

DRUŠTVO HRVATSKIH KNJIŽEVNIKA / CROATIAN WRITERS' ASSOCIATION  
34. ZAGREBAČKI KNJIŽEVNI RAZGOVORI / 34th ZAGREB LITERARY TALKS

## **34. ZAGREBAČKI KNJIŽEVNI RAZGOVORI / 34th ZAGREB LITERARY TALKS**

*Položaj književnika u suvremenoj Europi / The Position of Authors in Contemporary Europe*

NAKLADNIK / PUBLISHER



Društvo hrvatskih književnika / Croatian Writers' Association

Trg bana Josipa Jelačića 7/I, 10000 Zagreb, Croatia

e-mail: [dhk@dhk.hr](mailto:dhk@dhk.hr)

ZA NAKLADNIKA / FOR THE PUBLISHER

Božidar Petrač

UREDNIKA I LEKTORICA /  
EDITOR AND PROOFREADER

Ana Janković Čikos

PREVODITELJICE / TRANSLATORS

Tamara Budimir, Ružica Cindori, Ana Janković Čikos

GRAFIČKO OBLIKOVANJE I PRIPREMA ZA TISAK /  
DESIGN, LAYOUT AND PREPRESS

Vladimira Poljanec

TISAK / PRINTED BY

Cro-graf, Zagreb

NAKLADA / EDITION

100 primjeraka / 100 copies

DRUŠTVO HRVATSKIH KNJIŽEVNIKA / CROATIAN WRITERS' ASSOCIATION  
34. ZAGREBAČKI KNJIŽEVNI RAZGOVORI / 34th ZAGREB LITERARY TALKS

Položaj književnika  
u suvremenoj Europi  
The Position of Authors  
in Contemporary Europe



# SADRŽAJ / CONTENTS

VESNA ACEVSKA, Makedonija / Macedonia Položaj književnika u predvorju suvremene Europe / The position of authors in the lobby of today's Europe .....	9
ELENA ALEKOVA, Bugarska / Bulgaria Druga strana ogledala / The other side of the mirror .....	12
MICHAŁ BABIAK, Slovačka / Slovakia „Povjereno je brizi i službi pjesnika“ / “Entrusted to the care and service of the poet” .....	17
OLIVER BAKOŠ, Slovačka / Slovakia Poezija i filozofija / Poetry and philosophy .....	20
CVETKA BEVC, Slovenija / Slovenia Značajno značenje znaka / The significant meaning of signs .....	23
BOŽIDAR BREZINŠČAK BAGOLA, Hrvatska / Croatia Zavičajnost i proročka vrijednost književnika u suvremenoj Europi / Native soil and the prophetic value of authors in contemporary Europe .....	26
LJERKA CAR MATUTNOVIĆ, Hrvatska / Croatia Konformist ili optimist / Conformist or optimist .....	29
YIORGOS CHOULIARAS, Grčka / Greece O „autoritetu“ i „neautoritetu“ riječi / On the “authority” and “inauthority” of words .....	34
JOHN ELSOM, Ujedinjeno Kraljevstvo / UK Je li e-nakladništvo odgovor? / Is on-line publishing the answer? .....	37
IVO FRBÉŽAR, Slovenija / Slovenia Zašto pisati stihove ako ne govoriš više ni za koga? / Why write poetry if you no longer speak out for anyone? .....	40

MANUEL FRIAS MARTINS, Portugal / Portugal Književnost u europskoj zajednici vrijednosti / Literature in the European community of values .....	43
RAINER GRÜBEL, Njemačka / Germany Razlike u položaju prozaika, dramatičara i/ili pjesnika u suvremenoj Europi / Differences between the positions of prosaists, dramatists and/or poets in contemporary Europe ..	46
DUBRAVKO JELAČIĆ BUŽIMSKI, Hrvatska / Croatia Između ideološke i merkantilne utopije / Between ideological and mercantile utopias ..	49
SVEIN MØNNESLAND, Norveška / Norway Književnici iz jugoistočne Europe koji žive u Skandinaviji: Novi vidici? / Authors from South-East Europe living in Scandinavia: A new perspective? .....	54
SEAD MUHAMEDAGIĆ, Hrvatska / Croatia Književnost i istina / Literature and truth .....	57
ANTE STAMAĆ, Hrvatska / Croatia Promijenilo se sve / Everything has changed .....	60
SANDE STOJČEVSKI, Makedonija / Macedonia Čemu književnost danas „služi“ – može li „ne služiti“ ničemu? / What purpose does literature “serve” today – can it “serve” no purpose? .....	65
DAVOR ŠALAT, Hrvatska / Croatia Glavni književni i izvanknjiževni čimbenici za položaj književnika danas / The main literary and extra-literary factors for the position of writers today .....	68
IVAN TROJAN, Hrvatska / Croatia Modeli suvremene europske kazališne kritike / Models of contemporary European theatre criticism .....	73
DAVOR VELNIĆ, Hrvatska / Croatia Književnost između proroštva i zanata, umjetnosti i zabave / Literature between prophecy and crafts, arts and entertainment .....	76
TKO JE TKO? / WHO IS WHO? .....	80

## SAŽECI / SUMMARIES

## 34. ZAGREBAČKI KNJIŽEVNI RAZGOVORI / 34th ZAGREB LITERARY TALKS

VESNA ACEVSKA (1952, Skopje, Republic of Macedonia), a poet, children's writer, translator, reader at the Macedonian Institute of National History, a member of the Macedonian Writers' Association, the Macedonian P.E.N Centre, the Macedonian Association of Literary Translators, the international Kalevala Society from Finland. She has published seven collections of poetry, nine selections of poetry in Albanian, English, Bulgarian, Croatian, Macedonian, Polish, Romanian, Serbian and Turkish, is the author of three children's novels, as well as the editor of the special publication *50 Stories from the Country of Macedonia*. She has translated the great epic poems *Old Eda*, *Kalevala*, *Shahnameh* by Ferdowsi (the prologue and the mythological section) into Macedonian, is a co-author of a selection and rendition of Albanian folk lyric and epic poetry, has translated Tsvetaeva and Akhmatova, selections of poetry by contemporary Bulgarian and Serbian poets, as well as other works by Russian and South Slavic authors. She appears in anthologies of contemporary Macedonian poetry, and a double issue of the Macedonian literary magazine *Stremež* is devoted to her poetry. She has received the most prestigious national awards for her poetry – at the Struga Poetry Evenings (2009) and from the Macedonian Writers' Association (2012), from the Association of Literary Translators for her renditions (2000, 2009), and has received an honorary award from the international Kalevala Society from Finland (2000). She has participated in literary festivals in Bulgaria, Greece, Croatia, Romania, Serbia, etc.

vesna\_acevska@yahoo.com



VESNA ACEVSKA

## Položaj književnika u predvorju suvremene Europe

I pokraj toga što je još odavno poznato da je planeta Zemlja, ubrzanim tehnološkim razvojem i napretkom, pretvorena u jedno zajedničko globalno selo, ipak postoje neke začarane točke koje se nižu na ivici između *jesu* i *nisu*, između *mi* i *oni*. Imam sreću živjeti upravo na jednoj takvoj, wjedva zamjetljivoj točki, u zemlji čije se ime zamjenjuje pridjevima... Upravo ova njezina neopredijeljenost u imenovanju, zabrana na elementarno pravo na samoimenovanje, književnost i jezik na kojem se u njoj pišu književna djela, kao što većina želi vjerovati, pretvaraju ih u svojevrsno „Ministarstvo obrane“ i u njezin „Generalštab“. U ovom trenutku, u ovoj točki globalnog sela, književnost ima status umjetnosti koja igra važnu ulogu u nacionalnom opstanku i očuvanju državotvornosti, a to vrši neobičan pritisak na pisce. A sjena takve realne prijetnje što se nadnosi iznad glava neke pisce potiče da pišu djela koja mitologiziraju prošlost, a druge, naprotiv, da stvaraju djela u kojima se demitologizira i lustrira aktualna vlast. No postoje i pisci koje ta atmosfera naglašenog pritiska usmjerava prema estetskim visinama u jeziku u kojim se može ostvariti njihova umjetnost.

Pitanja s kojima se suočavaju moji suvremenici iz legalnih i priznatih državnih zajednica globalnog sela, koji su ušli u njegov najljepši dio – Europsku uniju – dosta su komotnija, ali ne i jednostavnija. Oni osjećaju pritisak jezika koji postaje planetaran, pritisak ideološke, kulturne i socijalne nivelacije, čime se gube lokalne razlike i osobitosti koje svijet čine ljepšim i bogatijim.

Zajednički odgovor na svaki pritisak je svijest da samo u poeziji (čitaj: umjetnost jezika = književnost) svaki jezik širi svoje najbolje mogućnosti jer njegove potrebe postaju maksimalne. „Poezija cijedi sve svoje sokove iz jezika, jezik pak nadilazi samoga sebe“ (M. Bahtin, u „Enciklopediji estetike literature“, Jurij Borev, Skopje, 2001., str. 249). Imajući to u vidu, tješi spoznaja da je europski dom ipak postavljen na čvrstim temeljima koji jamče zadržavanje stvorenih jezičnih i kulturnih razlika koje ne trebaju biti jazom koji razdvaja.

## The position of authors in the lobby of today's Europe

Despite the fact that it has long been known that the planet Earth, through rapid technological development and advancement, has been converted into a common global village, there are still certain enchanting points that are threaded on the brink between *yes* and *no*, between *us* and *them*. I am lucky to live in one such barely noticeable point, in a country whose name is replaced with adjectives... It is this ambiguity of its appointment, a ban on the fundamental right to self-naming, its literature and the language in which its literary works are written, as most people generally wish to believe, that turns them into a "Ministry of Defence" of sorts and into its "Military Headquarters". At this point in time, at this moment in the global village, literature has the status of art, which plays an important role in national survival and the preservation of statehood, which, in turn, exacts extraordinary pressure on authors. And the shadow of this real threat, which hovers overhead, encourages some authors to write works that mythologise the past, whilst encouraging others, in contrast, to create works that demythologise and lustrate the current government. However, there are authors who, within an atmosphere of enhanced pressure, soar towards aesthetic heights in a language in which they can realise their art.

The issues that confront my contemporaries coming from legally recognised state communities of this global village, those who have joined its most beautiful part – the European Union – are fairly easier to deal with, but are in no way simpler. They all feel pressured by a language that is becoming planetary, pressured by ideological, cultural and social levelling, which results in the loss of local differences and peculiarities that make the world more beautiful and richer.

The common response to any pressure is an awareness that only in poetry (read: the art of language = literature) does each language exploit its best possibilities, as its needs are maximised. "Poetry squeezes all the juices from language, and language surpasses even itself" (M. Bakhtin, in: *Encyclopaedia of Literary Aesthetics*, Yuri Borev, Skopje, 2001, p. 249).

Bearing this in mind, it is comforting to know that the European home is built on solid foundations that guarantee the preservation of existing linguistic and cultural differences which need not be a cleft that divides us.

## 34. ZAGREBAČKI KNJIŽEVNI RAZGOVORI / 34th ZAGREB LITERARY TALKS

ELENA ALEKOVA, editor-in-chief of the journal *Suvremeno čitalište*, poet and fictionist, non-fiction writer, literary critic and translator. She gained her Ph.D. in Philology in 1994 from the A. M. Gorky Literature Institute of Moscow (dissertation topic: Russian emigrant literature of the 20th century). She authored numerous papers and articles on non-fiction, literary criticism and fiction in leading journals and newspapers, collected papers and almanacs in both Bulgaria and the world. She has published ten collections of poetry so far, amongst which *I nitko ne reče zašto* (1995), *Nepotrebni stihovi* (1997), *Prije zvonjave zvona* (2001), *Spoznaje* (2002), *Božje dijete* (2004), *Još nešto* (2005), *Ugradnja* (2008), *U vrtovima zalaska sunca* (2009), a novel in verse entitled *Milena* (published in two parts, in 1998 and 1999). She is also the author of the novel *Iza riječi* (2006), the non-fiction collection *Moja Bugarska* (2007), the book *Sijač besmrtnosti. Riječi o Nikoli Hajtovu* (2010), and the collection of literary criticism *Nevidljivim magistralama* (1st ed. 2003, 2nd ed. 2012). She translates from Russian and Belarusian. Her books are translated into several languages.

eleale@abv.bg

ELENA ALEKOVA

## Druga strana ogledala

### I. Pisci iz istočne Europe

Što je zajedničko piscima iz različitih zemalja istočne Europe?

Prije demokratskih promjena, živjeli su i radili u državama u kojima je vladala planska privreda, a izdavaštvo i distribucija knjiga bili su pod ingerencijom države. Prihode koje su ostvarivali svojim književnim radom bili su dovoljni za normalan život. Nakon promjena, u tim je državama zavladao tržišna ekonomija, izdavačke kuće i distribucija knjiga prešli su u privatne ruke, prihodi su postali nesigurni i nedovoljni.

A što je različito?

Tu različitost u velikoj mjeri predodređuje različito pozicioniranje država istočne Europe prema bivšem Sovjetskom Savezu i zapadnoj Europi, kao i nacionalne specifičnosti vezane uz ostvarenje demokratskih promjena potkraj prošlog stoljeća. I društvenopolitička klima je danas drugačija u pojedinim zemljama. Osjećaji pisca u Rumunjskoj drugačiji su od osjećaja njegovog kolege u Poljskoj. Način života pisca u Sloveniji razlikuje se od načina života pisca u Ukrajini. Način na koji ruski pisac percipira svijet različit je od načina na koji ga hrvatski pisac percipira. I tako dalje.

Zato ću ograničiti svoj zadatak i promisliti o pitanju načina na koji bugarski pisci traže i pronalaze svoje mjesto u suvremenom svijetu?

### II. Odnos pisaca prema društvenim promjenama potkraj prošlog stoljeća

Promjena sustava promijenila je i status pisca.

Danas politika uvelike utječe na književno stvaralaštvo. Pisci se dijele prema svojim političkim afinitetima. Književni proces se odvija u dva osnovna smjera koji međusobno ne korespondiraju. Kao da postoje dvije različite književnosti u društvu.

### Globalizam i pisci

Prihvatanje, odnosno odbacivanje globalizma kao vizije suvremenog svijeta, jedna je od crta razdvajanja u književnome svijetu. „Globalna konjunktura“ (uvjetni termin) i njezini sljedbenici. Računalni obrasci za pisanje i tečajevi „kreativnog“ pisanja – sredstvo za množenje „ničijih“ pisaca.

### Izdavači i pisci

Izdavači će „pojesti“ pisce. Nema jasnih pravila. Autorska prava se poštuju samo djelomično. Pisac nije zaštićen od mehanizama tržišne ekonomije i ovisi o dobroj volji izdavača, ako ona uopće postoji. Izdavači su nositelji „globalne konjunktura“ – toleriraju pisanje raznih knjiga, a kasnije ih nude na prijevod. Nacionalna književnost ostaje u sjeni.

## III. Zaključci

Danas živimo u globalnome društvu. No ne postoji jedinstvo. Zato što je put po kojem idemo pogrešan. To što pisac piše na svojem materinjem jeziku (kolikogod „mali“ bio) nije prepreka za jedinstvo u svijetu. Posao pisca, bez obzira na jezik na kojem stvara, je u suzvučju s poslom čitavog čovječanstva. Njegova je duša dio duše čitavoga svijeta. I sve što je njome stvoreno, bez obzira na jezik na kojem je stvoreno, ulog je u svjetsku duhovnu baštinu. Zato i postoje jezici: da možemo na sve moguće načine izraziti istinu prema kojoj svi mi, dobri i loši, pravedni i grešni, stremimo. Drugim riječima – različitost u jedinstvu, jedinstvo u različitosti.

