

Sándor Kormos' translations and their use through teaching methods in minority schools

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ABSTRACT

Introduction: literary life is not only in constant natural development and division, but also in permanent intermingling, opening, crossing, transgression and enrichment from other sources. Its specific, but important part is also the minority literature, which is constantly concretized in various contexts. One of them is a certain relationship to national literature, with which it forms – with its pros and cons – a kind of symbiosis. The phenomenon of bilingualism, which can be characterized as an obvious contribution of the minority author to the multidimensional surrounding, also helps this mood. Bilingualism is the ability to express oneself in two languages without difficulty at approximately the same level. For the poet, a minority author, this requirement is constructed slightly differently: he must know his “craft” at a higher quality level. In the article presented space-time, i.e. in the last half century, on the territory of present-day Hungary, this phenomenon is also reflected at the level of poetry. Alexander Kormos (in Hungarian: Kormos Sándor; 1941–2020) as an important poet with Slovak nationality in Hungary, was a fully established creative personality of the mentioned literary development. As an author in his person and literary activity, he objectified symmetric bilingualism, i. e. he wrote original Hungarian and Slovak poems, while also translating from and into these languages.

Objective: the goal of the paper is to point out this and currently specific phenomenon in the given space-time from the point of view of the specific translation work of Sándor (Alexander) Kormos from and into Hungarian. In addition, it wants to emphasize the importance of interpretive work in literature lessons in minority schools. Thanks to the use of internal teaching methods in connection with selected poetic texts of Kormos, the aim is to point out the effective practical applicability of the chosen topic from the aspect of student activities: empathy, discovery, concretization and evaluation. The aim of this paper is to point out the specific attributes of Kormos' translations from / into Hungarian; to state their analysis, concretization and interpretation (among other things also in the background of multidirectional use of internal teaching methods in minority schools).

Research materials: published monographs, theoretical studies in Hungarian, Slovak and English, poetry collections of Sándor (Alexander) Kormos, anthologies of Hungarian and Slovak poems of minority authors in Hungary.

Results and novelty of the research: the article pays attention to Kormos' translations of the classics and contemporaries of both literary worlds, Hungarian and Slovak, which actually emphasizes not only his poetic peculiarity, but also the symbolic bridge common in the context of Hungarian in Slovak and Slovak in Hungarian. It analyzes the characteristics of the poet's book-published translations in the background of bilingualism. It derives appropriate conclusions also thanks to inductive and deductive methods, of course, based on the specific conditions of geographical and spiritual space – on the basis of an individual (author, reader) and society (minority, national). The result and novelty of the research is to refer the specificity of this author's work, to state the concretizations of his idiolect in the gradual interpretation of his translations. In addition, knowledge was found of the significant usability of Kormos' texts in minority schools in literature lessons in Hungary and Slovakia, which was based on the just-mentioned interpretations of his translations from / into Hungarian. And it is in these aspects that not only the topicality of this hitherto not very researched area is located, but also the obvious scientific novelty of the chosen topic.

Key words: bilingualism, Sándor (Alexander) Kormos, poetry, translations, interpretation

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Переводы Шандора Кормоша и их использование в методах обучения в школах меньшинств

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АННОТАЦИЯ

Введение. Литературная жизнь находится не только в постоянном естественном развитии, искоренении и расчленении, но и в постоянном смешении, открытии, пересечении, переходе и обогащении себя из других источников. Составная часть литературной жизни это национальная литература. Она является специфической, важной частью жизни и постоянно конкретизируется в различных контекстах. Одним из них является определённое отношение к национальной литературе, с которой образует, со своими плюсами и минусами, какой-то симбиоз. (Феномен билингвизма). К этому положению содействует феномен билингвизма, который можно охарактеризовать как очевидный вклад национального автора в многомерную среду. Билингвизм, это способность изъясняться на двух языках без проблем на примерно одинаковом уровне. Для поэта меньшинства, это требование строится иначе: он должен овладеть своим «ремеслом» на качественно более высоком уровне. В том временном пространстве, о котором идёт речь в статье, то есть в последние полвека на территории современной Венгрии упомянутое явление отражается на уровне поэзии. Александр Кормош (по-венгерски Кормош Шандор: 1941–2020), как важный поэт словацкой национальности в Венгрии, был полностью сформировавшейся творческой личностью вышеупомянутого литературного развития. Как автор, он воплотил симметричный билингвизм во своей личности и литературной деятельности, то есть он писал оригинальные венгерские и словацкие стихотворения а также переводил их с этих языков и на них.

