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Slovak Literary Journal *Elán* (1930 – 1947) A Case Study in Translation Microhistory

1/2021

DOI: 10.25365/cts-2021-3-1-6

Herausgegeben am / Éditée au /
Edited at the: Zentrum für
Translationswissenschaft der
Universität Wien

ISSN: 2617-3441

Abstract

*The goal of this paper is to analyze the Slovak literary journal *Elán* edited by poet Ján Smrek from two points of view - translation microhistory (1) focusing on the agency of the translators, which are in this case, also editors of the journal and (2) stressing the translation issues widely discussed in the journal. The journal was formed in 1930 and it was cancelled in 1947 by the leading Communist party. The aim is to quantitatively and qualitatively analyze possible shifts in translation policy and in metatranslation discussions in the Slovak part of the First Czechoslovakia, in the Slovak State and during the short period before the communist coup d'état in 1948. The analysis can also show us the first systemic steps in translation within Czechoslovakia and the role of translation in that period. Ján Smrek several times explicitly proclaimed the openness of Slovak culture to foreign influences, therefore his agency in regard to changing ideologies will be analysed.*

Keywords: translation microhistory, periphery, agency, literary translation

Zum Zitieren des Artikels / Pour citer l'article / To cite the article:

Laš, Matej (2021): Slovak Literary Journal *Elán* (1930 – 1947). A Case Study in Translation Microhistory, *Chronotopos* 3 (1), 100-122. DOI: 10.25365/cts-2021-3-1-6



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*The goal of this paper is to analyze the Slovak literary journal *Elán* edited by poet Ján Smrek from two points of view - translation microhistory (1) focusing on the agency of the translators, which are in this case, also editors of the journal and (2) stressing the translation issues widely discussed in the journal. The journal was formed in 1930 and it was cancelled in 1947 by the leading Communist party. The aim is to quantitatively and qualitatively analyze possible shifts in translation policy and in metatranslation discussions in the Slovak part of the First Czechoslovakia, in the Slovak State and during the short period before the communist coup d'état in 1948. The analysis can also show us the first systemic steps in translation within Czechoslovakia and the role of translation in that period. Ján Smrek several times explicitly proclaimed the openness of Slovak culture to foreign influences, therefore his agency in regard to changing ideologies will be analysed.*

Introduction

The journal *Elán* was part of the periphery of the literary polysystem¹ and translators are social agents that behave within norms (TOURY 1995) are able to manoeuvre within them to lesser or higher degree. Therefore, this case study deals with translation microhistory with a focus on the translator's agency as well as on the first systemic steps of Slovak translation. According to Munday (2014: 76) there are two crucial advantages of microhistory over macrohistory: 1) it conveys personal experience and 2) it links the individual case study with the general socio-historical context. Xianbin (2007: 25) summarizes that translators tend to act within norms that lead to easier patronage, but particularly in a period of cultural transition, several conflicting norms may be influential. In the presented case study, two such cultural transitions take place – establishment of the Slovak State in 1939 and communist coup d'état in 1948. According to Xianbin (2007: 25) translators are social actors that “have certain goals to reach, personal or collective interests to pursue, and material and symbolic stakes

¹ Generally, in “small literatures”, translations are part of the center, but only on the book market. As the study is focused on a journal read mainly by professionals in the field, it is part of the translation microhistory. The term small literatures is used in accordance with the Polysystem theory in which small literatures tend to supply non-existent literary impulses by translations. Even-Zohar's (1990) polysystem theory is a helpful descriptive translation studies tool that can be used to explain phenomena taking place in totalitarian regimes. According to it the smaller literatures (such as Slovak literature) are formed by translations, in which they try to find new literary models. Disruption in the quantity of translations or in the translated languages shows us the political tendencies of the regime.

to defend” and although they are manipulated by the patronage “their very purpose is to subvert the dominant norms”. This paper aims to find out if and how translators were able to manifest their agency in the power interplay. To put it in simple terms, the question is if the translators or editors of the journal *Elán* were able to “exert power in an intentional way” (BUZELIN 2011: 7) within the cultural transitions. The translator’s agency is not manifested only on the operational norms governing the text of translation, but also on the preliminary norms in regard to translation policy² (ZHA & TIAN 2003: 22). Drawing on the definition of Kinnunen and Koskinen who defined agency as “willingness and ability to act”³, Khalifa (2014: 14) concludes that the aim of such study is to understand “the role of translatorial agents and the way they exercise their agency in (de)constructing narratives of power and identity” (XIANBIN 2007: 14-15) and therefore the focus is to “highlight the interplay of power and ideology: what gets translated or not and why it is always (or at least partly) a matter of exercising power“(XIANBIN 2007: 15).