## The other side of the mirror

### I Authors from Eastern Europe

What is common to authors from various countries of Eastern Europe? Before the democratic changes, they lived and worked in countries ruled by a planned economy, whilst publishing and the distribution of books were under the authority of the state. Income realised through literary work was sufficient for leading a normal life.

After the changes, these countries began to be ruled by a market economy; pub-

lishing houses and the distribution of books passed into private hands, income became uncertain and insufficient for leading a normal life.

What is different?

This difference is largely predetermined by the different positioning of the countries of Eastern Europe in relation to the former Soviet Union and Western Europe, as well as national specifics relating to the realisation of democratic changes at the end of the last century. The social and political climate today also differs. The feelings of an author in Romania are different from those of his colleague in Poland. The lifestyle of authors in Slovenia differs from that of authors in the Ukraine. The manner in which a Russian author perceives the world differs from the way it is perceived by a Croatian author. And so forth. This is why I shall delineate my task and reflect upon the manner in which Bulgarian authors seek and discover their place in the modern world.

## II The relationship of authors to social changes at the end of the last century

A change in the system changed the status of the author.

Today, politics greatly affects literature. Authors are divided according to their political affinities. The literary process takes place in two main currents that do not correspond. It is as if there were two different literatures in society.

Globalism and authors

The acceptance or rejection of globalisation, as the vision of the modern world, is one of the dividing lines in the literary world. "Global conjuncture" (conditional term) and its followers. Computer formatted writing and "creative" writing courses – a means of multiplying "nobody's" authors.

Publishers and authors

Publishers will "devour" authors. There are no clear rules. Copyrights are respected only partially. The author is not protected from the mechanisms of market economy and depends on the good will of the publisher, if it exists at all. Publishers are the carriers of "global conjuncture" – they tolerate the writing of various books, and later have them translated. National literature remains in the shadows.

### III Conclusions

Today, we live in a global society. But there is no unity. Because the path we have taken is a false one. That an author writes in his mother tongue (no matter how “small” it is) is not an obstacle to unity in the world. The work of an author, regardless of the language in which it is written, is in harmony with the work of all mankind. His soul is a part of the soul of the entire world. And whatever has been created by it, regardless of the language in which it was created, is an investment in the world’s spiritual heritage. This is why there are languages: so that we can express the truth in all possible manners of ways, a truth to which all of us, good and bad, righteous and sinful, aspire. In other words – diversity in unity, unity in diversity.

## 34. ZAGREBAČKI KNJIŽEVNI RAZGOVORI / 34th ZAGREB LITERARY TALKS

**MICHAL BABIAK** (1961), an essayist, librettist and playwright (six of his plays have been staged in professional Slovakian theatres), an assistant professor at the Department of Aesthetics of the Faculty of Philosophy at the Comenius University of Bratislava, where he teaches the History of World Literature, the History of Drama, the Axiology of Art, Comparative Art, and the History of Slovakian Aesthetics. He published three books on aesthetics: *Literatúra a kontext* (*Literature and Context*, 1999), *Spomínanie medzi bytím a zabúdaním* (*Memory between Being and Oblivion*, 2009) and *Anabáza* (*Anabasis*, 2011); two dramas: *Tri scenáre* (*Three Scenarios*, 1997), *Drámy 2* (*Dramas 2*, 2008); and over 200 studies, essays and articles on aesthetics, philology and teatrology. He also edited a few collections of texts by older Slovakian writers (Jozef Podhradský, Štefan Petruš, Vladimír Hurban Vladimírov), a book on literary text interpretation, on the history of Slovakian culture, etc. His dramas mostly deal with the questionability of the certainty of our life compasses and points of being, the uncertainty of our interpretation of history that defines our current worldviews, irony and the absurd as destructive moments of our teleological perception of reality, etc. He is also a theatre and opera director.

michalbabiak@zoznam.sk



MICHAŁ BABIAK

## „Povjereno je brizi i službi pjesnika“

Položaj književnika unutar europske kulturne baštine prošao je tijekom svoje novovjekovne povijesti kroz radikalne metamorfoze: od renesansne apoteoze okrunjivanja lovorom, preko baroknog filozofa-mističara, od racionalističkog didaktičara, klasicističkog istražitelja antike, preko romantičarskog proroka, mlađeg brata Stvoritelja, preko objektivnog pozitivističkog znanstvenika koji opisuje red stanja stvari u svijetu pa sve do modernističkog stava moralne integrale svijeta i aktivističkog angažmana u njemu. Suvremena postmodernistička situacija u kojoj se nalazi naša zapadna kultura oduzela je sve te sakralne atribute ranijih položaja pisca i odredila mu novi status koji korespondira sa širim karakteristikama suvremenog trenutka: književnik (intelektualac, umjetnik) u suvremenoj europskoj kulturi postao je svjestan gubitka svojih visokih, uzvišenih, sakralnih odredbi tako da u aktuelnom trenutku on opisuje ispražnjenost, ispuhanost i gubitak osnova, srži, esencije, kvintesencije svijeta i sebe, kao dijela tog svijeta. Opisuje tu situaciju metodom koja proizlazi iz poetike koja je na liniji šire postmodernističke recepcije: s apostrofiranom autoironijom, osjećajem kraja, nadolazeće apokalipse koju čak ne može ni prihvatiti s dužnom dozom tragičnosti, već kao karnevalski pijani košmar, izmiješanih osjećaja destruktivnog i ugodnog. Svjestan gubitka davno izgubljenog raja razlučivanja onog visokog od onog niskog (na razini stila, žanra, ali prije svega etičke diferencijacije), suvremeni književnik stoji pred egzistencijalnim problemom: je li ovaj postmodernistički karneval (kaos?) tek predmet njegove umjetničke fascinacije, predmet kojeg zadnjim trzajima svoje strasti opisuje i tumači, ili je postao i on sam dio tog široko pluraliziranog svijeta, u kojem se ne zna što je gore, a što dolje. Suvremeni pisac mora biti svjestan da su i status koji je imao u doba moderne (tj., status moralne integrale svijeta i aktivnog angažmana u njemu) i pijedestal tog statusa nakon njegovog silaska s istog ostali – prazni. Taj status nije, za sada, nitko drugi sebi prisvojio. U svakom književniku je, negdje duboko u podsvijesti, prisutna Hölderlinova misao da je ono što traje „povjereno brizi i službi pjesnika“ – ali pitanje je hoće li pjesnik imati dovoljno snage da ono što je povjereno njegovoj brizi, da ono „što traje“ i sačuva ili će se i to, skupa s njim, izgubiti u krik, bijesu i pijanom smijehu suvremenog trenutka.

## “Entrusted to the care and service of the poet”

During its modern history, the position of authors within the European cultural heritage has passed through a radical metamorphosis: from the renaissance apotheosis and being crowned with laurels, through the baroque philosopher-mystic, through being a didactic rationalist, a classicist investigator of antiquity, through being a romantic prophet, the younger brother of the Creator, through an objective positivist scientist describing the order of things in the world to the modernist attitude of a moral backbone of the world and activist involvement in it. The contemporary postmodern state in which Western culture has found itself has severed all the sacred attributes belonging to the earlier position of the author and has given him a new status that corresponds to the broader features of the contemporary moment: the author (intellectual, artist) in contemporary European culture has become aware of the loss of his high, lofty, sacred provisions, so that, at this topical moment, he describes the emptiness, deflatedness and loss of the foundation, the core, the essence, the quintessence of the world and himself, as part of that world. He describes this state through a method derived from poetry which is in line with a broader postmodern reception: emphasis is placed on self-irony, a sense of the end drawing nigh, impending apocalypse, which cannot even be accepted with a deserving dose of tragedy, but, like in a drunken carnival nightmare, with a mixture of destructive and pleasant feelings. Aware of having lost the long-lost paradise of discernment between the high and the low (at the level of style, genre, but primarily ethical differentiation), the contemporary author is confronted with an existential problem: is this postmodern carnival (chaos?) but an object of his artistic fascination, a subject that he describes and interprets with the last inklings of his passion, or has he himself also become a part of this broad pluralised world, in which one no longer knows what is up and what is down. The modern author needs to be aware that the status he had in the modern era (i.e., the status of a moral backbone of the world and activist involvement in it) and the pedestal of that status are, after his descent from the same, now – empty. So far, no one else has arrogated it for himself. In every author, somewhere deep in his subconscious, there still resides one of Hölderlin's thoughts – that which lasts is “entrusted to the care and service of the poet” – but the question remains as to whether the poet will have enough power to preserve that which “endures”, that which has been entrusted to his care, or will it, along with him, be lost in the cry, fury and drunken laughter of the contemporary moment.

## 34. ZAGREBAČKI KNJIŽEVNI RAZGOVORI / 34th ZAGREB LITERARY TALKS

**OLIVER BAKOŠ** (1953), a university professor at the Department of Aesthetics at the Faculty of Philosophy of the Comenius University of Bratislava, a prosaist, essayist and translator, and a member of the Club of Independent Writers. He teaches the history of aesthetics, Kant's aesthetics and contemporary problems of aesthetics. He published two scientific monographs: *Paradoxy vkusu (Paradoxes of Taste, 1989)* and *Básnik a vec (The Poet and the Thing, 2000)*; and two books of prose: "a humorous novel on sad things" entitled *Katedra paupológie (Department of Paupology, 2001)*, and a collection of satirical pieces entitled *O učiteľoch a ľuďoch (On Teachers and People, 2003)*. He translated into Slovakian the works of F. Nietzsche, F. W. J. Schelling, H. G. Gadamer, etc. As a columnist, he regularly contributes to one of the most widely sold and read Slovakian daily newspapers *Pravda (Justice)*. As an author, he has distinguished himself with his critical-satirical spirit; his work mirrors the countless anomalies of the transitional period of the Slovakian social reality. Stylistically, he is considered close to Gogol, while associatively on a par with Rabelais – the innumerable stylistic finesses, puns, and intellectual and poetic miles make him an irreplaceable figure of contemporary Slovakian literature. His essays often deal with the categories of classic German aesthetics, and variations of Bergson's topics.

oliver.bakos@gmail.com

OLIVER BAKOŠ

## Poezija i filozofija

U ovom se radu autor usredotočuje na odnos između poezije i filozofije koji se kroz stoljeća postupno mijenjao. U doba mitova, ljudsko znanje i umjetnost bili su neraskidivo povezani. U to je doba znanje bilo povezano ne samo s religijskim aspektima, već i dojmljivim simboličkim idejama. Filozofija je, rođena u staroj Grčkoj, puno toga dijelila s poezijom od samih svojih početaka. Ne samo zato što su filozofska djela pisana stihom (Parmenid), već i zato što obje tragaju za prikladnim izrazima te rabe aforizme (Heraklit). Antički su pjesnici posvećivali svoja djela određenom tumačenju svijeta, kao što je, primjerice, ono koje pronalazimo u Ovidiju. Slična poveznica između svijeta filozofije i svijeta poezije postoji i u najpoznatijem srednjovjekovnom pjesničkom djelu Dantea Alighierija; naime, njegovoj „Božanskoj komediji“. Mnogi istraživači pokušavaju utvrditi veze sa srednjovjekovnom znanošću bez da magična poetska narav djela trpi. 18. stoljeće bilo je prijelomno razdoblje, uglavnom zahvaljujući tiskanju rasprave „Pope ein Metaphysiker!“ („Pope, metafizičar!“) dvaju njemačkih predstavnika prosvjetiteljstva, naime autora Mendelssohna i Lessinga, u kojoj postavljaju isto pitanje: „Može li pjesnik biti i metafizičar?“ Njihov je odgovor jasan. Jednostavne transformacije filozofskih tvrdnji u poetsku formu ne koriste niti filozofiji niti poeziji. Činilo se da je tu vezu raskinuo Hegelov sustav klasičnog idealizma, koji podvlači sljedeće: filozofskim pitanjima se bavi filozofija, a ne umjetnost. Interes za takva pitanja nanovo se pojavio rođenjem moderne umjetnosti, uglavnom u egzistencijalističkim djelima kao što je Heideggerov esej „...dichterisch wohnet der Mensch...“ („... Poetski čovjek živi...“). Prema modernoj estetici, pjesničko djelo posjeduje autonomnu filozofsku poruku vrijednu pažnje. Ne samo teorija, već i – i to osobito! – svijet suvremene umjetnosti nas uvjeravaju da tu drevnu vezu između poezije i filozofije ne smijemo smatrati predmetom prošlosti.

## Poetry and philosophy

In his paper, the author focuses on the relationship between poetry and philosophy that has been gradually changing over the centuries. In the mythological period, human knowledge and art were inseparably linked. During this period, knowledge was connected not only to religious aspects, but also to impressive symbolic ideas. Philosophy, which was born in the land of Ancient Greece, had much in common with poetry since its very inception. Not only because works of philosophy had a verse form (Parmenides), but also because both were in search of adequate terms and used aphorisms (Heraclitus). Ancient poets devoted their works to a particular interpretation of the world, such as the one found in Ovid. There is a similar link between the philosophical and poetical worlds in the most widely known medieval work of poetry by Dante Alighieri – *The Divine Comedy*. Many researchers have been attempting to identify all the links with medieval science without the magical poetical nature of the work suffering. There came a breaking point in the 18th century, mainly due to the published paper “Pope, a Metaphysician!” by two German representatives of the Enlightenment, namely Mendelssohn and Lessing, in which they pose the same question: “Can a poet also be a metaphysician?” Their answer is explicit. Simple transformations of philosophical statements into a poetic form are beneficial neither to philosophy nor poetry. This connection seemed to be done with in Hegel’s classical system, which underlines the following: philosophical questions ought to be addressed to philosophy and not to art. Interest in these issues has been aroused anew with the birth of modern art, mainly in such existentialist works as Heidegger’s “... Poetically Man Dwells...”. According to modern aesthetics, a poetic work of art has an autonomous philosophical message worthy of attention. Not only theory, but also – and particularly so! – the world of contemporary art convince us that this ancient connection between poetry and philosophy cannot be considered to be an issue of the past.

**CVETKA BEVC**, Slovenian writer, poet and musician. She graduated in musicology and comparative literature. After years of working on radio game shows and a number of musical and theatrical performances, she dedicated all her attention to literary work. She writes poetry, fiction, books for youth and drama texts. Selections of her works have been published in numerous translations. She has participated in national and international literary festivals, including literary tours in Macedonia, Australia and China. For her book *Zgodbe iz somraka* (*Tales from the Twilight*) she won the Mreža gradova (Network of Cities) Award at the 12th International Literary Meeting in Pazin. For her book *Pesem za vilo* (*Song for the Fairy*) she was nominated for the Desetnica Award in 2011 and her novel for youth, *Desetka* (*Ten*), chosen for the national Growing Up With Books project, was nominated for the Desetnica and Večernica Awards in 2012. Her novel *Potovci* (*Travellers*) was one of five finalists shortlisted for the Kresnik Award for best Slovenian novel of the year.

cvetka.bevc@gmail.com

CVETKA BEVC

## Značajno značenje znakova

Rad se pitanjem o ulozi književnika u suvremenome svijetu bavi s aspekta njegovog osnovnog oruđa: zapisivanja slova. Slovo kao znak za glas nekoć je imalo sveto značenje, umijeće pisanja i čitanja bilo je namijenjeno izabranima, pisanje je imalo aureolu svetosti i božanskog stvaranja. Danas se opseg teksta za knjigu mjeri u računalnim znakovima, a po njihovom broju se nerijetko određuju tarife za plaćanje spisateljskog rada, dok je vrijednosna procjena prepuštena urednicima, kritici, čitateljima ili budućim generacijama, koji će u zapisanim slovnim znakovima otkriti obavijesnu, stilsku, jezičnu, metafizičku ili kakvu drugu vrijednost. Ako je pisac raspolagao s nešto proročkoga dara, postat će nehotice zapisivač tadašnje stvarnosti. Previše je izazova za suvremenog književnika, koji se suočava sa zasićenošću knjižnog tržišta, vlastitim egzistencijalnim rizikom što mu ga osigurava pisanje i nepisanim očekivanjem da treba uvijek stvoriti nešto novo, izvorno, što nadilazi njegov dosadašnji rad. Kvaliteta i kvantiteta ponašaju se kao dva zavađena brata, koji su zaboravili kako je jedna od osnovnih zadaća pisanja ostala nepromijenjena: očuvanje narodnoga jezika. Zadaća koja je sve zahtjevnija zbog mnoštva različitih jezičnih i kulturnih utjecaja, bržeg mijenjanja jezičnih postulata u usporedbi s prošlošću i, ne najmanje važno, uporabe i zloporabe jezika u najrazličitijim kontekstima. Svakim svojim djelom književnik upozorava kako je pisanje još uvijek sveti čin, bez obzira bilježi li on društvenu stvarnost ili intimne doživljaje. Radi se zapravo o odgovornosti i svijesti o tome da svaki otipkan ili zapisan znak za slovo ima značajno značenje.