Цель: выявить специфику переводческой деятельности Шандора с венгерского и на венгерский язык в контексте временного пространства (1980-е – 2020).

Материалы исследования: опубликованные монографии, статьи на венгерском, словацком и английском языках, поэтические сборники Шандора (Александра) Кормоша, антологии словацких и венгерских стихов авторов из меньшинств Венгрии.

Результаты и научная новизна. В статье внимание сфокусировано на переводах классиков и современников Кормоша, венгерского и словацкого языков, это подчёркивает не только его поэтическое своеобразие, но и символический мост общности в контексте венгерского в словацком и словацкого в венгерском языках. В статье анализируются особенности опубликованных стихотворных переводов поэта на фоне двуязычия. Выводы представлены на основе характеристик личности (автор, читатель) и общества (национальный, народный). Результат и новизна исследования заключается в том, чтобы указать на специфику творчества данного автора. Кроме того, были обнаружены сведения о значительной применимости текстов Кормоша в школах меньшинств в Венгрии и Словакии на уроках литературы, что было основано на только что упомянутых интерпретациях его переводов с / на венгерский язык. И именно в этих аспектах находится не только актуальность этой доселе малоизученной области, но и очевидная научная новизна выбранной темы.

Ключевые слова: билингвизм, Шандор (Александр) Кормош, поэзия перевод, интерпретация

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Introduction

Bilingualism is the ability to express oneself in two languages without difficulty at approximately the same level. For some, it is a utopian notion, and for more than half the population of our planet, it is a completely natural part of everyday life. If we mean the artistic sphere – to which poetry also belongs – the stated quantum is considerably reduced. Only a small part of poets simultaneously writes and creates in two or more languages, resp. translates multidirectionally. Such are perhaps only authors who are attached to several cultures, traditions, customs. At the same time, they create language variations, which “... serves to map the relationships between the mother tongue variant (vernacular) and other variants and to express self-identity...” [16, 293]. Gradually, this also applies to minority poets, who are in a multidimensional relationship to the mentioned attributes of the overall creative existence.

Such an author is the Slovak minority poet from Hungary – Sándor (Alexander) Kormos (1941–

2020), who wrote the original poems in Hungarian and Slovak and translated from / into these languages. He has published (and translated) bilingually since 1973, mainly in Hungary and Slovakia. During his life he wrote several separate collections of poetry; he co-authored several anthologies.

Materials and methods

From the point of view of choosing the topic of our article, the central aspect of which are the translations of the mentioned author, it is necessary to specify at this point the relevant bibliographic data, which actually outline the image of Kormos' translation work. Poems translated *from Slovak into Hungarian* have been published in the following collections: [8, 145–151, 5 poems; 9, 181–210, 213–236, 39 poems; 10, 98–105, 8 poems; 11, 85 and 108, 2 poems]. Poems translated *from Hungarian into Slovak* contain the following book publications: [8, 92–93, 99–106, 7 poems; 19, 107–130, 21 poems; 9, 97–108, 111–118, 14 poems; 10, 97 and 106–107, 3 poems; 11, 77–83, 86–105, 109–112, 114–134,

144–196, 199–208, 101 poems]. He realized that: “For the author of minor literature, however, the step of searching for oneself by translating oneself with the danger of marginalization evokes another type of marginalization“ [20, 66]. Nevertheless, his translations are valuable and fully established in several cultural contexts.