It can be assumed that the democratic First Czechoslovakia had differentiated patronage and the clerofascist regime of the Slovak State had an undifferentiated one. According to Rundle (2012: 239) the history of translation should be studied not in order to find out what history tells us about the translation, but vice versa. If this is applied to translator’s agency, the goal of this microhistory case study is to find out what translator’s agency tells us about history. To put it simply, a translation microhistory of translator’s agency aims to find out how and if the translators resisted the dynamicity of norms mainly in terms of translation policy. As the goal of translation history is also to prevent Bourdieu’s genesis amnesia, it is necessary to analyze the significance of translation as proclaimed by the authors of the journal and to analyze what translation-related topics were discussed most frequently. Based on the framework and on the premise to analyze the role translation played in the journal, the study is divided into the following parts:

1. Historical context focusing on the microhistory of the *Elán* journal within the macrohistory of the shifting ideologies.
2. Translation policy (primary text products) of the journal in quantitative terms focusing on the languages translated and on the possible shifts with the aim to understand why they took place.
3. Extra-textual material – as defined by Toury (1995: 65) they include statements by translators, editors, reviewers and generally speaking metatranslation discussions. They can not be taken for granted, as they are usually prone to propaganda and

² The term translation policy is used in accordance with Toury’s definition (1995: 59):

“Translation policy refers to those factors that govern the choice of text- types, or even of individual texts, to be imported through translation into a particular culture/language at a particular point in time.”

³ Willingness describes a specific internal state or disposition and ability is defined as the agency to change constraints of power. Act means exerting an influence on real world. (KINNUNEN & KOSKINEN, cited in KHALIFA 2013: 14)

influence (MUNDAY 2014: 67), but can still partially show us the general topics of discussion regarding translation in the studied period.

These three parts of the study should answer the questions regarding how translators and editors were able to use their agency and what sort of issues were widely discussed in terms of translation in the first half of the 20th century in Slovakia.

Historical context

The journal *Elán* was founded in 1930 by Slovak poet Ján Smrek in the Leopold Mazáč Publishing House in Prague. The journal was published monthly 10 times a year with a summer break, and it provided space for new voices in Slovak literary field. It was not dedicated only to literature, but also to theater, film, and other types of art. In the first Czechoslovakia (1918 – 1938) it had also many foreign contributors (in Slovak translation) and literary translations were widely reviewed and discussed. From many articles and from the translation policy (as stated further) of literary translations, it can be stated that the journal was pro-western and supported the direction of the republic as proclaimed by T. G. Masaryk.

After the beginning of the Second World War the so-called Slovak State was founded as a satellite state of Nazi Germany and although the journal was one of the fifty non-political journals that were permitted to publish, Ján Smrek was employed in the cultural department of the Propaganda office. Although he became part of the regime, according to Kapráliková (2015: 3). Nevertheless, in August 1940 he signed the Acceptance of Slovak Cultural Workers (Lomnica Manifest 1940) which resulted in “gradual artificial importing of ideas and methods of German national socialism into Slovak political life” (KAPRÁLIKOVÁ 2015: 8). He was forced to sign the treaty because otherwise he would find it very difficult to find employment (KAPRÁLIKOVÁ 2015: 3).⁴ Cooperation between Germany and Slovakia in culture was strengthened in May 1942, when the countries signed the *Kulturpolitik treaty*, according to which ideological and political cooperation of the two nations was to be improved upon. However, in practice, this was a uni-directional process – from Germany to Slovakia (SCHVARC & HALLON 2010: 265).

It is quite possible that this treaty forced Smrek to publish translations in *Elán* from literatures that were until then not widely translated in *Elán* and therefore breaking and interrupting established literary relations. Nevertheless, he still managed to push through democratic art (KAPRÁLIKOVÁ 2015: 8). According to his own words, in 1942 Smrek was forced to publish a special Italian volume of *Elán* and in November of the same year a Romanian volume. In 1944, he also published a substantial German

⁴ These are subjective statements, but the claims of his dislike of the regime can be to some extent verified by the journal’s analysis.

volume.⁵ During the Slovak National Uprising of 1944 the publishing of the journal was forbidden, because Smrek was considered untrustworthy and problematic. The journal was re-established in January 1946 and as a result of elections in the same year, the last volume of the journal was published in February 1947, when the communist party banned the journal and labelled it as “too progressive”.⁶ Although the journal was rather short-lived, it influenced Slovak literature and as shown below, Slovak translation too.