## The significant meaning of signs

This paper deals with the issue of the author's role in the modern world from the aspect of his basic tool: writing letters. The letter, as a sign for a sound, once had a sacred meaning, the art of reading and writing was intended for the chosen, writing bore a halo of sanctity and divine creation. Today, the scope of a text for a book is measured in computer characters, and their total often determine the author's fee for a work of literature, while value assessment is left to editors, critics, readers or future generations, who will discover informational, stylistic, linguistic, metaphysical, or certain other values in the alphabetic characters written. If the author possesses a prophetic gift of sorts, he will inadvertently become the recorder of this reality. There are too many challenges for a contemporary author, who faces a saturated book market, his own existential risk provided by his writing and unwritten expectations that he should always create something new and original which surpasses his previous works. Quality and quantity behave like two quarrelling brothers, who have forgotten that one of the basic tasks of writing has remained unchanged: the preservation of the vernacular. The task is ever more demanding because of the multitude of different linguistic and cultural influences, due to the ever-changing language postulates in comparison to the past and, by no means less important, the use and abuse of language in different contexts. With every work, the author warns that writing is still a sacred act, regardless of whether he captures social reality or an intimate experience. It is actually a responsibility and an awareness that every typed or written letter sign is significant in meaning.



**BOŽIDAR BREZINŠČAK BAGOLA**, Croatian and Slovenian poet and writer, lives and works in Hum na Sutli. His writing is rooted in Croatian and Slovenian culture, he studied and graduated in theology and philosophy in Ljubljana, Munich, Zagreb and Belgrade. He is the author of seventeen books in Croatian and two books in Slovenian (poems, short stories, novels, travelogues, essays, reviews, etc.), and thirty translations from Slovenian and twenty translations from German into Croatian. His texts have been published in a number of Croatian and Slovenian magazines and anthologies. His reflections on writing from a multicultural perspective were published in the book *Sam svoj dokaz (His Own Proof)*, published by Tonimir, Varaždinske, 2011). He received the A. B. Šimić Foundation Award in 1971 for his first poetry collection and in 1996 he was awarded the Order of Danica Hrvatska with the figure of Marko Marulić for services to culture; in 2007 he received the Krapina-Zagorje County Lifetime Achievement Award and won the first prize for his poetry at the 2nd Croatian Spiritual Literary Creativity Gathering "Dr. Stjepan Kranjčić" in Križevci in 2010; in 2013 he received the Rikard Jorgovanić Award for his collection of poems written in the vernacular used in Hum na Sutli, which has been included on the List of intangible cultural heritage of the Republic of Croatia.

bozidar.brezinscak.bagola@kr.t-com.hr

BOŽIDAR BREZINŠČAK BAGOLA

## Zavičajnost i proročka vrijednost književnika u suvremenoj Europi

Tema izlaganja jest sagledavanje zavičajnosti i proročke vrijednosti književnika u suvremenoj Europi, i to na temelju vlastitih životnih, spisateljskih, prevodilačkih i menadžerskih iskustava.

U prvom dijelu s podnaslovom „Značenje zavičajnosti i materinskog govora za oblikovanje osobnosti“ obradit ću pojam zavičajnosti, značenje materinskog govora, maštanja iz najranijeg djetinjstva i obiteljsku toplinu kao trajne zasade u oblikovanju osobnosti.

U drugom dijelu s podnaslovom „Upoznavanje sebe samoga ili procjep između rutine i punine života“ pozabavit ću se utjecajem njemačkih pjesnika Hölderlina i Novalisa u osobnom traganju za samim sobom. Presudan utjecaj imao je Novalisov fragment koji glasi: „Pjesnik i svećenik bijahu u početku jedno – i samo su ih kasnija vremena razdvojila. Međutim, pravi pjesnik je uvijek svećenik, kao što je i pravi svećenik ostao uvijek pjesnik – neće li budućnost opet uspostaviti staro stanje stvari?“ Čvrsto sam odlučio da ne smijem u ničemu iznevjeriti osnovni tragalački odnos prema životu, vjeri i poeziji.

U trećem dijelu s podnaslovom „Dosljednost koja ne dozvoljava splašnjavanje proročke vrijednosti“ dokazujem da je proročka vrijednost književnika njegovo svjedočenje i da ne može doći do njenog splašnjavanja ako je svjestan svojih korijena, svog zavičaja, svoje pripadnosti suvremenoj Europi i svoje neznatnosti u sveukupnom civilizacijskom i kulturnom bogatstvu čovječanstva.

U četvrtom dijelu s podnaslovom „Stvaralačko prožimanje književnosti i politike“ pokušat ću što uvjerljivije prikazati djelotvorno uključivanje književnika u zavičajnu politiku i europske projekte, njegovanje zavičajne književnosti i materinskog govora kao uresa europske literature.

U petom dijelu s podnaslovom „Završna misao – biti sam svojim dokazom“ nastojat ću odgovoriti na pitanje u čemu se sastoji navlastita vrijednost književnika i njegove književnosti. Kod toga mi je od velike pomoći bilo prevođenje izabranih djela velikana slovenske književnosti Edvarda Kocbeka, osobito njegov dnevnički zapis koji glasi: „Živjeti moram tako jasno i vrijedno, tako čvrsto i uznemirujuće, kao da želim postati sam svojim dokazom. Drugog sredstva nemam, niti bih ga smio upotrijebiti.“

## Native soil and the prophetic value of authors in contemporary Europe

My presentation aims to review the concept of native soil and the prophetic value of authors in contemporary Europe based on my own experiences in life as an author, translator and manager.

In the first part, under the subheading “The meaning of native soil and native language for the shaping of personality”, I shall discuss the concept of regional identity, the significance of mother tongue, fantasies from early childhood and the family hearth as permanent implants for the shaping of personality.

In the second part, under the subheading “Getting to know yourself, or the breach between routine and fullness of life”, I shall look at the influence of the German poets Hölderlin and Novalis on my personal quest for self. Of decisive influence was Novalis’s fragment which reads: “In the beginning, the poet and priest were one and the same – and were only later parted. However, the true poet is always a priest, just as a true priest always remains a poet – will not the future restore the ancient order of things?” I have made a firm decision not to fail the basic inquiring attitude towards life, religion and poetry.

In the third section, under the subheading “The persistence that does not allow the deflation of prophetic values”, I argue that the value of the prophetic author is his testimony and that it cannot be deflated if the author is aware of his roots, his native soil, his affiliation with contemporary Europe and his insignificance within the overall civilizational and cultural wealth of humanity.

In the fourth part, under the subheading “Creative interlacement of literature and politics”, I shall attempt to present the effective involvement of authors in native and regional policy and European projects, the fostering of local literature and the mother tongue as an adornment of European literature as convincingly as possible.

In the fifth part, under the subheading “Final thoughts – Being one’s own proof”, I shall attempt to answer the question as to what constitutes the authentic value of an author and his literature. In this endeavour, translating selected works by the great Slovenian author, Edvard Kocbek, was of great help, particularly his diary entry which reads: “I need to live clearly and valuably, so intensively and disturbingly, as if I want to become my own proof. I have no other means, nor should I be allowed to use any other.”

## 34. ZAGREBAČKI KNJIŽEVNI RAZGOVORI / 34th ZAGREB LITERARY TALKS

**LJERKA CAR MATUTINOVIĆ**, contemporary Croatian poet, prosaist, children's writer, essayist and translator, born in Crikvenica. She graduated in Croatian and Italian language and literature from the Faculty of Humanities and Social Sciences at the University of Zagreb. She is a member of the Croatian Writers' Association, the Croatian P.E.N. Centre, Croatian Centre of European Society of Culture, the Croatian Writers Society, and the Croatian Literary Translators Association. She has been publishing literary reviews, literary interpretations and essays since 1961, poems since 1965, short stories since 1975 in a number of journals and newspapers. She has published seventeen collections of poetry, three of which in the Chakavian dialect. She has translated a number of famous Italian children's writers (A. Moravia: *Nosorog*, G. Rodari: *Putovanje plave strijele* and *Čipolino*, C. Collodi: *Pinokio*) and adult writers (Dante, Petrarch, Boccaccio). She has received a number of awards in Italy (San Bartolo Award, Florence, 1996; City of Florence Award, 2001; International Poetry and Prose *Città di Salò* Jury Prize, 2005; etc.). She is also the recipient of the following Croatian awards: Drago Gervais Award, 1981 and 1985; Ljubo Pavešić Award for best Chakavian text, 1995; City of Crikvenica Lifetime Achievement Award, 1996. Her poems have been translated into some ten languages, and her short stories into English, Italian and German. She lives and works in Zagreb.

ljerka.car-matutinovic@zg.t-com.hr

LJERKA CAR MATUTINOVIĆ

## Konformist ili optimist

Ili

## Hvatanje vjetra

Psihički habitus današnjeg književnika u ovom već 21. stoljeću nalazi se u stanju takozvane imaginativne ekstenzije. Taj specifičan duševni sklop imaginativnih dosega zahtijeva, upravo zbog razmaha svakovrsnih književnih amplituda, gotovo emfatički odnos da bi, usprkos eliminaciji, recepcija bila potpuna.

Dominantne modele književne prakse vrsno je sintetizirao Cvjetko Milanja, ističući bogatstvo romanesknih modela, npr. egzistencijalistički, strukturalistički, fantastički, žanrovski, novopovijesni, autobiografski, „teorijski“ (Cvjetko Milanja, „Hrvatski roman 1945.-1990.“, Zagreb, 1996.). Taj nam dijapazon modela govori o imaginativnoj mobilnosti književnika koja stavlja u pokret fascinantnu snagu svijeta, svakovrsne sposobnosti zamišljanja. Te „egzistencijalne katarze“, kako ih je nazvao Bachelard, u isto su vrijeme i etičko-estetske vertikale samih autora.

I sad se postavlja pitanje: Kako očuvati autorski integritet u svijetu koji je nedvojbeno globalističkog usmjerenja, što će reći da prevladava dominacija (i nasilje) hiperkapitalističke doktrinacije u kojoj su mahnita proizvodnja i nezasićenost profita osnove suvremenog komuniciranja koje se u praksi svakodnevce pretvara u globalno nametnuti „konzumerizam“ i žrtvovanje konzumenata.

Postavlja se, dakle, pitanje kako autor, književnik, pjesnik, koji nema više ulogu „vatesa“ u suvremenoj kozmologiji svijeta, može postati (i ostati!) – pjesnikom?! To je pitanje u okviru svojih „Sanjarija“ postavio i Bachelard (Gaston Bachelard, „Poetika sanjarije“, Sarajevo, 1982.) promišljajući taj estetsko-etički problem pitanjem „kako pjesnika svesti na privatnu ličnost“, aktiviranjem sveprisutnog pitanja kako „usprkos životu [čitaj: usprkos svekolikoj netransparentnosti i kaosu] postati pjesnikom“.

I sada dolazimo do naslova moga uratka „Konformist ili optimist. Ili hvatanje vjetra“ kojeg bismo mogli proširiti s nesimpatičnim riječima: oportunist, „sporazumaš“ i „kompromisler“. To podvrgavanje i prilagođavanje globalističkim „vlastodršcima“ (čitaj: novopečenim „tajkunima“ i svevladajućem menadžerstvu), ta takozvana „suglasnost“ s nametnutom svakodnevnom paradigmom (reklame, „lajkanja“), pokora-

vanje „mrežnim“ i inim informatičkim komunikacijama („knjigomat“) definitivno su „premrežili“ biće svijeta...

U svim tim postmodernističkim konglomeratima suvremeni se književnik ili književnica moraju snalaziti kako znaju i umiju. Ima ih kojima je idol – novac, ili komotno raspolaganje njime. Takvima sve ostalo ništa ne znači. Oni će pomno paziti da u svojim uradcima ne „okrznu“ vladajući mit koji se uvelike raširio Globusom kao „američki način života“ (*the American Way of Life*). Njima je Amerika, usprkos svim protivštinama sadržanim u sintagmama „fast food“, „full of money“ i „take it easy“, još uvijek obećana zemlja. A o politizaciji svega i svačega kao opće prihvaćenog trenda mogli bismo ispisati stranice i stranice. I kod nas je to postalo, ma kakve god nas krize snašle, „umijećem življenja“.

Onima, pak, koji se žele upustiti u operaciju „hvatanja vjetra“, koji žele ispraviti „krivu Drinu“, sretna budućnost baš nije zagarantirana. I 20. i 21. stoljeće puno je takozvanih disidenata i „odmetnika“. (A bilo je to i u doba Dantea!) Oni su novovjeki pristalice „muvinga“, ali u potrazi za slobodom duha.

Može li se to nazvati „optimizmom manjine“? U neku ruku, da, jer su, oboružani optimizmom, definitivno odbacili „orgije kupovanja i trošenja“ (Pascal Bruckner). Nisu podložni općem trendu zajmova i „minusa na računu“. Pišu, odani svojim moralnim kriterijima, optimistički uvjereni da će možda svojim pisanjem „promijeniti“ svijet. Tako da, bez obzira na konačni ishod, poput Voltaireova „Candida“ i dalje „obrađuju svoj vrt“.

# Conformist or optimist Or Chasing the wind

The mental habitus of the present-day author, in what is already the 21st century, finds itself in a state of so-called imaginative extension. Particularly due to all kinds of literary waverings, this specific mental circuitry requires imaginative scope, an almost emphatic relationship, so that reception is complete despite elimination.

The dominant models of literary practice have been expertly synthesised by Cvjetko Milanja, whilst emphasising the wealth of Romanesque models, for example, existentialist, structuralist, fantastical, genre, modern historical, autobiographical, “theoretical” (Cvjetko Milanja, *Hrvatski roman 1945.-1990. / The Croatian Novel 1945-1990*, Zagreb 1996). This versatility of the model says something about the imaginative mobility of authors which sets the fascinating power of the world in motion and provides a diversity of abilities of conception. These “existential catharses”, as they have been termed by Bachelard, are, at the same time, the ethical and aesthetic verticals for the authors themselves.

And now the question is raised: How to preserve the integrity of the author in a world that is arguably global in orientation, in other words, under the influence of the hyper-capitalist doctrine (and violence), in which frantic production and excess profits are the basics of modern communication, which, in practice and everyday life, turn into a globally imposed “consumerism” and the sacrificing of consumers.

The question that is raised, then, is how an author, a poet, who no longer plays the role of *vates* in the modern cosmology of the world, can become (and remain!) – a poet?! This is something that Bachelard contemplates in his *Poetics of Reverie* (Gaston Bachelard, *Poetika sanjarije*, Sarajevo 1982), reflecting on the aesthetic and ethical issue concerning “how to reduce a poet to being a private individual”, by activating the ubiquitous question, how one, “in spite of life [read: in spite of a general lack of transparency and chaos], becomes a poet”.