Results

Polyfónia (Polyphony, 1981) is the first collection of poems of Sándor (Alexander) Kormos, enriching also his translations into Slovak (9) and Hungarian (6). In translations from Hungarian into Slovak, the author also gives a symbolic friendly hand to not-Slovaks. Translations from Slovak into Hungarian symbolize his committed participation in building an intermediary bridge of culture between Hungarians and Slovaks. In the background, his multidirectional translations represent an impressive level in relation to the Hungarian / Slovak language situation in Hungary, while the author “... seems to be looking for the ideological elements in Hungarian culture, which points of contact to the domestic Slovak poet who can preserve his nationality, mutual friendship and the struggle for social progress, the cleansing process; to put it in his words: the application of the truth“ [13, 8].

Sándor (Alexander) Kormos also presented himself in the anthology Sidewalks (Ösvények – Chodníky, 1984). Its content consists of also the author’s translations of (especially) Hungarian classics. It is important to note that Kormos considered his translation activity (in this case from Hungarian to Slovak) “... to be inseparable from the original“ [4, 7]. However, in selected translated works of poets from Hungary, it is important to state some motives in terms of exchanging cultural codes. Gyula Illyés writes about the situation at that time between Hungary and Slovakia as a piece of a large chain against curses at the strict borders of the time (symbol of the town Esztergom on the Danube river); Ferenc Baranyi mainly uses biblical motifs (Adam, Abel, Eve, Cain, Christ). Mutual coexistence in the village of Csévharaszt in the Pest county is also maintained in the memories of Russian songs (Ferenc Baranyi). Mihály Filadelfi criticizes a feeling to be very Hungarian. He is a supporter of a peaceful symbiosis of nationalities. Gyula Urbán mentions with remembrance a Serbian musician from Hungary, Tihamér Vujičić, who was a symbol of multiculturalism and understanding between nationalities in contemporary Hungary.

In the translation part, the extraordinarily rich collection of poems is Polyfónia II (Polyphony II, 1986). It also included translations into Slovak (15)

and Hungarian (21), resp. translations of Slovak poems by authors from the Lowland into Hungarian (18). We already register the unambiguous influence of Hungarian poetry (theme, poetics, prosody). The lyrical subject is convinced in them that the fraternity must be supported by freedom. For this reason, too, nations / nationalities must take the initiative in the background of multidirectional cooperation. This is one of the reasons why the poet is stylized into the necessary (even expected) position of the vanguard of the polyphony. Author’s concept – bilingual translations – also had a metacommunication character, as it took place by decoding and re-encoding the texts. Adhering to this, Kormos “... even in Hungarian translations he skillfully and brilliantly conveys his own or translated idea, which often results in a point...“ [3, 97]. Thus, his poems become a poetry that is largely spatially and socially determined, and “... they urgently call for understanding between peoples, nations, and for mutual respect for man“ [2, 86].

The last wreath of sonnets of the collection called Breathe the Silent Flame (Szítsuk a lefojtott lángot – Rozdúchat’ stlmený plameň, 2003) contains translations from Hungarian into Slovak (3 sonnets; László Nagy, György Faludy), translations from Slovak into Hungarian (7 sonnets; Vojtech Kondrót, Marián Kováčik, Štefan Strážay, Viliam Turčány) and the translation of one sonnet from the Slovak Lowland poet (Pavel Samuel). At the same time, it “... means the ability to understand and mediate literature as part of the culture of another nation, while in this process the translator gains valuable experiences, which he can use in his own work and thus enrich Slovak literature in Hungary as well as the overall fund of written literature“ [12, 29].

The last collection of poems of Sándor (Alexandra) Kormos, published during his lifetime, has the symbolic title Eternally Living Source (Örökké élő forrás – Večne živý prameň, 2016). Translations represent “... the most important ideas of human society that have developed over many centuries of human history, such as equality, fraternity, freedom, national pride, fidelity to one’s mother tongue and homeland, the importance of brave work, truth and justice in our life. Some poems concern the main principles of the Christian life, such as faith, love, hope, grace, faithfulness, voluntary service, etc.“ [5, 22]. A part of this publication is also a more extensive cycle of Kormos’ translations from international literature with the emblematic title With a Rainbow Bridge. This section includes Slovak translations of poems not only by Endre Ady, Attila József and György Faludy, but also by Gábor Hattinger-

Klebaško, Imrich Fuhl, Vilmos Moldován and others. This fact again testifies to the author's obvious effort to point out the polyphony of the testimonies of poets-personalities. From the Hungarian-Slovak cultural context, it is interesting to mention a poem called *Ady*, translations of poems by László Nagy in comparison with translations by Emil Boleslav Lukáč, Vojtech Kondrót or Sándor (Alexander) Kormos or works by Zoltán Polner about Gyula Juhász and his work in town Szakolca (Skalica).