Elán and translations – quantitative study

The quantitative part of this analysis focuses mainly on the literary translations although specialized translations are mentioned only when they are necessary for the interpretation of the historical context.

In the journal, translations were published from the first volume. They were mainly poetry translations, but also some excerpts from novels, dramas and sometimes translation of literary articles. During the whole period of *Elán* there were around **217** poetry translations, **29** belles-lettres excerpts, **10** essays, **9** dramatic texts and **3** excerpts from epic poems.

The most prolific translators were Emil Boleslav Lukáč (42), Andrej Žarnov (21), Valentín Beniak (16),⁷ Pavol Gašparovič Hlbina (14), Ján Poničan (14), Jozef Felix (14), Rudo Brtáň (13), Karol Bekényi (9), Ján Smrek (9), Bohuslav Hečko (7), Miloš Krna (7), Stanislav Mečiar (6), Ján Harant (5), Koloman Geraldini (5) and Štefan Krčméry (5). The most translated writer was the Hungarian poet Endre Ady (12).⁸ In terms of other popular translated writers, the most popular were Charles Baudelaire (10), Paul Valéry (6), Johann Wolfgang von Goethe (8), Erich Kästner (5), Rainer Maria Rilke (5), Paul Verlaine (6), Juhász Gyula (6), Alexander Sergejevich Pushkin (5) and the Slovenian poet Srečko Kosovel (5).

In order to study the shifts in preliminary norms in translation policy⁹, it is useful to divide the period of the journal into three parts which corresponds to the change of ideologies:

⁵ It has to be stressed, that in terms of quantity, the Italian and Romanian volumes were much smaller than the German one and there were many extracts from other literatures as well in these two volumes. The German volume was exclusively dedicated to German authors.

⁶ In 1948 the Czech publisher of the journal *Mazáč* was accused of alleged collaboration with the Nazis and was forbidden to publish literature. In Slovakia, he was rehabilitated only in 1989 and according to Kapráliková he published more than 188 original Slovak books.

⁷ Later in his poetry, he would celebrate the Slovak State, he would mythicize Slovak nationalism and Christianity, he worked in Tiso's office and in the Ministry of Interior (HRUBOŇ 2019).

⁸ Literary essay on the reception of his work in Slovakia was written by Štefan Krčméry “Andrej Ady v slovenskom zrkadle” (1935, 5 (5): 3-4).

⁹ I perceive translations similarly to Lefevere (1992) as rewritings carried out in the service of power and beginning with the actual selection of the work for translation.

(1) The first one is First Czechoslovakia established in 1918 and formally cancelled in 1938 when the short-lived Second Czechoslovakia was established. Smrek here openly supported relations with European literatures, specifically those with which Slovakia was politically or geographically linked due to common history.

(2) The second analyzed period is the period of the Second World War and of the Slovak State (1939 – 1945). It takes only a brief look on the most frequent translated languages and focused on the artificial shift in translation policy resulting from ideological alliance with Nazi Germany. The data are only up to 1944, as the journal was temporarily cancelled in the year.¹⁰

(3) The third analyzed period is the shortest – the last two years of the journal 1946 – 1947, i.e. the period before the “Victorious February”¹¹. Although it entails only two years, the journal re-emerged strongly thanks to new contributors such as Jozef Felix and Bohuslav Hečko.

Here is a figure of the source languages of the literary translations in the journal *Elán*, divided into the mentioned three periods¹²:

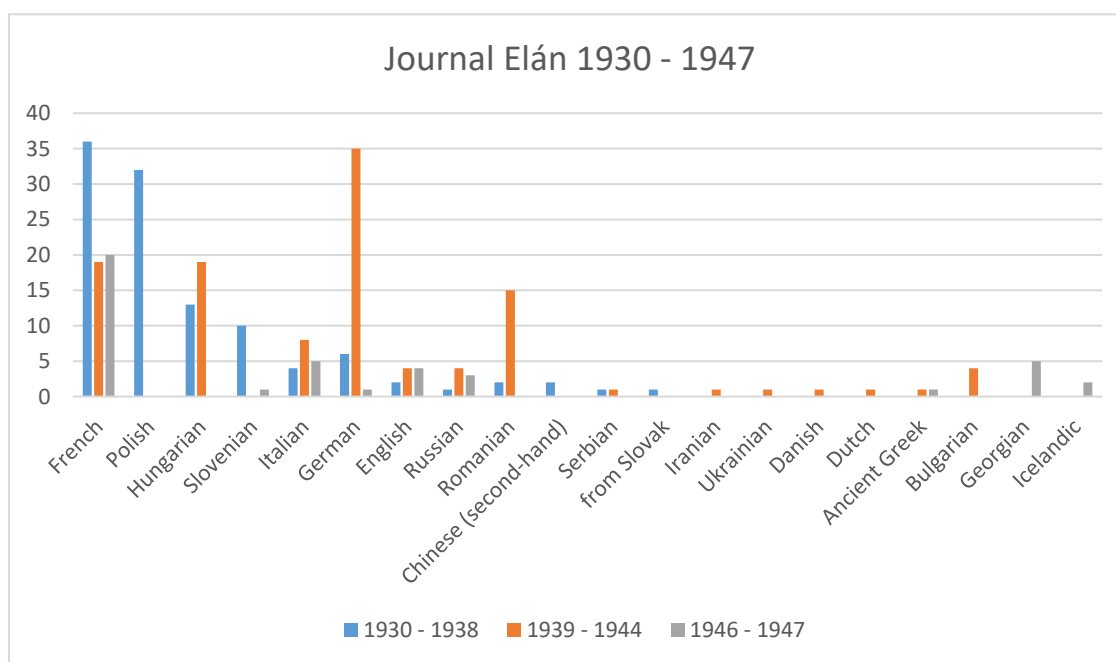


Fig. No. 1. Literary translation in terms of translated languages in *Elán* in the period 1930 – 1947 (poetry, prose, drama, essay)

¹⁰ To read a macrohistorical study of translation within the Slovak State see Djovčoš, Martin & Laš, Matej (2022): Translation as a Weapon: Literary Translation under the Slovak State (1939–1945). *inTRAlinea* 24. <https://www.intraline.org/specials/article/2505>.

¹¹ “Victorious February” is a term used to describe the 1948 Czechoslovak coup d’état – the Communist Party of Czechoslovakia’s total takeover of the Czechoslovak government.

¹² A list of all translations from the journal is in the appendix.

At first, let us briefly analyze the results from the first analyzed period – First Czechoslovakia. French and Polish quite obviously dominate over all other languages, which is supported even by Brtáň (1934, 5 (1): 4) when he claims “... contemporary orientation of the younger generation is obviously turning toward French, Western and Northern literatures. Striking example is French and Polish poetry and its impact on the Catholic modern.”¹³ Therefore, they can be considered the ultimate source languages in the period. Bednářová (1992) considers the situation in 1920s and 1930s to be prolific as Slovak literature was substantially enriched by translations and there was a strong influence of French regionalism on Slovak lyricized prose as well as influence of French surrealism and French Nouveau Roman. In general, Western languages are in the majority, which can stem from the political orientation of the First Republic as proposed by Masaryk.¹⁴ Later traditional bastions of translation such as Russian or English are in the minority, but some classics such as Shakespeare, Poe, Kipling or Pushkin were translated too.¹⁵

In the second period, the preliminary norm and translation policy changed dramatically. According to Ďurková (2010: 251) the controversial tradition of political activism by Slovak artists was born during the Slovak State. Ján Smrek and one of the most prolific contributors Jozef Tido Gašpar both worked at the Propaganda Office during the war,¹⁶ although Smrek wasn't a supporter of the regime and according to Kapráliková (2015) it can be seen in the composition of the journal at that time, in which he and other contributors implicitly and covertly criticize the regime. Emil Boleslav Lukáč became a member of National Council, the poet Valentín Beniák was employed as a secretary of the Ministry of Interior and Andrej Žarnov worked in State's Council.

Although there was a war going on in Europe, the paradox is that there were an even higher number of translations than during peace time – although only on the periphery of the polysystem. The journal also published some of the older already published translations anew, so the number was not actually very high. The number of poetry translations generally declined and it was replaced by prose as well as by drama. On the other hand, there were fewer translation reviews and criticisms and, apart from one longer article, no explicit articles were dedicated to the issues of

¹³ All quotes from the journal are translated by the author.