And now to return to the title – “Conformist or optimist. Or chasing the wind”, which could be further embellished by using unattractive words like opportunist, “arbitrator” and “compromiser”. This regimentation and adaptation to globalising “rulers” (newly-hatched “tycoons” and prevailing managerialisms), this so-called “acceptance” of the imposed daily paradigm (advertising, “liking”), sub-

mission to “networked” and other assorted IT communications (“book-o-mats”) have definitely “re-networked” the being of this world...

In all of these postmodernist conglomerates, the contemporary author must make do as best he or she can. There are those who idolise money or having it comfortably available. For them, everything else is worthless. In their works, they will keep a close watch to ensure that their works do not “brush the wrong way” the dominant myth that is widely spread across the Globe in the form of the “American Way of Life”. For them, America, despite all the adverse premises contained in the terms “fast-food”, “full of money” and “take it easy”, still remains the Promised Land. And were we to discuss the politicisation of everything as a generally accepted trend, we could write pages and pages. Even in Croatia, this has, no matter what crisis may arise, become an accepted “art of living”.

However, for those who wish to engage in the operation of “chasing the wind”, who wish to correct all wrongdoings, the future does not bode well. The 20th and the 21st centuries are full of dissidents and “outlaws”. (This was also true of Dante’s age!) They are new-age supporters of “happenings”, but on a quest for freedom of the spirit.

Can this be termed an “optimism of the minority”? In a manner of speaking, yes it can, as they are armed with optimism and have definitely rejected the “orgy of buying and spending” (Pascal Bruckner). They are not subject to the general trend of loans and “current account overdrafts”. They write, loyal to their moral criteria, optimistically confident that perhaps their writing may “change” the world. So, no matter what the final outcome may be, like Voltaire’s *Candide*, they continue to “tend their garden”.



**YIORGOS CHOULIARAS** is a Greek poet and essayist, whose poetry in English translation has been published in major literary periodicals – including *Agenda*, *Harvard Review*, *Poetry*, *Ploughshares*, *The Iowa Review*, and *World Literature Today* – and in international anthologies such as *New European Poets*. His work has also been translated into French, Spanish, Turkish and other languages, while *U središtu vode (In the Centre of Water)*, a volume of selected poems translated by Nikola Đuretić into Croatian, was published in Zagreb in 2010. He is the author of six volumes of poetry in Greek and of numerous essays on literature and cultural history in English as well as Greek, while poets he has translated include Wallace Stevens. He was a co-founder of the influential Greek literary reviews *Tram* and *Hartis*, and an editor of literary and scholarly publications in the United States, where he was educated. Born in Thessaloniki, he lived and worked in Oregon, New York City, Ottawa, Boston, Washington, D.C., and Dublin, before returning to Athens. He has served on the Board of the Hellenic Authors' Society, the Poets Circle, the Ottawa International Writers Festival, and the Modern Greek Studies Association. He was a principal organiser of the Athens Poetry Protest on World Poetry Day in 2012. His forthcoming *Dictionary of Memories* is a “memoir” in the form of a dictionary.

yiorgos.chouliaras@gmail.com

YIORGOS CHOULIARAS

## O „autoritetu“ i „neautoritetu“ riječi

(Neautorizirana promišljanja o položaju književnika u suvremenoj Europi)

To da u početku bijaše riječ nužno je opažanje, ako ne i božanska profesionalna bolest, koju dijele svi književnici. No, njezino nijekanje moglo bi biti jednako prihvatljiva polazišna točka književnog stvaranja. Autoritet je prirodan riječima, sirovom materijalu svake književne produkcije. Međutim, nijekanje takvog, odnosno svakog autoriteta (ili *arche*), koje je također prirodno književnoj produkciji, zahtijeva potvrdu ideje „neautoriteta“ u odnosu spram riječi. Ipak, na razini književnog i intelektualnog stvaralaštva, pomak s Riječi na riječi u množini razotkriva smrt Boga, što predstavlja glavno naslijeđe europskog romantizma, odnosno – u smislu društvenih promjena – početka industrijalizacije. U kontekstu post-industrijske književne industrije, nebožanski položaj književnika može se samo produbiti okolnostima izvanknjiževnog značaja. Previše je (vraški) dobrih riječi, previše je književnika i prevelik je prateći porast izvanjskih čimbenika koji doprinose izdvajanju književnika za čitatelje kao potrošače riječi. Prilagodbe trendovima ili možda skandali, čak i progoni – sve su to neopipljive marketinške metode koje pomažu pozicionirati književnike u suvremenoj Europi i posvuda u svijetu. Kao primjer iz iskustva književnika u autoritarnim političkim i/ili društvenim režimima, idealan odnos između književnika i države (stanja stvari) jest biti neuspješno progonjen u onoj mjeri u kojoj je biti uspješno progonjen jednako nepostojanju, dok izostanak progona najčešće podrazumijeva izostanak pažnje. Vjerujte mi na riječ, iako preporučam i rječnik.

## On the “authority” and “inauthority” of words

(Unauthorised reflections on the position of authors in contemporary Europe)

That in the beginning was the word is a necessary perception, if not divine occupational hazard, shared by all literary authors. Yet, its denial may be an equally plausible starting point for literary creation. Authority is inherent in words, which are the raw materials in any production by an author. However, the denial of such or, in fact, of any authority (or *arche*) that is also inherent in authorial production requires acknowledgement of a notion of “inauthority” in relation to words. Still, at the level of literary and intellectual creation, the shift from Word to words in the plural unhides a death of God, which represents a principal inheritance from European romanticism or, in terms of social correspondences, of the onset of industrialisation. In the context of a post-industrial literary industry, the ungodlike position of authors can only be enhanced by conditions of extra-literary significance. There are too many go(o)d words, there are too many authors and there is a corresponding increase in the contribution of outside factors in singling them out for readers as consumers of words. Trend-attunement or perhaps scandal or even persecution all become intangible marketing devices that help position authors in contemporary Europe and worldwide. To take just one example from the experience of authors in authoritarian political and/or social regimes, an ideal relation between authors and the state (of things) is to be persecuted ineffectively, to the extent that effective persecution is equivalent to erasure, while lack of persecution generally involves no attention. Take my word for it, though I also recommend a dictionary.

## 34. ZAGREBAČKI KNJIŽEVNI RAZGOVORI / 34th ZAGREB LITERARY TALKS

Dr. JOHN ELSOM has been a freelance writer since leaving Cambridge University. He has written ten books, eight plays and extensive journalism. He was a talent scout for Paramount Pictures, an arts correspondent for the BBC and an arts editor for the US magazine *The World and I*. An authority on cultural politics, he was an arts spokesman for the British Liberal Party and is now a director of the international arts management consultancy, Arts Interlink. He was world president for the IATC/AICT, a UNESCO-affiliated NGO. In July, he completed *World without Worship*, a book of short stories, and recent plays include a musical, *Second Time Round*, and *Old Boy*.

JOHN ELSOM

## Je li e-nakladništvo odgovor?

Književnik je danas suočen s mnogim izazovima. Nakladništvo je podijeljeno između globalnih nakladnika s jedne strane, čiji ostali interesi uključuju film, TV i internet, te malih neovisnih nakladnika s druge, čiji su financijski izvori ograničeni. Engleski je zajednički jezik globalnih nakladnika na zapadu: malo je prostora za takozvane „manjinske“ jezike. Veliki nakladnici usvajaju slične menadžerske metode. Vođeni su istraživanjima tržišta, fokus grupama i „čitateljskim profilima“ koji su stvoreni putem masovne upotrebe interneta. Neovisna viđenja pojedinih književnika su beznačajna. Posljedično se mnogi književnici okreću vlastitom e-nakladništvu. Knjige se mogu distribuirati, a vlastiti rad naplatiti putem sustava plaćanja kao što je PayPal bez posredništva agenata, urednika i marketinških stručnjaka. Ali svijet interneta je surov. Autorska prava teško je zaštititi, a još teže postići to da se književnikov glas čuje u čavrljanjima blogosfere. Je li to bitno? John Elsom tvrdi da jest. Danas je naša kultura u Europi sklona biti nefleksibilnom, što je uzrokom političkih i ekonomskih problema. Književnici nude drugačije načine tumačenja zbilje ili „oblikovanja iskustva“. To je njihova glavna zadaća.

## Is on-line publishing the answer?

The author today faces many challenges. The publishing industry is polarised between global companies, whose other interests include films, TV and the Internet, and small independents, whose financial resources are limited. English is the common language of Western global publishers: there is little room for so-called 'minority' languages. Large companies adopt similar management methods. They are driven by market research, focus groups and by 'audience profiles' gathered from mass web usage. The independent visions of individual authors are of little consequence. As a result, many authors look towards self-publishing on the Internet. It is possible to distribute and, through companies such as PayPal, get paid for their work without going through agents, readers and marketing consultants. But the Internet is a rough world. It is hard to protect copyright and harder to make one's voice heard as an author through the babble of the blog-o-sphere. Does this matter? John Elsom argues that it does. Our current culture in Europe tends to be inflexible, which causes political and economic problems. Authors offer different ways of interpreting reality or 'shaping experience.' That is their chief role.

## 34. ZAGREBAČKI KNJIŽEVNI RAZGOVORI / 34th ZAGREB LITERARY TALKS

**IVO FRBEŽAR** (1949, Ljubljana, Slovenia), a poet, author, painter, graphic designer, journalist, editor and publisher (publishing house Mondena). He is a member of the Slovenian Writers' Society and the Board of the Slovenian P.E.N. Centre. He primarily writes poetry, lyrical prose, poetry and prose for children, radio plays and literary criticism. He has published fourteen books of his own so far, two of which have been translated into foreign languages, and has been included in seven collections and anthologies. His works have been translated into English, Italian, Spanish, French, Portuguese, Czech, Slovak, Polish, Russian, Romanian, Macedonian, Bulgarian, Croatian and Serbian, and his haiku into Japanese. He has received four international awards for poetry. He lives in Mala Ilova Gora, where he has recently devoted himself primarily to writing poetry and painting. His last collection of poems, *Anti/SONETI (Anti/SONNETS)*, was recently published by the publishing house Franc&Franc in Murska Sobota.

ivo.frbezar@gmail.com

IVO FRBÉŽAR

## Zašto pisati stihove ako ne govoriš više ni za koga?

Kad se pitamo o relevantnosti književnosti i književnika u današnjem svijetu, uvijek se iznova pitamo zašto pisati stihove. Budući da sam pjesnik, ograničit ću se na pitanje „Čemu poezija?“ O tome su se pitali mnogi književnici kao Miodrag Pavlović, Hilde Domin, Friedrich Hölderlin, Martin Heidegger, Niko Grafenauer: „U čemu je smisao i važnost pisanja stihova u *noći svijeta*, kad je u blokadi ideološkog i tehnicističkog totalitarizma iščeznulo božje i sveto?“ Zašto je pitanje oštro aktualizirano i danas, kad poezija, kao jedna od čovjekovih važnijih djelatnosti, ima tako malu ulogu u njegovom životu?

Čemu pisati pjesme, pita se i sam svaki pjesnik, kad je svijet tako ravnodušan prema poeziji njegovoga vremena. Svatko od nas prepušten je samome sebi u neprijateljskom vremenu. Svatko govori bez odjeka u isti prostor povijesti, koji se zove budućnost. Pjesme se pišu unatoč rezigniranosti, poniženju, neprisutnosti, nevažnosti. Upravo književnost može pisati književnu povijest ne samo svojeg vremena, već svakog vremena. Mnogovrsnim stoljećima možemo dodati i osobitosti našeg stoljeća. Tome sve više doprinose nacionalne književnosti. Pjesnike su uvijek držali za „savjest čovječanstva“.

„Zašto pjeva onaj koji ne govori više ni za koga?“, pitao se još Rimbaud. Je li to spašavanje slobode duha u onom trenutku kad mu je opljačkana njegova bit? Treba li duh, kad su mu sva boravišta postala nelagodna, stvoriti svoje „jedino boravište i radionicu u pjesništvu?“, pitao se kad je „zapisivao neizrecivo“.



## Why write poetry if you no longer speak out for anyone?

When we wonder about the relevance of literature and authors in the world today, we repeatedly wonder why poems should be written at all. Since I am a poet, I shall limit myself to the question: "Why poetry?" Many authors have asked themselves this selfsame question, such as Miodrag Pavlović, Hilde Domin, Friedrich Hölderlin, Martin Heidegger, Niko Grafenauer: "What is the import and importance of writing poetry in the *night of the world* when the divine and the holy have vanished through an ideological and technocratic blockade of totalitarianism?" Why does this question remain acutely topical even today, when poetry, as one of the more important human activities, plays such a minor role in man's life?

Why write poems, asks each poet of himself, when the world is so indifferent to the poetry of its time. Each of us is abandoned to himself in these hostile times. Each of us speaks up without response into the same space of history, a space which is called the future. Poetry is written in spite of resignation, humiliation, absence, irrelevance. It is literature which can write literary history, not only of its own time, but of all time. To the manifold centuries we can add the peculiarities of our century. National literatures also contribute increasingly to this. Poets have always been held to be *the conscience of mankind*.

"Why does he who no longer speaks out for anyone continue to write?", wondered Rimbaud. Is it rescuing the freedom of spirit at a point in which it has been robbed of its essence? Should the spirit, once all its dwellings have become disquieting, create its own "unique dwelling and workshop in poetry?", wondered he upon "penning the unutterable".

## 34. ZAGREBAČKI KNJIŽEVNI RAZGOVORI / 34th ZAGREB LITERARY TALKS

MANUEL FRIAS MARTINS holds a Ph.D. in Literary Theory and teaches at the University of Lisbon (Faculty of Letters). He was Chair of the Pedagogic Council of the Faculty of Letters, and is currently the Vice-President of the Portuguese Association of Literary Critics. He has been invited to give talks both in Europe and the USA, and was recently a visiting scholar at Georgetown University, USA (2006). He has written extensively on Portuguese and English literature, as well as on semiotics, and literary and cultural theory. He is the author of the following books: *Sombras e Transparências da Literatura* (*Shadows and Transparencies of Literature*, 1983), *Herberto Helder: Um Silêncio de Bronze* (*Herberto Helder: A Silence of Bronze*, 1983), *10 Anos de Poesia em Portugal (1974-1984). Leitura de Uma Década* (*10 Years of Poetry in Portugal (1974-1984). A Reading of a Decade*, 1986), *Matéria Negra. Uma Teoria da Literatura e da Crítica Literária* (*Dark Matter. A Theory of Literature and Literary Criticism*, 1993, 2nd edition 1995), *As Trevas Inocentes* (*The Innocent Dark*, 2001), and *Em Teoria (A Literatura)* (*In Theory (Literature)*, 2003). He has translated into Portuguese John Milton's *L'Allegro* and *Il Penseroso* (with introduction and notes), and Harold Bloom's *The Western Canon* (with introduction and notes). He received the Portuguese P.E.N. Club Essay Award for his book *Matéria Negra*.

manuel-martins@campus.ul.pt  
emteoria@gmail.com

MANUEL FRIAS MARTINS

## Književnost u europskoj zajednici vrijednosti

Kako je industrijsko doba utonulo u postindustrijsko doba, praćeno političkim, ekonomskim, društvenim i tehnološkim promjenama znanim kao globalizacija, Europa i zapadni svijet u cjelini izgubili su svoje velike političke i ideološke ciljeve. Danas, cilj više nije revolucijom preokrenuti svijet u smislu klasne borbe, već radije učiniti svijet prihvatljivijim s obzirom na diktate političkog liberalizma. Taj se politički liberalizam posljedično ukorijenio u međudjelovanju države i društva, koje je iskovalo nove identitete, nove vrijednosti, nove interese i nove multikulturne interakcije. U tom kontekstu, Europska unija se javlja kao svojevrsan *locus amoenus* tih vrijednosti, interesa i interakcija, kao gotovo utopijska „zajednica sudbina i vrijednosti“ kako navodi „Povelja o europskom identitetu“ sročena 1995. prema prijedlogu Václava Havela, tadašnjeg predsjednika Republike Češke. Ukratko, suvremeno stanje Zapada, a osobito proces europskog ujedinjavanja, sve više je usmjereno na pluralističku ideju društvene egzistencije koja *kulturnu različitost* smatra svojom normom. To nije samo redefini-ralo i pretvorilo ideju državljanstva u neku vrst post-nacionalnog državljanstva, već je i zahtijevalo *proširenje kognitivnih dimenzija kulture* te, neizbježno i ujedno, i kognitivnih dimenzija književnosti. To je upravo razlog zbog kojeg je danas u potpunosti smisljeno izjednačavati *tematske prikaze* specifičnih društvenih skupina i njihove pojedinačne afirmativne akcije (žene, homoseksualci, nacionalne manjina itd.) s *književnim upražnjavanjima državljanstva* u širem kontekstu određenom duhom slobode i tolerancije koji određuje europski kulturni projekt ili barem vrijedan dio njegovog demokratskog identiteta. Bez obzira na njegovu važnost, taj proces postavlja neka relevantna pitanja kojima se moramo pozabaviti s gledišta književnosti. Naime, radi se o sljedeća dva pitanja: Prvo, jesu li ti tematski prikazi estetski relevantni ili se radi samo o dokumentima koji obilježavaju jedno doba? Drugo, na koji način može tekstualno upražnjavanje književnosti nastaviti doprinositi kulturnom jedinstvu Europe? Nije jednostavno odgovoriti na ta pitanja, ali vrijedi prihvatiti intelektualni izazov kojeg predstavlja.

