same vein, this overview of Bauer's translations and interpretations of Slovak literary works has been an attempt to show how the entire body of work of the translator-mediator/"total" translator is not incongruent with the creative habitus of the author of the new historical novel. Bauer continually expresses his specific sensibility for history through his awareness of the imbalance of reciprocity in the recent history of Croatian-Slovak literary relations. Bauer also addresses the ethical aspect of the issue of reciprocity: "On an intimate level, I experience this deficit as something painful and almost shameful" (2007.a: 50). Therefore, his contribution towards creating a more reciprocal balance can be interpreted as a platform for the affirmation of the identity of "smaller" national cultures within the globalized world. This is also the point where Bauer's translation work and his own writing overlap. His dedication to translating Slovak literature in the 1960s is an indicator of Bauer's interests in literature that promotes freedom and attacks social dogmas. Bauer's understanding of 20th century Slovak poetry as virtual Slovak history provides us with insight into all of the key elements of civilizational development and historical significance of this national culture.

NOTES

¹ Until 1993, Bauer signed his work with the Croatian form of his name (Ljudevit), and since then he has used the German form (Ludwig). Library catalogues often list both names together – Ludwig Ljudevit Bauer.

² In contrast to the classical historical novel, whose prototypical author in Croatian literature is August Šenoa, the new historical novel destabilizes and redefines the relationship between grand narrative/actual history and small narrative/literary fiction, focusing on the latter.

³ Selection of literary criticism and literary historical assessments after: Dujić 2012: 183–188.

⁴ This term was coined by J. Jankovič: "Slovak-Croatian relations are a continuity of discontinuity. The continuity is the extraordinary similarity between our languages, the genetic Slavic connection, the similarity of our histories, our thousand-year-long common life in Ugarska [a term for various kingdoms from 1000. onwards that included Hungarians, Slovaks, Croats, Serbs, Romanians, and Ukrainians], mutual affinity that has been marked by a romantic and emotional dimension, as well as pragmatism and the common struggle for national emancipation. The discontinuity was always caused by external circumstances." From: Kovačević (ed.): 2004: 75.Comp. Emil Horák claims that Slovak-Cro-

tian cultural relations have been continually abundant and diverse, despite all obstacles, from the Middle Ages to current times. See: Horák, Emil, *The Panorama of Croatian-Slovak Relations*, in: Katunarić, Dražen (ed.), *Hrvatska/Slovačka – Povijesne i kulturne veze (Slična sudbina i zajedničke osobnosti). Chorvátsko/Slovensko – Historické a kultúrne vzťahy (Podobný osud a spoločné osobnosti)*. [Croatia/Slovakia – Historical and Cultural Connections (Similar Destiny and Common Characteristics)]. Zagreb: Most/The Bridge, 1998, p. 41.