At this point, it is desirable to deal with more broadly and deeper with the individual translations of Sándor (Alexander) Kormos from/into Hungarian from/into Slovak. In his own separate poetry collections, Sándor (Alexander) Kormos translated from Hungarian into Slovak several established authors of various time provenance (Endre Ady, György Faludy, Gyula Illyés, Attila József, László Nagy, Sándor Petőfi, Árpád Tóth), resp. lesser-known poets. Overall, the importance of ancestors is emphasized in their texts, such as Slovaks, who came to Hungary on rafts and never forgot their mother tongue, is emphasized. The inhabited Lowland with the jagged corridors of the Hungarian parliament contrasts. After all, however, the most important is the humanity that should lead to the understanding between Hungarians and Slovaks. The poems confront individualism and collectivism, whereas the rational individual must not submit to the terrible symptoms of the present, but must go his/her own way. The lyrical subject criticizes counts and priests who, in its understanding, are not true Hungarians. In the poet's understanding, this time the river Danube is a kind of divide that breaks a piece of the big chain, the border between nations and nationalities. It describes a kind of human history, which the author likens to a large bloody river, which is difficult to approach. The struggle for the world is important; the aim is to have peace against the common good. The Danube is supposed to bring not only people but also regions closer together: high mountains, deserts, areas. The central concept is again the desire for freedom. In the Lowland contours, this is objectified in the figure of the beggar in Hungarian spatial solitude. However, in understanding the lyrical subject, it is also necessary to look for what unites in this way: it is the blood, the heart and the light in us. In the background, it is important to note that the cornerstones of coexistence were laid by such historical figures as György Dózsa or Tamás Bakócz. The material reserve for this is the archetype of mountain hut, which has survived to this day in the wind of history. However, the difficult fate of nationality is to live on a daily basis with the

noble character of the individual. The lyrical subject at the same time takes on a piece of foreign destiny, he proclaims the straightforwardness and importance of finding bridges of kinship.

From the aspect of the chosen methodology of the article or mentioned not only geographical but also spiritual space, it is interesting to note that Sándor (Alexander) Kormos also translated in the opposite direction, from Slovak to Hungarian. He focused his artistic attention on a wide range of authors: he translated poems by established but also occasional Slovak authors of the second half of the 20th century, but most often he devoted himself to his peers (Andrea Andrée, Rudolf Čižmárik, Ľubomír Feldek, Vojtech Kondrót, Marián Kováčik, Štefan Strážay, Ján Šimonovič, Viliam Turčány). It is interesting that he also translated selected poems by Lowland Slovak authors – from Hungary, Romania and Serbia (Ivan Miroslav Ambruš, Dagmar Mária Anoca, Miroslav Demák, Víťazoslav Hronec, Pavel Samuel, Adam Suchanský, Ondrej Štefanko). Its starting point and goal were relatively the same in these translations; sought answers to the eternal question of being: what does poetry mean? It is everything that materializes within a person who resembles the Earth, the Moon, the Sun in this way. At the same time, on this spiritual path, adults most often come to light, the homeland that brings them secrets like the ancient castles of Transylvania. Artists Endre Ady, Sándor Weöres or József Egri offer a meaningful starting point for sensitive readers. Thanks to them, one can dream and chase some air illusions, such in the space where the historical carnival of nations and nationalities takes place in different time horizons.