## Literature in the European community of values

As the industrial age merged into the post-industrial age, accompanied by political, economic, social and technological changes known as globalisation, Europe and the Western world as a whole lost their great political and ideological causes. The aim today is no longer to revolutionise the world in terms of class struggle, but rather to make the world more acceptable according to the dictates of political liberalism. This political liberalism is, in turn, rooted in the interplay between state and society, where new identities, new values, new interests and new multicultural interactions have been wrought. In this framework, the European Union emerges as a sort of *locus amoenus* of those values, interests and interactions, an almost utopian “community of destiny and values”, as stated in the *Charter of European Identity* produced in 1995 following a suggestion made by Václav Havel, the President of the Czech Republic at the time. In brief, the Western contemporary condition, and particularly the process of European unification, has increasingly focused on a pluralistic notion of social existence that sees *cultural diversity* as its norm. This has not only redefined the idea of citizenship into a sort of post-national citizenship, but has also demanded that the *cognitive dimension of culture be widened* and – inevitably and jointly – the cognitive dimension of literature. This is why it makes complete sense today to equate the *thematic representations* of specific social groups and their particular affirmative actions (women, homosexuals, ethnic minorities, etc.) with *literary practices of citizenship* within the larger context established by the spirit of freedom and tolerance that specifies the European cultural project, or at least a valuable part of its democratic identity. Important as it is, that process raises some relevant questions that need to be addressed from the point of view of the literary field. Namely, the following two: Firstly, are those thematic representations aesthetically relevant, or are they merely documents marking an era? Secondly, in what way can the textual practice of literature continue to contribute to the cultural cohesion of Europe? Answering these questions is no easy task, but the intellectual challenge they present is worth taking up.

## 34. ZAGREBAČKI KNJIŽEVNI RAZGOVORI / 34th ZAGREB LITERARY TALKS

**RAINER GRÜBEL** was a full professor of Slavic literatures at the University of Oldenburg in Germany between 1986 and 2008, and before that at the Universities of Utrecht and Leyden in the Netherlands. The main fields of his interest are semiotics and the axiology of literature, literature and the media, and the relationship between literature and philosophy. Some of his most recent publications are: "Bachtins Philosophie der ästhetischen Handlung und ihre Aktualität" ("Bakhtin's Philosophy of Aesthetic Acts and Their Actuality"), in: *Autor und Held in der ästhetischen Tätigkeit*, Frankfurt a. M. 2008; together with Vladimir Novikov, "De-Centered Writing: Aspects of Contemporary Jewish Writing in Russia", in: Thomas Nolden & Vivian Liska (eds.), *Contemporary Jewish Writing in Europe. A Guide*, Indiana 2007; *An den Grenzen der Moderne. Vasilij Rozanovs Denken und Schreiben*, Munich 2003; together with Ralf Grüttemeier & Helmut Lethen, *Orientierung Literaturwissenschaft (Orientation in Literary Criticism)*, Reinbek 2001; and *Literaturaxiologie. Zur Theorie und Geschichte des ästhetischen Wertes in slavischen Literaturen (Axiology of Literature. On the Theory and History of Aesthetic Value in Slavic Literatures)*, Wiesbaden 2001.

rainer.gruebel@uni-oldenburg.de

RAINER GRÜBEL

## Razlike u položaju prozaika, dramatičara i/ili pjesnika u suvremenoj Europi

Iako u Europi neki književnici (kao što je Günter Grass) pišu i prozu i dramske tekstove i poeziju, većina ih ipak smatra jedan od tri osnovna žanra svojim glavnim područjem rada. Kako su tiskana književna djela u svim zemljama Europe većinom prozna, izgledi prozaika da će pristojno živjeti od tantijema puno su bolja od izgleda pjesnika. Što se dramatičara tiče, njihov je položaj negdje između prozaika i pjesnika budući da dobivaju tantijeme od kazališnih i televizijskih kuća.

Takve ekonomske prilike poklapaju se s utjecajem književnika na javno mnijenje. Prozaici kao što su Jonathan Little, Doris Lessing ili Victor Pelevin su javnosti poznatiji od dramatičara kao što je Harold Pinter ili pjesnika kao što je Gennadij Ajgi. Čak se i Nobelova nagrada za književnost tijekom zadnja tri desetljeća dodjeljivala uglavnom prozaicima (romani i priče), a ne pjesnicima i/ili dramatičarima. To opažanje jednako vrijedi i za ostale književne nagrade u ostalim europskim državama. Nadalje, to se podudara s činjenicom da novine, radijske i televizijske kuće posvećuju daleko više vremena prozi, a daleko manje drami ili poeziji. Izvrсни primjeri su roman Jonathana Littella „Les Bienveillantes“ („Dobronamjerni“), polu-autobiografski tekst Eduarda Limonova „Eto ja – Edička“ ili autobiografija Güntera Grassa „Dok ljuštim luk“. Usput bih naveo da se čini prilično teškim dati pravorijek o tome je li takvo stanje stvari utjecalo na konačnu odluku mladih ljudi koji sanjaju postati književnicima.

Pitanje prevođenja od posebnog je interesa ovdje. Točnije, književnici čija su djela prevođena na druge jezike su u puno boljem položaju ekonomski gledano od kolega čija djela nisu prevođena na strane jezike pa će takvi književnici imati važnu ulogu u javnim raspravama o različitim temama iz kulture.

Zadnji značajan aspekt ekonomske ovisnosti i važnosti književnika u odnosu na jedan od tri osnovna žanra jest razlika između okolnosti u kojima se jezici Europe nalaze: postoje jezici kojima govori relativna većina (kao što su engleski, ruski ili njemački) i postoje jezici kojima govori relativna manjina (kao što su litavski, nizozemski ili hrvatski). Čini se da je razlika u ekonomskom položaju i imidžu između prozaika, dramatičara i pjesnika u „velikim“ jezicima Europe velika, a u „malim“ europskim jezicima mala.

## Differences between the positions of prosaists, dramatists and/or poets in contemporary Europe

Although in Europe some authors (such as Günter Grass) write prose and drama as well as poetry, most take one of the three basic genres as their main field of work. As most published literature in all the countries of Europe is prose, prose writers' prospect of living from their royalties is much better than that of poets. As for dramatists, their situation is somewhere between prose writers and poets, considering that they receive royalty payments from theatres and television stations.

This economic situation finds its parallel in the influence on public opinion. Writers of prose, such as Jonathan Little, Doris Lessing or Victor Pelevin, are more widely known by the public than dramatists, such as Harold Pinter, or poets, such as Gennadiy Aygi. Even the Nobel Prize in Literature has, in the last three decades, mostly been given to prosaists (novels and stories), rather than poets and/or dramatists. This observation is equally valid of other literary prizes in different European countries. Moreover, it also corresponds with the fact that newspapers, radio and television stations devote much more time to discussing prose than either drama or poetry. Good examples are Jonathan Little's novel *The Kindly Ones*, Edward Limonov's semi-autobiographical text *Eto ja – Edicka (I, Edichka)* or Günter Grass's autobiography *Peeling the Onion*. Let me mention that it seems to be quite difficult to decide whether this state of affairs has exerted influence on the decision of young people who dream of becoming writers.

The issue of translation is of special interest here. Firstly, writers whose works have been translated into other languages are much better off economically than writers who have not been translated; and, secondly, they are more likely to play an important role in public discussions of different cultural matters.

The last important aspect of the economic dependency and the relevance of writers of the three basic genres is the difference between the circumstances which the languages of Europe have found themselves in: there are languages spoken by a relative majority (such as English, Russian or German) on the one hand, and there are those that are read by a relative minority (such as Lithuanian, Dutch or Croatian) on the other. It seems that the difference in the economic situation and in the image between prosaists, dramatists and poets is greater in the "larger" languages than in the "smaller" languages of Europe.

**DUBRAVKO JELAČIĆ BUŽIMSKI** (1948, Zagreb), a contemporary Croatian prosaist, playwright and scriptwriter. He graduated from the Faculty of Law in Zagreb. Since 1977 he worked for the Marketing Agency of the daily newspaper *Vjesnik (Herald)*, since 1994 he was assistant to the Minister of Culture of the Republic of Croatia, and since 1996 he worked as dramaturge and editor in the Drama Editorship of the Croatian Television. He is one of the founders of the Histrionic Acting Troupe and its dramaturge. He first wrote short stories imbued with demonism, horror and the grotesque, published them in newspapers, and later printed them in books (*Okus mesa/The Taste of Flesh*, 1972, and *Surove kazališne priče/Savage Theatrical Stories*, 1975). He published three teenage books about "flying Martin": *Sportski život letećeg Martina (The Sporting Life of Flying Martin*, 1984), *Balkanska mafija (Balkan Mafia*, 1986) and *Martin protiv CIA-e i KGB-a (Martin versus CIA and KGB*, 1988). His *Plava krvna zrnca (Blue Blood Cells*, 2006) brings a collection of his more recent stories, penned in the last twenty years or so. He wrote eleven theatre plays, all of which have been staged by Croatian theatre companies, some even abroad. He also wrote radio dramas, movie scripts and screenplays, feuilletons, television dramas and two TV series.

jelacic.buzimski@gmail.com



DUBRAVKO JELAČIĆ BUŽIMSKI

## Između ideološke i merkantilne utopije

Položaj književnika u suvremenoj Europi pokušat ću sagledati kroz prizmu sjećanja na svoj boravak u Pragu u ožujku davne 1989. godine. Sjedeći u pivnici slušao sam pjesmu nekih partijskih aktivista i to mi je išlo na živce, tim više jer je u to vrijeme u zatvoru čamio meni jedan dragi pisac – Václav Havel. Odlučio sam protestirati tako što sam na pločicama WC-a napisao „FREEDOM for HAV-EL“. Smiješan „diverzantski“ zahodski grafit, koji koncem iste godine više nije bio nimalo smiješan. Václav Havel postao je predsjednik Čehoslovačke! Sve komunističke satrapije Europe stropoštale su se kao kula od karata, a lideri tih država otišli su u prah i ništavilo gdje su odavno trebali biti.

Kontestatorska, disidentska književnost tog vremena u djelima Kundere, Mnjačka, Škvoreckog, Kohouta, Solženjicina, Tatarke, Milosza, Gotovca, Hlas-ka, zbog koje su čamili u zatvorima, bili proganjani pa čak i ubijani, na apsurdan način dobila je visoku vrijednost. Strahovlade i represije pružile su dignitet poslu pisanja i autorima te tako održavale ugled riječima. Komunizam ih se bojao jer su ta djela pokazala njegovu apsurdnost, primitivizam i besmisao kojim su ispraznili ljudske živote. Književnost je bila neka vrst aksiološkog sustava, autonomna kultura otpora, suprotstavljena ideološkoj represiji. S ironične distance gledano, položaj pisca u tadašnjoj Europi iza željezne zavjese bio je na zavidnoj visini.

Kad je taj ideološko politički sustav otišao u povijesnu ropotarnicu, naivno smo povjerovali kako prostor intelektualnog stvaralaštva, napose književnosti, ima više šanse. No tad je na mjesto ideologije nahrupio novac i potresao sva slaba mjesta tranzicijskih zemalja. Banke i njihova lihvarska nomenklatura opljačkala je i osiromašila sve „sretne“ pridošlice u krilo demokratske Europe.

Komunistička utopija zamijenjena je merkantilnom. Pokvareni neoliberalizam, lažno otvoren prema slobodama, glasan je samo u obrani tzv. autsajderskih prava ugroženih manjina. Temeljna ljudska prava, poput prava na rad, plaću, socijalnu skrb i sankrosantnost obitelji, uopće ga ne zanimaju. Dapače, beskrupulozno ih gazi. Neoliberalna tolerancija prema Različitom, perfidna je igra iza „multikulti“ paravana, jer tako se lakše oštećuju intelektualne i moralne vrijednosti. Nasilje elektronskih medija, internetski vašar i brbljaonice društvenih mreža kroz koje kuljaju milijuni riječi doveli su do novog apsurd. Riječi su izgubile težinu, kako kaže Filip David, a meni se čini da su izgubile čak i smisao.

Svi, baš svi pišu. Kako se kroz tu zagušenost informacija unutrašnjeg i vanjskog čovjekovog života može probiti piščeva imaginacija koja želi biti umjetnost. Kako da književno djelo dopre do krajnjeg korisnika kad je sav prostor ispunjen samo laganim sadržajima. Žanrovska produkcija: detektivski, horor i sociokrimići, chicklit književnost, biografske proze, romansirane špijunske afere garnirane seksom - to je sadržaj za ludistički eskapizam svakodnevnog života, u pomami za površnim druženjem, zabavom i brzim užicima. Umjesto rigidnog komunizma, koji se bojava riječi i progonio ih, na djelu je perfidni sustav koji namjerno proizvodi hiperinflaciju riječi i obezvrjeđuje njihov smisao. A samo s jednim ciljem. Da, ako treba i oružjem, zaštititi nagrabljeni novac u svojim trezorima.

Dojučerašnji činovnici komunizma, a sada glasnogovornici globalne slobode, vrijeđaju i difamiraju tradicijsko kulturološko nasljeđe u ime Velike, bezlične slobode izražavanja. U hrvatskom slučaju, malog jezika, još manjih naklada, nepostojećih kritičarskih opservacija, sektaških igara unutar ceha s ideološkim isključivostima, položaj pisca je još tuobniji. Ako smo, s malo sarkazma, utvrdili kako je u ideološko olovnim vremenima položaj pisca bio na zavidnoj visini, danas, kad je riječima sve dopušteno i kad kuljaju medijima poput prljave bujice, moglo bi se bez ironije reći suprotno. Da je položaj pisca koji se njima bavi, izvan klanovsko-ideoloških grupa i njihovih podvala, te koji književnosti prilazi ozbiljno, posvećeno i predano kao sastavnom dijelu vlastitog bića – smješten u prostor zavidne tišine.