- ⁵ This includes the following novels: *Kratka kronika porodice Weber/The Short Chronicle of the Weber Family* (1990, 2001, 2007), *Biserje za Karolinu/Pears Before Caroline* (1997, 2001) – *Perly pre Karolínu* (2003.), *Partitura za čarobnu frulu/The Score for the Magic Flute* (1999, 2000, 2002) – *Partitur für eine Zauberflöte* (2007, 2008), *Prevođenje lirske poezije/Translating Lyrical Poetry* (2001), *Don Juanova velika ljubav i mali balkanski rat/Don Juan's Great Love and the Small Balkan War* (2002), *Zapisi i vremena Nikice Slavića/The Memoirs and Times of Nikica Slavić* (2007), *Patnje Antonije Brabec/Sorrows of Antonija Brabec* (2008), *Zavičaj, zaborav/Homeland, Oblivion* (2010), *Karusel/Carousel* (2011).
- ⁶ According to Philippe Lejeune, the autobiographical pact is based on the reader's identification of the narrator, protagonist and author of the novel as the same person. After: Milanja, Cvjetko (ed.), *Autor, pripovjedač, lik* [Author, Storyteller, Character]. Osijek: Svjetla grada, 1999.
- ⁷ A selection of reviews, including both literary criticism and literary history, after: Dujčić 2012: 183–187.
- ⁸ BAUER, Ludwig Ljudevit, author, translator and editor (born August 13th, 1941 in Sisak). Completed his high school education in Sisak in 1961, received his bachelor's degree in Slavic Studies at the Faculty of Philosophy in Zagreb in 1966, and attended graduate school in Prague 1969–1973. He worked as a teacher in Zagreb, London and Washington, served as editor-in-chief of the publishing company Globus (1974–1975) and the magazine Naša knjiga (1991–1993), secretary of the Publishing Committee and the Information Section of the SSRNH/the Socialist League of Workers of Croatia (1980–1985), head of the board of Novels and Comics, and the vice-president of the publishing company Vjesnik. He founded the School of Creative Writing in Zagreb in 1990 and has held master workshops in fiction writing since then. He co-founded the scientific conference Germans and Austrians in Croatia in 1991, and has since then participated in the organization as a speaker, contributor and advisor for the cultural activities of the German and Austrian minorities in Croatia. – In literary history, he is known as a fiction writer (...) – He is also a translator. Since 2002, he has edited the edition Bauer's Choice for the publishing company KruZak, for which he has translated the novels War with the Newts (Karel Čapek) and Natalija Mooshaber's Mice (Ladislav Fuks). He has published studies of Slavic literature and translations in the journals Kolo (1966, 1967), Umjetnost riječi (1966, 1967), Telegram (1967, 1970), Književna smotra (1970), Slovenska literatura (Bratislava, 1973), Forum (1974, 2002), Naša knjiga (1991, 1992, 1993), as well as Croatian and Slovak daily and weekly publications. For the journal Riječi (Sisak, 1971), he edited and translated a selection of contemporary Slovak literature and also contextualized the selected work. He translated the first book on cybernetics into Croatian, Machine, Man, Society by J. Bober (Zagreb, 1967). – (...) From: Zorko Jagačić-Borić, Sisački biografski leksikon [Sisak Biographical Lexicon] (2006: 18-19). Note L. Dujčić: Bober's Machine, Man, Society was published in 1970, not 1967. For Bauer's translations from various languages see footnote 10.
- ⁹ There are only two "pure translations" in Bauer's bibliography, and both are translations of non-fiction texts from the Czech language, published in the mid 1970s. These are "Stroj, čovjek, društvo – Kibernetika" [Machine, Man, Society – Cybernetics] by Juraj Bober (Naprijed, Zagreb, 1970) and a collection of texts by various authors "Moderni tokovi u pedagoškoj znanosti" [Modern Developments in Pedagogy] (Školska knjiga, Zagreb, 1971). See: Lukšić 2012: 209. Note L. Dujčić: Bober's book on cybernetics was translated from Slovak and not Czech, while the collection of texts included both translation from the Czech and Slovak language – comp. footnote 10.
- ¹⁰ Ludwig Bauer's translation bibliography: 1. from Slovak into Croatian: Juraj Bober, Stroj, čovjek, društvo – Kibernetika [Machine, Man, Society – Cybernetics] (Zagreb, 1970), Izbor iz suvremene slovačke književnosti [A Selection of Contemporary Slovak Literature] (Riječi, Sisak, 1971), Vežanje prekinutih niti – izbor iz poezije suvremenih slovačkih pjesnika [Connecting Broken Ties – A Selection of Poetry by Contemporary Slovak Authors] (Riječi, Sisak, 2005), Crni optimizam – izbor iz