¹⁴ The fact that the journal was in line with Masaryk's idea of a pro-western Czechoslovakia can be seen also in the articles from 1937, when Masaryk died. All pay homage to him and Andrej Mráz states: “Masaryk will always remain our role-model. This land, on which we want to grow spiritually, is not an isolated island on the thundery sea of humanity, it is only a part of the whole map of human efforts and ignitions. We are part of Europe. And we want to be part of the better Europe” (1937, 8 (1): 1-2).

¹⁵ In the first volume, Smrek's poem *Verš o piesni vystahovalcov* translated into French in the Paris journal *La revue Européenne* was included, but later on no translations from Slovak to other languages were published, although they regularly informed about the literary relations.

¹⁶ In 1941, Gašpar even published a collection of anti-capitalistic essays titled *Profiteers*, in which he called the Jews exploiters of the Slovaks (HRUBOŇ 2019).

translation in general, which may be the result of the newly emerged state which tried to prove its ground. The general cultural exchange was therefore more substantial in the first analyzed period and in the second period the published translations and articles were the result of coercion to publish works from Axis countries. Nevertheless, some translations from other languages, such as e. g. English – Edgar Allan Poe, William Shakespeare, Oscar Wilde – were published as well.

Kaprálíková (2015) states that during the period there was a lot of pressure put on Smrek in relation to the journal. That may be one of the reasons why there is such a decrease of French¹⁷ and practically complete erasure of Polish as they were the “enemies” during the Second World War. On the other hand, there is an increase in the countries of Axis, to be more precise of Romanian, Hungarian and Bulgarian. Vajdová (2000: 55) researched Romanian literature in the Second World War in *Elán* and concluded that the contributions were politically motivated and characterized by the pro-fascist inclination. The pressure on the journal culminated in 1944, when Smrek was forced to publish a volume completely dedicated to German culture. However, in the volume, mainly classical German writers were published. In the editorial of the volume, Valentín Beniák writes about the significant superiority of the German culture over the Slovak one and stresses the role of *Elán* to acquaint its readers with foreign art (1944, 14 (6): 1). Here is how he introduces the volume:

When it comes to measure the powers of cultures, there is a specific way how to do that. It has nothing to do with political struggle and when the nations decided to draw the final possible argument, art does not have other ambitions than to be their merciful nurse, which tries to heal and brings together two hands holding weapons (...) Without a doubt the German culture is of the utmost superiority and it has the leading role in European cultural history. It is more than Faustian, what this nation in its fateful moments overcomes. And it does that with unbelievable spiritual power, without which there would be no cataclysm (BENIAK 1944, 14 (6): 1).

The rather high proportion of translations from German was the result of the German volume and that is why German – together with Hungarian, Romanian and to some extent French – was the new ultimate source language. However, it needs to be stressed, that the majority of the German translations were published in 1944 in the volume dedicated to German culture. French literature was still published as well and there was no complete erasure of it. The German was translated mainly by Emil Boleslav Lukáš and K. M. Hodro (pseudonym of Karol Rosenbaum). The volume was the longest volume of *Elán* with 32 pages. The dominance of German can also be seen in specialized articles – throughout the the Second World War period there were as many as 23 of them – and there were also a high number of Italian translations, mainly

¹⁷ As a result of the substantial influence of French on Slovak writers, the quantity of translations in the journal remained rather high.

thanks to the regular foreign contributor Giovanni Pappini and there were around four literary articles regarding the progress of Romanian literature.

After the war, Smrek commented on the German volume as follows: “*When germanophile pseudojournals, such as *Náš boj*, started to push the thesis that *Elán* is an utterly Czechoslovak-Bolshevik journal and it needs to be cancelled, we had to do something in order to outwit the German attaché*” (1946, 15 (1-2): 23). He also claimed that they deliberately selected works from the pre-Nazi era and works that had nothing to do with the ideas of National Socialism. In the volume, there were also essays about German cinema, acting, music, visual art, architecture, dancing and theatre, but no articles about German philosophy. In terms of fiction, mainly older writers such as Rainer Maria Rilke, Johann Wolfgang von Goethe, Friedrich Hölderlin, Nikolaus Lenau, Detlev von Liliencron, Stefan Anton George etc. were published. Even some works of famous anti-Nazi writers such as Herman Hesse and Günther Weisenborn were published, although they were already quite well-known among the Slovak audience. Tyšš (2017: 77) analyzed the journal *Mladá tvorba* (specifically the period 1956–1970) and came to the conclusion that there was a discourse camouflage, as well as metatext apologetics present in the works of otherwise politically inconvenient writers – a type of discourse camouflage that tries to justify the publishing of ideologically inconvenient text and masks it by paratext proclaiming its support for the state ideology. In the case of *Elán*, a more appropriate term would be *prototext apologetics*, as the fact that German writers were published (even the anti-Nazi writers) served to fulfil requirements of the regime to cooperate with Nazi Germany in the cultural field. In terms of agency, editors were forced to adhere to the newly emerged norms in terms of translation policy, but they were still willing and able to act to undermine the overall state ideology by publishing works which adhered to the ideology only on the surface. The publishing of the German volume, although it proclaimed Germany as the cultural leader in Europe in its editorial, is a testament of Smrek’s agency and it shows how he was able to manipulate the power and dominant ideology. Smrek managed to meet the conditions of the state ideology on the surface while being able and wilful to utilize his agency as the chief editor. As put by Xianbin (2007: 26) “*on some occasions (...) translators manipulate their patrons*”.