## Between ideological and mercantile utopias

I shall attempt to discuss the position of authors in contemporary Europe through the prism of my memories during my stay in Prague in March, back in 1989. Sitting in a pub, I was listening to the singing of some party activists and it was getting on my nerves, especially as an author who was dear to me was languishing in jail at the time – namely, Václav Havel. I decided to protest by writing “FREEDOM for HAVEL” on the toilet tiles. It seemed like funny “saboteur” toilet graffiti, which was no longer quite so funny at the end of the same year. Václav Havel became president of Czechoslovakia! All Communist satrapies of Europe slumped like a house of cards, and the leaders of those countries reverted to dust and nothingness, which they should have been long ago.

The contesting, dissident literature of the time as seen in the works of Kundera, Mnjačko, Škvorecký, Kohout, Solzhenitsyn, Tatarka, Milosz, Gotovac, Hłaski, because of which they had rotted away in prison, were persecuted, and even killed, grew in value in an absurd manner. Terror and repression provided writing and authors with dignity and thus maintained their reputation through words. Communism was afraid of them, because these works showed the absurdity, primitivism and nonsense that had made human lives void and empty. Literature was a sort of axiological system, an autonomous culture of resistance, which opposed ideological repression. Seen from an ironic distance, the position of authors in contemporary Europe behind the Iron Curtain was at an enviably high level.

Once this ideological political system was requisitioned to the historical junk yard, we naively believed that the sphere of intellectual creativity, especially literature, stood a better chance. But then money quickly replaced ideology and shook all the weak spots in countries in transition. Banks and their money-lending nomenclature robbed and impoverished all the “happy” newcomers to the lap of democratic Europe.

Communist utopia was replaced by mercantilism. Defective neo-liberalism, open to bogus freedoms, cries out only in the defence of the so-called outsider rights of vulnerable minorities. It is not interested in basic human rights, such as the right to work, wages, welfare and the sacrosanctity of the family. On the contrary, it ruthlessly tramples them. The neo-liberal tolerance of what is Different is a perfidious game that hides behind a “multicultural” screen, as this allows intellectual

and moral values to be damaged more easily. The tyranny of the electronic media, the Internet market and the chat rooms of social networks through which millions of words gush have led to a new absurdity. Words have lost weight, says Filip David, and to me it seems that they might have even lost their meaning.

Everyone, absolutely everyone writes. How can then an author's imagination tending towards being an art break through this congestion of information on the inner and outer workings of human life? How can a work reach its end-user, when the entire space is filled with easy reads? Genre production: detective stories, horror stories and social crime stories, chicklit, biographical fiction, fictionalised spy scandals garnished with sex – this is the content for a ludic escapism from everyday life, in the frenzy for superficial socialising, fun and quickly consumed pleasures. Instead of rigid Communism, which feared words and persecuted them, we now have a perfidious system that intentionally produces a hyperinflation of words and devaluates their meaning. And with only one goal in mind. To protect, using weapons if necessary, the looted money in its vaults.

Those who were officials of Communism up until yesterday, and who are now spokesmen for global freedom, insult and discredit the traditional cultural heritage in the name of a Great, impersonal freedom of expression. In the case of the Croatian language, a small language, with an even smaller circulation, with non-existent critical observations, with sectarian games within the guild and with ideological exclusivity, the position of the author is even bleaker. If we have established, with a hint of sarcasm, that the position of the author in ideologically leaden times was at a high level, today, when words are allowed to do whatever they please and when they gush out into the media like a dirty stream, the opposite might be said without being ironic. The position of the author dealing with words, outside clans and ideological groups and their pranks, who takes a serious approach to literature, in a dedicated and committed manner and who sees it as an integral part of his own being, has been allocated a space in which remarkable silence reigns.

## 34. ZAGREBAČKI KNJIŽEVNI RAZGOVORI / 34th ZAGREB LITERARY TALKS

**SVEIN MØNNESLAND** is a professor of Slavic Studies at the Faculty of Humanities, University of Oslo, where he teaches South Slavic languages, literature and culture. He has published several articles and books on South Slavic literature and linguistics, and cultural history. He is also a translator from South Slavic languages, and a member of the Norwegian Academy of Sciences.

sveinmon@ilos.uio.no

SVEIN MØNNESLAND

## Književnici iz jugoistočne Europe koji žive u Skandinaviji: Novi vidici?

Kao posljedica turbulentnih 90-ih godina prošlog stoljeća, nekoliko je književnika iz jugoistočne Europe aktivno u Skandinaviji. Neki su došli još mladi kao izbjeglice i otpočeli svoje karijere u Skandinaviji, dok su neki drugi bili etablirani književnici i prije nego su napustili svoju domovinu. Neki pišu na skandinavskim jezicima, drugi na svojem materinskom. Cjelokupno, oni predstavljaju nove književne vidike zahvaljujući svojim iskustvima i kulturnom naslijeđu. Jedan od književnika o čijem će radu autor ovog izlaganja detaljnije govoriti jest Bekim Sejranović.

## Authors from South-East Europe living in Scandinavia: A new perspective?

As a result of the turbulent 1990s, several authors from South-East Europe have been active in Scandinavia. Some of them arrived as young refugees and started their careers in Scandinavia, others were established writers before they left their homeland. Some of them write in the Scandinavian languages, others in their mother tongue. In general, they represent a new literary perspective owing to their experience and cultural background. One of the authors discussed in more detail in the paper is Bekim Sejranović.

## 34. ZAGREBAČKI KNJIŽEVNI RAZGOVORI / 34th ZAGREB LITERARY TALKS

**SEAD MUHAMEDAGIĆ** (Skokovi kraj Cazina, Bosnia and Herzegovina, 1954), graduated in German and Yugoslav studies in Zagreb, is a literary translator, non-fictionist and poet (collection of poems *Slijepčev vir / The Whirl of the Blind*, Zagreb 2001; collection of literary-spiritual essays *Miris neba / The Smell of the Sky*, Zagreb 2009). Translation and research into recent and contemporary Austrian literature (Schnitzler, Hofmannsthal, Kraus, Kramer, Horváth, Michael, Bernhard, Handke, Turrini, Jelinek, Jonke, Mitterer, Altmann, Saenger, Schwab, Wogroly, Hotschnig, Kappacher, Fian, etc.) are the main fields of his interest. He translates from and into the German language lyric poetry, poetry set to music, narrative prose, theatre plays, essays, literary-scientific papers, etc. He developed and set up the Pro Austriaca book series of literary translations in collaboration with the publishing house, Modo Fac Ltd., from Zagreb, and the titles published so far include: Antonio Fian's short stories *U snu. Priče prema snovima* (Zagreb 2012) and Wolfgang Petritsch's political non-fiction piece *Odredište Europa* (Zagreb 2013). He is the recipient of the Annual Award given by the Croatian Literary Translators Association (1996), the Austrian state award for literary translation *Translatio* (2001), and the annual award for literary translation given by the Ministry of Culture of the Republic of Croatia *Iso Velikanović* (2011).

sead.muhamedag1@h-1.hr



SEAD MUHAMEDAGIĆ

## Književnost i istina

(Književnost u suvremenom austrijskom ozračju)

Premda je na tlu današnje Austrije oduvijek bilo vrsne književnosti, o austrijskoj se književnosti sustavnije piše i govori tek u drugoj polovici prošlog stoljeća. Među njemačkim povjesničarima književnosti i danas ima onih koji pokazuju svojevrsnu nesklonost dvočlanoj pojmovnoj natuknici *austrijska književnost*. Kako god još uvijek nisu dovoljno razjašnjene sve sastavnice ovog kompleksnog fenomena, o austrijskoj se književnosti sve češće piše i govori kao o samosvojnu segmentu književnosti njemačkoga jezičnog izraza.

U ovom će prilogu biti riječi o odnosu austrijskih pisaca druge polovice prošlog stoljeća spram stvarnosti s posebnim naglaskom na promišljanje istine. Izlaganje će se, kad je riječ o preminulim književnicama i književnicima (Christine Lavant, Ingeborg Bachmann, Thomas Bernhard, Gert Jonke, Werner Schwab), temeljiti na poniranju u njihovo literarno stvaralaštvo. Za žive će autore (Walter Kappacher, Peter Turrini, Felix Mitterer, Antonio Fian, Ludwig Laher, Alois Hotschnig), osim uvida u njihova djela kao polazište, poslužiti i njihova osobna razmišljanja što će ih autor izlaganja pribaviti upravo za ovu prigodu.

## Literature and truth

(Literature in the contemporary Austrian setting)

Although there has always existed good literature on the territory of today's Austria, it was only in the second half of the twentieth century that Austrian literature became the subject of systematic study. Amongst German historians of literature there are those, even today, who display some kind of reluctance to use the term *Austrian literature* as a concept in its own right. Even if not all the elements of this complex phenomenon have yet been fully accounted for, Austrian literature is written and talked about ever more frequently as an autonomous segment of the body of literature written in the German language.

This presentation will deal with the relationship of Austrian writers of the second half of the twentieth century to reality, with a special accent on their reflections on truth. As far as deceased writers (Christine Lavant, Ingeborg Bachmann, Thomas Bernhard, Gert Jonke, Werner Schwab) are concerned, the paper will be based on an analysis of their literary creation. Regarding living authors (Walter Kappacher, Peter Turrini, Felix Mitterer, Antonio Fian, Ludwig Laher, Alois Hotschnig), along with an insight into their works, the starting point of the analysis will also include their personal reflections which the author of this presentation will provide for this occasion.

## 34. ZAGREBAČKI KNJIŽEVNI RAZGOVORI / 34th ZAGREB LITERARY TALKS

**ANTE STAMAĆ** (1939), a poet, literary theoretician, essayist and translator. After having graduated in comparative literature and linguistics from the Faculty of Humanities and Social Sciences at the University of Zagreb, he also studied musicology at the University of Ljubljana, Slovenia, and German studies and philosophy at the University of Vienna, Austria. He gained both his master's and doctoral degrees from the University of Zagreb. He was a Herder scholar in Vienna, and a Humboldt scholar in Berlin and Göttingen. He is a professor emeritus of literary theory at the Faculty of Humanities and Social Sciences of the University of Zagreb, and a visiting professor at the Carl von Ossietzky University of Oldenburg, Germany. He is former president of the Croatian Philological Society, former president of the Croatian Writers' Association, and a full member of the Croatian Academy of Sciences and Arts. He has published eleven collections of poems, thirteen books on literary criticism and theory, has edited anthologies and literary reviews, and has translated into Croatian many German and English classics (Goethe, Nietzsche, Rilke, Hofmannsthal, Benn, Weiss, Eliot, Joyce, Friedrich, Hocke, Huizing, Hjelmslev, Jakobson, Nöth, Staiger).

stamach@hazu.hr

ANTE STAMAĆ

## Promijenilo se sve

„Pisac u današnjem društvu“ kategorija je izrazito sociološka. No kako je u književnom komuniciranju pisac samo jedna od instancija, ona začetna, *auctorska* (auctor, lat. = začetnik), funkciju mu treba koordinirati s ostalih pet ravnopravnih instancija: čitatelj, jezik u kojemu piše, medij kojim se izražava, kontakt u kojemu se praktično nalazi i sam oblik književnog diskursa.

Cijelo to polje suodnosa valja nam tretirati u sučeljenosti prema tradicionalnom poimanju svake od navedenih kategorija: pisac više nije ono što je bio, jezik se promijenio, mediji su, nakon knjige, puno mnoštveniji, kontakt s publikom znatno je neposredniji, a i sam oblik se, nakon postmodernističkog „anything goes“, korjenito promijenio.

1. Pisac se danas zadovoljava iznošenjem trivijalnih zgoda svoga života, nerijetko opsjednut pitanjima spolnosti – heterospolnosti, istospolnosti – a ciljevi kojima teže njegovi likovi nisu usklađeni s tradicionalnim moralnim i spoznajnim pojmovima. Od društvenih tema zanimljivi su mu moderni ratni sukobi, u kojima je on u pravilu na strani poraženih, držeći ih moralno ispravnijima od onih koji pobjeđuju. Uopće, u središtu je takozvani „slabi subjekt“.

2. Čitatelj se danas sve manje služi knjigom, a sve više elektroničkim medijima. Od djece u školi do poslovnih ljudi, komuniciranje se, žedno uvijek novih informacija, a ne estetski ili retorički oblikovana jezika, obavlja ne više neposrednim mentalnim upijanjem rečeničnih sklopova – što je temelj kognitivnosti – nego uz posredništvo slike, dakle vizualno, a sve više i taktilno: utipkava se i istipkava tekst bez razmišljanja, s malo mogućnosti prijenosa književne poruke u moždane kanale.

3. Jezik u kojemu pisac danas piše, njegov materinski jezik, doživljuje svoje endogene promjene u skladu s modernim životom u svojoj jezičnoj zajednici. No doživljuje i promjene egzogene, tj. trpi prevlast snažnijih jezika, posebice engleskoga u američkoj inačici, koji je danas postao *lingua franca* (dogovoreni jezik) cijeloga svijeta i cijele civilizacije.

4. Mediji su odavno prestali biti samo knjiga; mediji su i pronositelji vizualnih komunikacija, i prijenosnici zvuka, upravo „nosači zvuka“. Što se tiče knjige, još uvijek nezamjenjiva posrednika, njome ne upravljaju intelektualne, nego

trgovačke snage: izdavačke kuće, politički subjekti u pozadini, goli kapital. Vrijednost se potvrđuje na sajmovima. Pisci su iz tog aspekta prvenstveno sajmištari.

5. Pisac je danas u kontaktu sa svojim čitateljima sve manje preko književnih posrednika: knjige, časopisa, sveučilišnih zavoda, knjižnica. Kontakt su preuzeli poslovni ljudi, spomenuti sajmištari i državne institucije vođene političkim ciljevima.

6. Oblik književnog diskursa u naše dane već se odavno lišio takozvane estetičke funkcije. Težnja za neposrednom funkcionalnošću, za brzinom priopćavanja, osobito težnja za izjednačavanjem sa svakodnevnorazgovornim govorom, književnim je tvorevinama sputala njihovu apartnu snagu, njihovu težnju da budu skladan roman, lirikom prožeta pjesma, osobito drama uzvišenijih ljudskih sadržaja. Navlastito je drama postala rugobnom pljuvačnicom za prostake duha i morala.

Držim da u tom rasteru pitanja valja danas detaljno analizirati mjesto pisca. On je jedna od funkcija u cjelovitu komunikacijskom kanalu pa ga kao takva valja i poimati.

## Everything has changed

'Authors in today's society' is a distinctly sociological category. However, as the author in literary communication is but one of the instances, its origin, its *auctorial* (*auctor*, from Latin meaning *originator*) instance, his function needs to be coordinated with the other five equally important instances: the reader, the language in which the author writes, the medium through which he expresses himself, the contact in which he practically finds himself, and the form of literary discourse itself.

This entire field of correlations needs to be treated in relation to the traditional understanding of each of these categories: the author is no longer what he was, the language has changed, the media are, after the book, now much more abundant, contact with the audience is far more immediate, and the form, after the postmodern *anything goes*, has changed radically.

1. The author contents himself today with presenting trivial events from his life, often obsessed with issues of sexuality – heterosexuality, homosexuality – and the goals to which his characters aspire do not conform to the traditional moral and cognitive concepts. Amongst social issues, he is interested in today's armed conflicts, in which he is generally on the side of the defeated, holding them to be more morally correct than the victorious. Generally speaking, the central character in today's literature is what might be termed the *weak subject*.

2. Today, the reader is less prone to books and more prone to the electronic media. From school children to business people, communication, always thirsty for new information, rather than aesthetically or rhetorically fashioned language, is no longer transmitted indirectly through the mental absorption of sentence structures – which is the foundation of cognition – but through the mediation of images, in other words, visually and increasingly tactilely: by typing or entering texts without thinking, with a very small possibility of the literary message being transferred into the brain channels.

3. The language in which the author writes today, his mother tongue, is undergoing endogenous changes in line with modern life within its language community. But it is also undergoing exogenous changes, i.e. it suffers under the dominance of stronger languages, especially English in its American version, which has now become the *lingua franca* (an agreed language) of the entire world and the whole of civilisation.