These translations of Sándor (Alexandra) Kormos are also suitable materials for the interpretation of an artistic text in the literary education system. The aim of such – even today necessary – work is to deliberately and methodically constructively shape the state of students' consciousness in relation to literature. It is connected with the concretization of the work. In such a case, the assertion of partial arbitrary interpretation is a characteristic attribute of the school. However, thanks to him, the literary work is completed with new, invariant, multi-meaningful interpretations. In the background of it "... the interpretation of a literary text is a construction of its own and it therefore depends on each individual and its circumstances. That is to say, interpretation would be made from the temporal/spatial plane but also from the emotional plane in which the reader finds himself" [1, 15]. Student must work with certain keys (period and individual). We can therefore express the idea

that "... literary science approaches the understanding of an artistic work as a complex structure based on the interrelationship of the various creative means forming a unity" [18, 50]. It is necessary to find out for the student: what is typical in the given text, what gives him a specific character, what is remarkable in it. The specific interpretive work is based on form and content, while taking into account those components of the poem that are explicitly outside the text (time, author, theme, etc.). Interpreting means searching, discovering and explaining. The overall consideration of follow-up is important, through which the influences of the literary tradition are projected into the literary work, whereby the text becomes a kind of focus in which the world of the author and student subject meets. If the author's intention is mentioned in the first place or quite clearly mentioned in this context, the 'author' thus becomes "... an interpretative attribute that can (only) gain legitimacy by behaving rationally, conscientiously and readily with the reader unit (and possibly other relevant sources) responsibly" [6, 37]. However, concrete cognition of the literary text "... takes place through a special type of communication, which we call literary communication. Literary communication is based on the relationship between the recipient and the text" [17, 45]. These attributes are applied in the teaching of literature thanks to various external and internal activities of the student, which are communicatively, interactively and receptionist connected with the literary work (or with its part). In terms of external and internal activities of students in working with literary texts, we focus on the use of the following methods in school practice: method of reading, listening, writing, conversation, demonstration, observation, experience, discovery, concretization, evaluation. All these priority activities are closely connected with the literary communication and become an important basis for the typology of teaching methods of literary education and upbringing. These methods signal a number of activities that form a structural part of the linear process of teaching literature.

Pars for this – and due to the aspect of the chosen topic of our contribution and the typology of the literary work of Sándor (Alexander) Kormos – let's approach four important internal methods, fully applicable in minority schools.

The inner method of survival is understood as a reading reception and a specific reading experience. It is an aesthetic experience, therefore the effect of the literary work on the student and his income. Based on his experiential complex and certain didactic expectations, he interprets the semantic

elements and components of the text. It is important to give the productivity of verbal styling for students "... to provoke and foreground a range of literary interpretive potentials – for creativity, for irony, for distance, for judgment, for character description – an understanding of stylized character voices is critical for understanding the ongoing literary narrative work in the classroom" [15, 3]. Understanding the meaning of the word in a literary work thus evokes certain associations, images, memories. As the Polish esthetician Władysław Tatarkiewicz puts it: "... the consciousness of a person who listens or reads verses is set on what is offered to him to listen and see, as well as on what he experiences, which is derived from the same verses, as well as from his individual memories" [14, 32]. The individual attributes of the world, shown in the literary work, do not reach the student at once, but – as the Polish esthetician and philosopher Roman Ingarden writes: "... we must objectify and concretize these objects, dress them in appropriate clothes" [7, 150].

The method of discovery is a way of learning and a methodically established procedure in which students are expected to come to the individual steps leading to the solution of a given task. This leads to a clearer understanding of the text, requiring students of separate ideas of a higher type (analysis, synthesis, etc.). Concretization means the reader's improvisation, arrangement and completion of a part of the work in the reader's consciousness. The student at school compares the reality depicted in the work with the reality that surrounds it. At the same time, it fills the unspecified places of the authors and provides them with the missing objective and subjective features. The criteria in which there are emotional impressions are knowledge about the literary income itself. With the help of these attributes, the artistic specifics of the text are evaluated.