- moderne slovačke proze [Black Optimism – Selected Modern Slovak Fiction] (Riječi, Sisak, 2006), Viliam Klimáček, *Dosada na plaži* [Boredom at the Beach] (Književna revija, Osijek, 2006), Viliam Klimáček, *Tramvaj zvan cveba* [Streetcar Named Raisin] (Zagreb, 2007), Július Balco, *Vrapčji kralj* [Sparrow King] (Sisak, 2008), Antologija slovačke poezije Crna violina [Anthology of Slovak Poetry Black Violin] (Sisak, 2009), 2. translations from Slovak and Czech into Croatian: Various authors, *Moderni tokovi u pedagoškoj znanosti* [Modern Developments in Pedagogy] (Zagreb, 1971), 3. translations from Czech into Croatian: Karel Čapek, *Rat s Daždenvjacima* [War with the Newts] (Zagreb, 2004), Ladislav Fuks, *Miševi Natalije Mooshaber* [Natalija Mooshaber's Mice] (Zagreb, 2004), Jaroslav Hašek, *Dobri vojak Švejk uoči rata i druge čudnovate zgone* [The Good Soldier Švejk and other Mysterious Adventures] (Koprivnica, 2011), 4. from French into Croatian: Jean-Philippe Chabot, *Zmaj Gordan* [Gordan the Dragon] (Zagreb, 1997, 2000, 2001, 2002, 2007), 5. from English into Croatian: James Joyce, *Mačak i vrag* [The Cat and the Devil] (Zagreb, 2005), Oscar Wilde, *Sretni princ* [The Happy Prince] (Zagreb, 2006), Oscar Wilde, *Bajke* [Fairy Tales] (Zagreb, 2008), Oscar Wilde, a collection of short stories – forthcoming (2013), 6. from Croatian into English: Andrea Petrik Huseinović, *The Blue Sky* (Zagreb, 2002) and *Ciconia Ciconia* (Zagreb, 2003), 7. from Danish into Croatian: Hans Christian Andersen, *Bajke i priče* [Fairy Tales and Stories] – forthcoming (2013), 8. from Russian into Croatian: Marina Tsvetaeva, *Izabrane pjesme* [Selected Poems] (Zagreb, 2012).
- ¹¹ Comp. Ludwig Bauer, *Kako sam prevodio Wildeove bajke* [How I Translated Wilde's Fairy Tales], in: Oscar Wilde, *Bajke* [Fairy Tales], Zagreb: Profil, 2008, p. 146.
- ¹² Ibid.
- ¹³ Though this text does not deal with Bauer's achievements as a writer of Croatian children's literature, it is worthwhile to mention Bauer's translations of Slovak children's books (V. Klimáček, *Tramvaj zvan cveba* [Streetcar Named Raisin]. Zagreb: Golden marketing – Tehnička knjiga, 2007, and J. Balco, *Vrapčji kralj* [Sparrow King] Sisak: Aura, 2008), as well as Bauer's fairy tale *Vještica Liza Hainburška* [The Witch Liza Hainburška] (2002), which is situated on the border of Austria and Slovakia and whose protagonist is a Slovak character, Jan. From: Dujić 2012: 177–178.
- ¹⁴ Conference participants included authors and literary scholars from Croatia (Zlatko Tomičić, Miroslav Vaupotić, Ljudevit Bauer and Geno Senečić), as well as Slovak scholars of Croatian literature (Andrej Vrbacký, Branislav Choma, Zlatko Klátik and Rudo Brtán). From: Horák 1998: 38.
- ¹⁵ Comp. Jankovič 2009.
- ¹⁶ Bauer addressed the literary achievements of DAV and its influence on Slovak surrealism in his text *The Literary-historical Aspect of Rehabilitating DAV* (1966.b: 564–569).
- ¹⁷ On the historical aspect of Croatian-Slovak relations – comp. Kolar-Dimitrijević, Mira, *Prilog poznavanju hrvatsko-slovačkih veza do 1945. godine* [Understanding Croatian-Slovak Relations Before 1945], in: Katunarić, Dražen (ed.), *Hrvatska/Slovačka – Povijesne i kulturne veze* (Slična sudbina i zajedničke osobnosti). *Chorvátsko/Slovensko – Historické a kultúrne vzťahy (Podobný osud a spoločné osobnosti)*. [Croatia/Slovakia – Historical and Cultural Connections (Similar Destiny and Common Characteristics)] Zagreb: Most/The Bridge, 1998, p. 43–65.
- ¹⁸ Given customary views of Slovak surrealists – comp. Sedlák a kol., II. (2009: 130–133) – it is apparent that Bauer particularly values Bunčák's later return to surrealist roots.
- ¹⁹ Mirko Jirsak translates Hrabal, Fuks, Šotola, Škvorecký, Kačer and Holan. Branko Plivelić also translates Holan, as well as Nápravník. Geno Senečić translates Tatarka, Bednár, Mňačko, Karvaš and Mináč. Slavko Mihalić translates Mihálik, and Predrag Jirsak translates Kundera, while Milivoj Slaviček and Branislav Choma translate Lukáč, Horov, Mihálik, Válek and Kováč.
- ²⁰ Included were texts by Tatarka, Šegedin, Hamada, Novak, Kadlečík, Šoljan and Vanovič.
- ²¹ According to: Čihak, Miroslav, *Slovačka književnost u hrvatskim prijevodima od Narodnog preporoda do suvremenosti* [Slovak Literature in Croatian Translations from the National Revival to Contemporary Times], in: Katunarić, Dražen (ur.), *Hrvatska/Slovačka – Povijesne i kulturne veze* (Slična sudbina i zajedničke osobnosti). *Chorvátsko/Slovensko – Historické a kultúrne vzťahy (Podobný osud a spoločné osobnosti)* [Croatia/Slovakia – Historical and Cultural Connections (Similar Destiny and Common Characteristics)]. Zagreb: Most/The Bridge, 1998, p. 93–105.
- ²² Besides Ján Jankovič's *Hrvatska drama u Slovačkoj* [Croatian Drama in Slovakia], this text is Bauer's only translation relating to the dramatic genre (2000: 125–140).