4. The media have long ceased to be just books; the media are also carriers of visual communications and transmitters of sound, in fact *recordings*. As for the book, it is still an indispensable intermediary, not ruled by intellectual, but rather by commercial forces: publishing houses, political entities in the background, capital. Value is confirmed at fairs. From this perspective, authors are primarily *fairmongers*.

5. Today, the author is in contact with his readers less through literary agents: books, journals, university institutes, libraries. This contact has been taken over by businessmen, the aforementioned *fairmongers* and state institutions driven by political objectives.

6. The form of literary discourse in this day and age has long been deprived of its so-called aesthetic function. A striving for immediate functionality, a speed of communication, and particularly a striving to level discourse with daily speech, has hindered works of literature in attaining their instrumental force, their desire to be a harmonious novel, lyrically imbued poetry, and especially drama with exalted human content. Drama, in particular, has become a mocking spittoon for boors in spirit and morale.

I believe that we are to analyse the position of authors today given this grid of issues. He is one of the functions in the entire communication channel and should, therefore, be considered as such.

**SANDE STOJČEVSKI** (1948, Republic of Macedonia), a poet, critic, essayist, polemicist, anthologist, translator, editor of the literary journals *Stremež* and *Akt*, chief editor of the edition "130 Volumes of Macedonian Literature" and an edition on Nobel Laureates (Government projects of the Republic of Macedonia). He is a member of the Macedonian Writers' Association, the Macedonian P.E.N. Centre, the Macedonian Association of Literary Translators, the Slavic Literary and Artistic Academy in Varna, Bulgaria, and the author of a dozen books of poetry, as well as an equal number of books of poetic texts, essays, criticisms and polemic papers. His *Selected Works* have been published in six volumes. Selections of his poetry have been published in Bulgarian, English, Croatian, Polish, Serbian, Russian, Romanian, Turkish and Esperanto. He has translated several authors from Slavic countries into Macedonian and is a co-author of a selection and translation of Albanian folk lyric and epic poetry. He is included in anthologies of contemporary Macedonian poetry, and is the recipient of all the most prestigious national awards, the award given by the Macedonian Writers' Association for his poetry and criticism, as well as international awards in Bulgaria and Serbia, and the Mayakovsky Medal awarded by the Moscow Union of Russian Writers. A double issue of the Macedonian journals *Stremež* and *Sum* are dedicated to his poetry. He regularly participates at literary meetings (Croatia, Bulgaria, Romania, Serbia, Turkey, Russia).

vesna\_acevska@yahoo.com



SANDE STOJČEVSKI

## Čemu književnost danas „služi“ – može li „ne služiti“ ničemu?

Kada se postavlja ovo pitanje, najčešće se misli na *službu* umjetnosti – istini. Pri tome, u pravilu, radi nedovoljnog promišljanja ili pak s konceptualnom namjerom, kao da se pretpostavlja da je *visočanstvo* kojem umjetnost treba služiti (biti slugom) – istina. Pod istinom, međutim, obično se podrazumijeva zbir *gospodara* poput: dobrote, časnosti, humanosti, domovine, pravdoljubivosti i – redovito se dodaje i podrazumijeva – komentar realiteta, zbilje, „društvenih odnosa“. Slučaj života i djela Franza Kafke predstavlja odličan primjer koji može pokazati besmisao inzistiranja da je djelo usmjereno na izražavanje istine, one velike i jedinstvene, ili barem neke konkretne, lokalne, određene istine i da se ova uzajamnost umjetničkog djela i istine direktno odražava na rang njegove umjetničke vrijednosti. Postavlja se pitanje kako je moguće da osoba koja je, kao i svatko drugi, možda i pisac osobno, opterećena nesnalaženjem, kompleksima, frustracijama i predrasudama ta koja je glasnogovornikom istine, ne one velike, već kakve skromne istine. Kako je moguće očekivati da neki vjerodostojan izvještaj o istini, o obitelji ili o braku, jamči Franz Kafka, koji je redovito doživljavao brodolome pri svojim pokušajima osnivanja i održavanja obitelji? U tome smislu i u vezi s tim, kakvu vjerodostojnost bi imala njegova saznanja i uvidi o prirodi i o tajnama ljubavi, na primjer? Osobito zato što se pisac, kao u Kafkinom slučaju, može naći na mjestu plemenite i pozitivne protkanosti naroda, država i klasa, ali još češće i na žestokim frontama na kojima se ovi u povijesti sukobljavaju.

Stoga je jedino na što se sa sigurnošću možemo osloniti i na što možemo prisegnuti umjetnička moć i rang koje autor može dosegnuti u uzdizanju vlastitog umjetničkog djela. Zato valja istaknuti da je za naš cilj najvažnije je li pisac o kojem govorimo veliki općepriznati majstor ili se radi o skromnoj stvaralačkoj energiji i kondiciji. Nas zanima samo rang djela, doza umjetnosti koju posjeduje i stepenica do koje se ono uspjelo popeti na ljestvici estetske vertikale.

## What purpose does literature “serve” today – can it “serve” no purpose?

When this question is posed, it most often refers to art *servi*ng – the truth. At the same time, as a rule, for lack of consideration or perhaps with conceptual intent, it is assumed that the *majesty* that art should serve (be a servant to) is – the truth. Under the term truth, however, what is usually implied is a summation of *masters* such as: kindness, integrity, humanity, homeland, love of justice and – to this is regularly added and implied – a comment on reality, actuality, “social relations”. The case of the life and work of Franz Kafka is a great example that illustrates the nonsensical insistence on a work being focused on expressing the truth, the great and distinctive truth, or at least a specific, local and defined truth, and that this reciprocity between a work of art and truth is directly reflected in the ranking of the work’s artistic value. The question is how it is possible that a person who, like everyone else, maybe even the writer himself, is burdened by disorientation, complexes, frustrations and prejudices may be the spokesman of truth, not the ultimate truth, but a certain modest truth. How can one expect a credible report on truth, on family or marriage, vouched by Franz Kafka, who regularly experienced shipwrecks in his attempts to establish and maintain a family? In this sense and in regard to this, what credibility would his understandings and insights into the nature and the mysteries of love have, for example? Particularly since a writer can, as in Kafka’s case, find himself at a place of a noble and positive interweaving of peoples, states and classes, but even more frequently on violent fronts on which the latter conflict in history.

Therefore, the only thing on which we can safely rely and to which we can swear is artistic power and the rank which the author can attain in the elevation of his own work of art. It should, therefore, be stressed that what is most important for our goal is whether the writer discussed is a universally acknowledged master or his creative energies are only modest at best. All we are interested in is how the work ranks, the measure of art it possesses and the degree to which it has managed to ascend the ladder of aesthetic verticals.

## 34. ZAGREBAČKI KNJIŽEVNI RAZGOVORI / 34th ZAGREB LITERARY TALKS

**DAVOR ŠALAT** (Dubrovnik, 1968), a writer, translator and journalist. He has lived in Zagreb his entire life, where he graduated in Comparative Literature, and Spanish Language and Literature from the Faculty of Humanities and Social Sciences. He works as a reporter and editor at Croatian Radio. He received the *Goran for Young Poets Award* at the poetry event *Goran's Spring*, as well as an award for his poetry and essay writing *Stjepan Kranjčić* in Križevci. He has published 6 books of poetry (one with Lana Derkač in Spanish in Mexico) and 3 books of essays and criticism on contemporary Croatian poets. He has translated the collection of poems *Vječnosti (Eternity)* by the Spanish Nobel laureate Juan Ramón Jiménez and poems by the contemporary Cuban poet Victor Rodríguez Núñez into Croatian. He has written and prefaced selections of poetry by a number of contemporary Croatian poets and edited a panorama of contemporary Croatian poetry entitled *Cartographers of Dreams*. He was co-director of the international poetry festival *Kairos in Zagreb* (2006, organised by the Croatian Writers' Association), and co-editor of an anthology of the festival. He has taken part at several Croatian and international poetry events, festivals and literary conferences. He has published poetry, literary criticism and essays in many Croatian and foreign literary magazines, and his literary texts have been translated into several foreign languages. He is included in a number of anthologies and panoramas of contemporary Croatian poetry. He is a member of the Croatian Writers' Association and is the editor-in-chief of the journal *Most/The Bridge* for international literary cooperation.

davorsalat@yahoo.com

DAVOR ŠALAT

## Glavni književni i izvanknjiževni čimbenici za položaj književnika danas

Za položaj književnika danas odlučujuće je, s jedne strane, suvremeno (samo)razumijevanje i doživljavanje književnosti kao osebuje ljudske djelatnosti, a, s druge strane, njezin položaj u odnosu na druge oblike društvenoga života. Iako bi se, dakle, *in abstracto* moglo govoriti o književnim, imanentnim te izvanknjiževnim, eksternim čimbenicima koji utječu na položaj književnosti, iako te čimbenike valja tako i pobrojiti, zapravo se radi o dubinskoj, intenzivnoj isprepletenosti književnosti i njezinih imanentnih obilježja s cjelokupnim društvenim i kulturnim prostorom, napose u uvjetima globalizacijskog, neoliberalnog kapitalizma, konzumerizma i prevlasti medijske virtualne stvarnosti. Upravo kako se – u postmodernističkom vrijednosnom niveliranju visoke i niske književnosti – mijenjalo shvaćanje onoga što jest i što bi književnost uopće trebala biti, tako se u uvjetima potrošačkog društva i medijske prevlasti mijenjao i položaj književnosti u društvu, sve veća ovisnost njezina praktičnog pa čak i teorijskog određivanja u odnosu na gole tržišne zakonitosti i zahtjeve, kao i na nove medije koji svode književnost na svoja medijska obilježja. U takvome kontekstu uloga književnika danas također je uvelike ovisna o istome tome određenju, a jedini pomak od posvemašnje tržišne prevlasti u književnosti i u položaju književnika jesu razni društveni resursi koji ne ovise izravno o tome tržištu, kao što su fondovi namijenjeni književnicima na nadnacionalnoj, nacionalnoj i regionalnoj razini, razna sponzorstva i razni drugi oblici pomoći književnicima (književne rezidencije, nagrade i stipendije). No, jednako tako, za položaj književnika danas važno je i njegovo samorazumijevanje – iz kojih on razloga i kakvu on književnost uopće piše, rukovodi li se u najvećoj mjeri očekivanjima čitatelja i komercijalnih nakladnika ili se, slijedeći sasvim osobne književne porive i ne libeći se stvaranja i složenijih i apartnijih književnih svjetova, više oslanja na izvantržišna sredstva kako bi omogućio prisutnost svojih tekstova u javnome prostoru. Iako se, u uvjetima financijske i ekonomske krize u Europi, pa tako i u Hrvatskoj, smanjuju društvena sredstva za književnost i samog književnika, a u nekoliko zadnjih godina znatno se saželo i samo književno tržište, većina respektabilne književnosti, barem u Hrvatskoj, ipak se još uvijek objavljuje pomoću spomenutih izvantržišnih sredstava pa

su ona i glavni oslonac za postojanje uistinu vrijednih, složenih i stilski pluralnih književnih djela. Nažalost, u takvoj doista važnoj potpori književnicima, koja je možda i najbitnija za njihov današnji položaj, postoji i određeno, često i znatnije, političko arbitriranje koje vrijednosnom dosegu nekog književnog djela pretpostavlja njegova ideologijska obilježja, kao i ideološku usmjerenost samog autora. Time se dodatno ugrožava položaj književnika koji iz nekih razloga nisu „podobni“ vladajućoj administraciji koja, svojim političkim arbitriranjem u stručnim stvarima, sužava pluralizam i bogatstvo književnosti. Ipak, čini se da će, i uz spomenuta ograničenja, i u budućnosti društvena potpora na nadnacionalnoj, nacionalnoj i regionalnoj razini vrijednoj književnosti i književnicima biti najvažniji oslonac, kao i jamac za preživljavanje književnosti kao ljudske djelatnosti koja tek u svojoj kompleksnosti, bogatstvu i pluralizmu može očuvati svoju istinsku relevantnost.

## The main literary and extra-literary factors for the position of writers today

What is decisive for the position of writers today is, on the one hand, a contemporary (self)understanding and experience of literature as a distinctive human activity, and, on the other, its position in relation to other forms of social life. Although, therefore, one could, *in abstracto*, talk about literary, immanent, and extra-literary, external factors that influence the position of literature, and even though these factors should be listed, in fact the case to hand is an in-depth, intensive intertwining of literature and its immanent characteristics with social and cultural space in its entirety, especially in terms of globalisation, neo-liberal capitalism, consumerism and the media dominance of virtual reality. Just as – in the postmodern equalling of high and low literature – the perception of what literature is and what literature should, in fact, be has changed, so also has the positioning of literature within society bent on consumerism and shackled by media dominance and the increasing reliance of its practical and even theoretical determination in relation to bare market dictates and requirements, as well as in view of the new media that reduce literature to its media features. Within such a context, the role of writers today is also largely dependent on that same definition, and the only shift away from this overwhelming market dominance in literature and in the position of writers are various social resources that do not depend directly on the market, such as funds for writers at a supranational, national and regional level, various sponsorships and a variety of other forms of assistance for writers (literary residencies, awards and scholarships). However, equally important for the position of writers today is self-understanding – the reasons for their writing and the kind of literature they write in general, whether the writer is guided primarily by the expectations of his readers and commercial publishers or, by following his own personal literary impulses without avoiding the creation of more complex and unique literary worlds, he relies more on non-market funds to ensure the presence of his texts on the market. Although, in view of the financial and economic crisis in Europe, and also Croatia, there is a reduction in social resources for literature and the writer, and in recent years the literary market has declined significantly, some of the most respectable literature, at least in Croatia, is nevertheless published through extra-market funding, so it is the mainstay for the production of truly valuable, complex and style-wise pluralistic literary works. Unfortunately, in spite of this truly important mainstay for writers, which is perhaps essential in view of their

present position, there is a certain, often significant, political arbitration in which the ideological characteristics of a piece of writing, as well as the ideological orientation of the author, are considered more valuable than the scope of his literary work. This further endangers the position of writers who are, for some reason, *politically unsuitable* for the governing administration, who, by applying political arbitration in professional matters, taper the pluralism and wealth of literature. However, it seems that, despite the aforementioned limitations, social support of invaluable literature and worthy writers at a supranational, national and regional level will continue in the future and will be the most important form of support, as well as a guarantee of the survival of literature as a human activity, which can preserve its true relevance only through its complexity, richness and pluralism.