Individual internal methods can be applied *pars pro toto* in school conditions, for example in the Hungarian translation of the poem of Ján Šimonovič Mier (Piece; from Kormos's collection; 9, 193–194). This artistic text can extraordinarily shape the personality of students, given its name. It offers various starting points and possibilities of interpretive work. In the literature lesson, it provides the necessary arbitrariness, breadth and depth of a symbolic reconstruction of the student's comprehension of the text. The prototext contains a period and individual keys, for example the question of peace, which must also evoke its binary opposition in the conscious student's consciousness. The artistic power of the poem is supported by an ideal but superficial

description of the children playing in the park. Beneath the surface, however, there are mankind's ancient conflict issues. The world of children and adults is confronted. The elders are already skeptical, insincere and rotten. Nevertheless, they also have their values: in understanding the lyrical subject, however, they are good, thorough, caring. The literature teacher must also 'lead' his students to identify this basic principle of the text: the difficult symbiosis of parent and child, older and younger. The poet's attitude to the current reality is evident from the text, provided to the student non-directive. Survival is present in the necessary awareness of the role of the individual-child-reader-student in the struggle for a more beautiful world in peace. This is shown by the 'meeting' of toys with flowers. The teacher can therefore emphasize the transition (also) to this abstract, more complex experience of the concretizations of the author's subject. It is a phenomenon that leads to the essence of poetic concretizations. They are characterized by a certain unconscious knowledge (such as the children's play in the park). It is the philosophical meaning of the poem in integral connection with the chosen theme. Students have to experience these images intensely and aesthetically and concretize their reading experiences. The fact that children ask questions testifies to their viability and a certain higher conceptual thinking. In the student's consciousness, it must be in the process of understanding the meaning of the poem thanks to one's own associations (for example from childhood). Concretization to one's own past can lead to societal realities (for example about peace). The evocation of varied student feelings thus becomes a sufficient storehouse of the school's interpretation of this poem. Students could improvise, come up with a different ending to the poem, imagine themselves on the field, and so on. Thus, the concretization of the poem is realized through the completion of the work by student reflection. At the end of the lesson, the student should evaluate the relationship of the lyrical subject to the partial and overall set issues, highlight the moral credo of peace and coexistence. He/she should also argue from the aspect of news based on truthfulness and humanity. After all, peace in the poem and perhaps in the world will prevail in the student's consciousness, of course.

Discussion and conclusions

The theme of bilingualism is typical in Central European space even today. It forms a certain link between nations and nationalities, the group and the individual, the poet and the reader, the teacher and the student. It is a starting point and a goal, the basis en bloc of work from an artistic and everyday aspect. The poet of Slovak nationality in contemporary Hungary – Sándor (Alexander) Kormos – was and still is an integral part of Hungarian and Slovak space-time. In addition to the original poems written in Hungarian and Slovak, translations from / into these languages also have an important place in ideological author's spectrum. It is the most tangible that testifies to the much-needed transcultural aspects of the Central European spiritual area. Thanks to them, a diverse palette of the complex life of the past and the present, a kind of specific national-ethnic-universal message for a better future, is concretized in the conscious readers. In this, Kormos's translation concept and concretization (in the good sense of the word) is strange, striking – even unique. He points out how people lived and continue to live here and now with 'extraordinary' minorital, Central European problems. Thanks to the individual interpreted translations of the author, a picture is given of how we are – Hungarians and Slovaks – or what we would like to be (not to mention how we can be in given, certain, historically and socially determined coordinates). In fact, these translations also provide a comprehensive picture of Kormos's original nature and significant selections of originals. The given proto- and metatexts thus have become directly determined and suitable materials for work in literature lessons (also) in minorital schools in Hungary and Slovakia. Thanks to them, students will get a certain not only basal, but also a contoured picture of important issues of all-round identity, traditions, life around them, complex determinants and possibilities of being. By using internal teaching methods (survival, discovery, concretization, evaluation), their versatile literary skills can (and must) be developed. Thanks to the analytical work with poetic (translation) texts of this author, they will actually get some preparation for a specific life. Thus – even in this article – the nation, nationality, individual, (micro-, macro-) society, poet, reader, teacher and student come together. That is life itself.

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