²³ Featuring work by Mňačko, Šikula, Jaroš, Vilikovský, Mítana, Balla, Taragel and Klimáček.

²⁴ For a detailed account of the most systematic and intensive period of cultural cooperation between Croats and Slovaks – comp. Sesar, Dubravka, *Recepcija slovačke filologije i slovačke književnosti u hrvatskome tisku 19. stoljeća* [The Reception of Slovak Philology and Literature in Croatian 19th Century Print], in: Katunarić, Dražen (ur.), *Hrvatska/Slovačka – Povijesne i kulturne veze (Slična sudbina i zajedničke osobnosti). Chorvátško/Slovensko – Historické a kultúrne vzťahy (Podobný osud a spoločné osobnosti)* [Croatia/Slovakia – Historical and Cultural Connections (Similar Destiny and Common Characteristics)]. Zagreb: Most/The Bridge, 1998, p. 67–91.

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OD ANALÝZY K ANTOLÓGII
(PRÍSPEVOK LUDWIGA BAUERA K SLOVENSKO-CHORVÁTSKEJ
LITERÁRNEJ VZÁJOMNOSTI)

Cultural Mediation. Translation. Reciprocity.

Kultúrna mediácia. Preklad. Reciprocita. Ludwig Bauer.

Ludwig Bauer je chorvátsky spisovateľ aj editor a prekladateľ prvej chorvátskej antológie slovenskej poézie *Crna violina* (Čierne husle, 2009). Hoci tieto aktivity zdanlivo nesúvisia, Bauerov záujem o slovenskú literatúru sa vyvíjal postupne: začínal sa časopiseckými analýzami chorvátsko-slovenských literárnych vzťahov v medzivojnovom období, pokračoval predstavením slovenských autorov chorvátskemu publiku a prekladmi ich diel v 60. a 70. rokoch 20. storočia a vyvrcholil prácou na antológii *Crna violina*, sumarizujúcou Bauerovo zaujatie slovenskou literatúrou, ako to dokazuje to aj Cena P. O. Hviezdoslava, ktorú získal roku 2010. Napriek tomu, že jeho práca bola prerušená nepriaznivými sociálnymi podmienkami, možno povedať, že Bauer ako totálny prekladateľ je v odovzdávaní esteticky relevantného a autentického obrazu slovenskej literatúry a kultúry chorvátskemu publiku úspešný.

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