## 34. ZAGREBAČKI KNJIŽEVNI RAZGOVORI / 34th ZAGREB LITERARY TALKS

IVAN TROJAN (1979), assistant professor at the Faculty of Humanities and Social Sciences of the J. J. Strossmayer University of Osijek, where he teaches the papers of Recent Croatian Literature, and Drama and the Theatre of Croatian Modernism. He is the author of some thirty scientific papers on the science of art, the branches of teatrology and dramatology, and some forty, mostly theatre-related, critiques and essays. In 2001 he published a book under the title *Talijina maska* (*Thalia's Mask*). He gained his PhD from the Faculty of Humanities and Social Sciences at the University of Zagreb (mentored by Ana Lederer, PhD; dissertation topic: "The work of Milan Ogrizović in drama, the theatre and cultural policy, and Viennese modernism"). He is the editor-in-chief of *Književna revija*, a journal of literature and culture, member of the Croatian Association of Theatre Critics and Teatrologists, and recipient of the 2009 Julije Benešić Citation for Excellence.

itrojan@ffos.hr

ivan\_trojan@yahoo.co.uk



IVAN TROJAN

## Modeli suvremene europske kazališne kritike

Članak progovara o tri načina vrednovanja teksta predstave koju je moguće razdijeliti s obzirom na opremu znanstvenog i kazališnoteorijskog meta-jezika koji će pojedini europski kazališni kritičar uporabiti. Govorimo o smještanju suvremenih kazališno-kritičkih tekstova u rukavce određene njihovom praksom, temeljnom intencijom i recepcijom. Na kvalitativnom dnu će se nalaziti novinska kazališna kritika gdje će se elementi i vrednovanje predstave dati u izrazito šturom obliku uz isticanje osnovnih obavijesnih podataka i osnovna nakana joj je ovlaš predstaviti i pozvati na kazališnu predstavu razvedeniji profil gledatelja, uklopiti predstavu u šaroliko polje kazališne produkcije i donekle, ako je to uopće moguće, senzibilizirati gledateljev ukus za tu jedinku na tržištu. S druge strane, kritički tekstovi autora s izraženom svjesnošću o kazališno-teorijskom metajeziku, odnosno njemu prikladnom metodološko-epistemološkom aparatu, uslijed oslobođenja izravne obveze o recenziranju, nalazit će se na stranicama europskih kazališnih časopisa, težište će sklanjati na razmatranja teksta predstave unutar estetičkog, semantičkog i(li) komunikacijskog konteksta, često se pretvarajući u teatrologijske eseje potaknute određenim scenskim činom. Takva kritika rijetko će kada izazivati nespornost i negodovanje uslijed uskog kruga čitateljstva kojem je upućena, profiliranog hermetičnošću akademsko-znanstvenog diskursa. Kritika pak u kulturnim tjednicima i drugoj periodici zapravo jest modificiran oblik novinske kritike. U srži je ona manje teorijsko-apstrahirajuća, a mnogo više kazališno-povijesno kontekstualizirajuća. Prepoznali bismo ondje, uz pomoć De Marinisove razdjelnice konteksta teksta predstave, usmjerenost kritičara na kulturalni, opći kontekst sinkron s kazališnim činom koji se proučava, a čini je skup kulturalnih, kazališnih i izvankazališnih tekstova koji se dovode u vezu s proučavanjem teksta predstave ili nekim njegovim sastavnim dijelom. Dakako da će izrečena usmjerenost na opći kontekst biti obilježje uspješnijih članaka obaviještenih autora upoznatih s komplementarnim drugim tekstovima predstave: mimičkim, koreografskim, scenografskim, dramaturškim i drugim tekstovima s jedne strane, ili pak književnim, retoričkim, filozofskim itd., s druge.

## Models of contemporary European theatre criticism

This article discusses the three ways of evaluating the text of a performance that can be divided in terms of scientific and theatrical-theoretical meta-language used by certain European theatre critics. This means the placing of contemporary theatre and critical texts in backwaters defined by their practice, their basic intention and reception. At a qualitative basis lie newspaper theatre criticisms, in which the elements and evaluation of a performance are given in an extremely abbreviated form whilst emphasising the essential information, and their main purpose is to fleetingly introduce the performance and invite a broad profile of theatre-goers, to slot the performance into a colourful array of theatrical productions and to somewhat sensitise, if at all possible, the audience's taste for this entity on the market. On the other hand, critical texts by authors with a pronounced awareness of the theatrical and theoretical meta-language, i.e. a suitable methodological and epistemological apparatus, will, due to being liberated from direct reviewing obligations, find its way onto the pages of European theatre journals, texts will focus on a consideration of the performance within an aesthetic, semantic and/or communicational context, often resulting in teatrological essays inspired by a certain stage act. Such criticism will rarely give rise to misunderstandings and resentment due to the fact that it addresses a narrow circle of readers, profiled by the hermeticism of the academic-scientific discourse. Criticism in cultural weeklies and other periodicals is actually a modified form of newspaper criticism. In essence, it is less theoretical and abstract, and much more contextualised theatrically and historically. With the aid of De Marinis's dividing line of the context of the performance text, the focus of the critic on the cultural, general context synchronous with the theatrical act being studied is easily discernible there, a focus made up of a set of cultural, theatrical and extra-theatrical texts that are related to the studied performance text or some of its constituent sections. Naturally, the said focus on the general context will most certainly characterise more successful articles by knowledgeable authors familiar with the other complementary texts of the performance – texts on the mime, choreography, scenography, dramaturgy and other texts, on the one hand, or those that are, in essence, literary, rhetorical, philosophical, etc., on the other.

**DAVOR VELNIĆ** (1953), brought up on his own experience and imbued with intense memories, he found it difficult to reconcile himself to the world and what it has to offer. He has travelled through Europe and Asia, sojourned in London, Italy, and lived in the Far East, all so as to acquire a sense of what the world really has to offer. His unvanquished temper and irreconcilable cogitations gazing into this valley of defiance and weaknesses removed him in a timely fashion from the hype and literary trends placing him in the thankless, yet precious position of an extraordinary storyteller, novelist, essayist, controversialist, superb polemicist and somewhat belligerent loner extraordinaire. His works have been published in relevant Croatian literary magazines, and translated into Italian and Spanish. He also worked as editor-in-chief of *Književna Rijeka* (2002-2010), and prepared *Sabrana djela Slobodana Novaka* (*Collected Works of Slobodan Novak*, Matica Hrvatska, Zagreb) for publication in 2012. In 1998 he published a collection of short stories entitled *Otoci i sjećanja* (*Islands and Memories*), the novel *Sveti prah* (*Holy Dust*, Matica Hrvatska, 2000), an essay entitled *Čitajući Krležu* (*Upon Reading Krleža*, 2001), and the review *U iskonu glagoljice* (*At the Origins of the Glagolitic*, 2002). He returned to short stories with his book *Šest od šest* (*Six out of Six*) in 2004, and to the novel with *Pola suze* (*Half a Tear*) in 2007. His collection of essays, *Nije namjerno* (*Unintentional*, Mala knjižnica DHK), was published in 2007. His book of essays, *Onako usput* (*By the Way*), and book of travelogue reviews, *Kineski šapat* (*Chinese Whisper*), are due to be published by the end of 2013.

velnic\_bodul@yahoo.com

DAVOR VELNIĆ

## Književnost između proroštva i zanata, umjetnosti i zabave

Književnost je posljednji obranjeni teritorij nedohvatan sveučilišnoj ambiciji da lijepe umjetnosti upregne u vlastite kanone i podvrgne svojim katedrama. Književnost je isto tako posljednja crta obrane pred najezdom zabavljačke industrije. Pod udar nastavnčkog plana pala je glazba, slikarstvo, kiparstvo, ne nužno tim redosljedom, samo je književnost donekle odoljela samoprijegorom istinskih umjetnika. Zabava je bila znatno lukavija i uspješnija pa je u svoju ponudu uvrstila bestselere i žanrovske romane. I to ide u milijunskoj nakladi i od tog se može pristojno živjeti; od tržišnog pisanja, da ne bi bilo zabune – ali to ne od književnosti. Književnost je izbor malobrojnih.

Srećom, još ne postoji fakultet za književnost, nema recepture, i ta činjenica književnika približava proroku i odmiče književnost od zabave ili fakultetskog dociranja. Tečajevi kreativnog pisanja samo su sramežljivi pokušaji kako bi se nešto od spisateljskog zanata ulilo u ambiciozna pera netalentiranih.

Književnost je svjetlo, književnici su samo zrcala. Ideje su iznad proroka i veće od njega samog, ali on prihvaća viziju s životnim veseljem. Jer ako nije književnik, onda je zanatlija pera, obrtnik i zabavljač. Filozofski fakulteti proizvode dobre srednjoškolske i sveučilišne profesore, velike znalce i domišljate učitelje, sjajno, ali nedovoljno da bi se takvim vještinama prebrodila bjelina papira, zaoralo nadahnuće i prokljajala misao.

Ako književnost nije uljudbi začim onda je ona tek puka zabava, razbibriga isto kao i gledanje televizije ili izrada goblena. Možemo ispeći cijelog vola, prirediti pravu gozbu i pečenkom nahraniti mnoštvo, ali ako nemamo šaku soli jelo je bljutavo i nejestivo i tu nema pomoći. Zato je važno da se sol ne zabljutavi, jer čime ćemo onda začiniti i kako ćemo znati tko smo ako književnici nestanu. Proroci su bitni, jer samo oni znaju kamo i kuda, koliko i kako. Narod bez proroka je narod bez prošlosti i budućnosti, krdo bez savjesti.

Najbolje stvari dolaze u malim dozama. Književnici su malobrojni, a umjetnost je začim. Književnost nije zabava već pouka i osobni čin, stoga književnik treba živjeti svoju književnost kao što kršćanin mora živjeti Evanđelja. Nije riječ o manifestacijama, nagradama, titulama, lovorovim vijencima... i drugim zamkama

civilizacije na izmaku svojih vrijednosti, riječ je o svakodnevicu, osmjehu i malim stvarima, sitnicama dobronamjernosti, nevidljivom zbivanju...

Položaj književnika okružio je gustiš zanatskih hibrida, ono ugodno monokrono zelenilo parazita ispunjeno željom da se što više proda i preživi do sljedećeg naslova nije književnost.

Književnosti na malim jezicima teško će preživjeti dominaciju velikih jezika i nasrtaj zabavne literature. Svako prevođenje samo je skupa interpretacija, a postotak osoba koji čitaju književnost sve je manji, tako da smo u Hrvatskoj došli na nakladu od 500 primjeraka za naslov. I doista, ta brojka u Hrvatskoj zadovoljava potrebu čitateljstva za novim književnim naslovom!

Naslovi koji se kupuju u knjižarama i posuđuju u knjižnicama najmanje su književnost, čita se zabavna literatura. Razlika je velika i uočljiva, ali možda to i nije tako loše jer će na dobitku biti književnost koja će se osloboditi jalovine i surrogata. Zabava je najučinkovitije sredstvo lake vladavine nad čovjekom i agresija zabave svakim će danom biti sve jača. I Bog je postao zabavljač, a hodočasnici izletnici i turisti, svetost je dokinuta i podvrgnuta u turističkoj ponudi. Kriza književnosti je kriza čitateljstva, većina se okrenula instant konzumaciji i futlinoštimu, čitateljstvo se okrenulo zabavi; mašta je ustuknula pred vidom, zamišljaj pred slikom i mnoštvo se hvata daljinskog upravljača, a ne književnosti, čovjek sve više živi s TV-om i novinama, želi gledati tuđe slike, a ne razmišljati o svojim.

## Literature between prophecy and crafts, arts and entertainment

Literature is the last defended territory unattainable to the university's ambitions to harness the fine arts through its own canons and subjugate them within its own faculties. Literature is also the last line of defence before the onslaught of the entertainment industry. Music, painting, sculpture, though not necessarily in that order, have all been trampled by the impact of the teaching plan; only literature has managed to resist, to a certain point, through the self-abnegation of true artists. Entertainment has been more cunning and successful, and includes bestsellers and genre novels in its offer. And copies are sold in the millions, which enables one to make quite a comfortable living; from writing for the market, to make it absolutely clear – but not from writing literature. Literature is the choice of the select few.

Fortunately, there is no faculty of literature yet, there is no recipe, and this fact lends the writer the aura of a prophet, whilst removing literature from entertainment or the prating at faculties. Creative writing courses are just shy attempts to instil something of the writer's craft into ambitious pens lacking talent.

Literature is the light, writers are just mirrors. Ideas are above and beyond the prophet and greater than him, but he accepts the vision with joy. Because if he is not a writer, then he is a scribe with a pen, an artisan and entertainer. Faculties of humanities and social sciences produce good secondary school and university professors, great connoisseurs and imaginative teachers; great, but insufficient for such skills to weather the whiteness of paper, to plough into inspiration and for ideas to sprout.

If literature is not the spice of civilisation, then it is mere entertainment, a pastime just like watching television or needlework. We may roast an entire ox, prepare a feast and feed the crowds with the roast, but if you do not have a handful of salt, the dish is tasteless and inedible, and for this there is no cure. It is, therefore, important that the salt does not become tasteless, because what are you going to use as a spice and how do we know who we are if writers were to disappear. Prophets are essential, as only they know where and whereto, how much and how. People without prophets are people without a past and without a future, a herd without a conscience.

All best things come in small doses. Writers are few and far between, and art is a spice. Literature is not entertainment, but a lesson and a personal act,

so the writer should live his literature as a Christian lives the Gospel. It is not about events, awards, titles, laurels... and other traps of civilisation at the end of its supply of values, it is about everyday life, laughter and the little things in life, immaterial benevolences, unseen happenings...

The position of writers has been surrounded by a thicket of hybrids of the craft; the pleasant monochrome greenery of parasites full of desire to sell more and survive until the next title is not literature.

Literature written in small languages will find it difficult to survive the dominance of large languages and the assault launched by entertaining literature. Every translation is just an expensive interpretation, and the percentage of people who read literature is rapidly declining, so that in Croatia we have dropped to a circulation of 500 copies per title. Indeed, in Croatia this figure does meet the needs of its readership for a new title!

Titles which can be purchased at bookstores and borrowed from libraries are less than literature, they are fun reads. The difference is huge and obvious, but perhaps this is not so bad because literature will be in a better position and relieved of the burden of sterility and surrogates. Entertainment is the most effective means by which to rule man and the aggression of entertainment will grow by the day. Even God has become an entertainer, and pilgrims have become vacationers and tourists, holiness has been terminated and subjected to the tourist industry. The crisis of literature is one of readership; most have turned to instant consumerism and futilities, readers have turned to entertainment; imagination has recoiled before sight, ideas have recoiled before images, while the crowd grabs hold of the remote and not literature; man increasingly lives with his TV-set and the newspapers, he wants to watch someone else's images, and not think about his own.

# TKO JE TKO? / WHO IS WHO?

## 34. ZAGREBAČKI KNJIŽEVNI RAZGOVORI

Položaj književnika u suvremenoj Europi

## DRUŠTVO HRVATSKIH KNJIŽEVNIKA

3.-6. listopada 2013.

## ORGANIZATOR

Društvo hrvatskih književnika

Trg bana Josipa Jelačića 7/I, Zagreb

Tel.: +385 (0)1 4883580, +385 (0)1 4816931

## POVJERENSTVO ZA ZAGREBAČKE KNJIŽEVNE RAZGOVORE

Zdravko Gavran, predsjednik

Dalibor Cikojević

Stjepan Čuić

Nikola Đuretić

Miro Gavran

Dubravko Jelačić Bužimski

Ante Stamać

## VODITELJICA

Ana Janković Čikos

## ASISTENTICA

Anica Vojvodić

## 34th ZAGREB LITERARY TALKS

The Position of Authors in Contemporary  
Europe

## CROATIAN WRITERS' ASSOCIATION

3-6 October 2013

## ORGANISER

Croatian Writers' Association

Trg bana Josipa Jelačića 7/I, Zagreb

Tel.: +385 (0)1 4883580, +385 (0)1 4816931

## ZAGREB LITERARY TALKS COMMITTEE

Zdravko Gavran, chairperson

Dalibor Cikojević

Stjepan Čuić

Nikola Đuretić

Miro Gavran

Dubravko Jelačić Bužimski

Ante Stamać

## COORDINATOR

Ana Janković Čikos

## ASSISTANT

Anica Vojvodić



Na financijskoj potpori zahvaljujemo Ministarstvu kulture Republike Hrvatske, Gradskom uredu za obrazovanje, kulturu i šport Grada Zagreba, Zakladi Hrvatske akademije znanosti i umjetnosti te svima ostalima koji su svojim nesebičnim radom, konstruktivnim savjetima i angažmanom doprinijeli ostvarenju ovogodišnjih Zagrebačkih književnih razgovora.

On their financial support, we thank the Ministry of Culture of the Republic of Croatia, the City Office for Education, Culture and Sports of the City of Zagreb, the Foundation of the Croatian Academy of Sciences and Arts, and all those who have contributed to the realisation of this year's Zagreb Literary Talks with their selfless work, constructive advice and involvement.