Later on, during the Slovak National Uprising, he became an unreliable element at the Propaganda Office and was fired. The journal was labelled subversive, because it allegedly did not support the independent Slovak State and a majority of its co-workers supported the Slovak National Uprising (KAPRÁLIKOVÁ 2015).

The journal was re-established in 1946 and in terms of translation policy there is a complete disappearance of translations from German, Hungarian and Romanian with the exception of one poem by Hesse. On the other hand, French is once again the ultimate source language and translations with both English and Russian as source languages increased. In terms of English, mainly excerpts from Shakespeare were published, in terms of Russian, Pushkin is once again translated and there is even an excerpt from the controversial *The Tale of Igor’s Campaign* (*Слово о полку Игореве*).

However, after the renewal, the journal did not last long, because the Communist party considered it “too progressive”, and it was cancelled (KAPRÁLIKOVÁ 2015).

Extra-textual material in Elán

In this part, metatranslation discussions and paratexts explicitly dealing with translation issues will be analysed and the focus will be on the most widely discussed topics regarding translation within Slovakia and its function(s). In the first editorial of *Elán* Ján Smrek writes the following: “*Elán* is supposed to be a moving force of our literary-art organism, keeper and assistant of flexibility and creativity, it should erase all lethargy and depression” (1930, 1 (1): 1). This idea is also connected to the function of translations in the small literatures. Already in the first volume, there is a first and explicit mention of translations and their goal. Ján Smrek stressed the need for more translations of high-quality literature and he also complains that publishing houses do not publish many Slovak translations, they hesitate too long and in the end one has to satisfy themselves with Czech translations (1930, 1 (1): 5).¹⁸ In 1932, Dobroslav Chrobák in the review of new Ehrenburg’s translation writes the following: “production of translation literature remains as low as it was before the First World War. Those 30 translations since the beginning of Czechoslovakia does not represent any development at all” (CHROBÁK 1932, 3 (3): 6). Later on, he criticizes the disproportion of Czech translations in Slovakia and concludes that Czech translations paralyze the publishing of Slovak translations. However, he praises each published translation, although also criticizes the selection of books for translation and stresses the importance of more high-quality translation policy.

In very similar terms and in the same year, Andrej Plávka comments on the insufficient quantity of translations for the young audience. He claims that “there is an insufficient quantity of original Slovak books for the young and we also lack the substitution for original Czech or Czech translations of detective novels” (PLÁVKA 1932, 3 (4): 6) but records the growing numbers of translations even during the crisis.¹⁹ Thirdly, the situation with translations is evaluated by the author using pseudonym vlv²⁰ – he criticizes insufficient quality of translations in Slovak National Theatre and unsystematic activity of the head of Slovak drama Janko Borodáč, while he praises the former script editor and representative of Bratislava bohemians Tido J. Gašpar. “There is no doubt that there are only few good and valuable translations (there are many worthless and uninteresting translations), because translation activity is more a self-sacrifice than conscious creation act” (VLV 1932, 2 (6): 6). The contributor also comments that even here the Czechs are much better off. The year 1932 in *Elán* is generally characterized by quite extensive discussion regarding Slovak National

¹⁸ Czech translations were (and still are) widely read by Slovak public, but not vice versa.

¹⁹ The Great Depression in the 1930s.

²⁰ According to Kormúth (1974) this pseudonym was used by Vladimír Wagner, historian of art.

Theatre and about the translations of dramas – there was even a regular column about theatre and often translations were discussed.

Every volume had a review column, where mainly translations are reviewed and translation quality is discussed. E.g. The Slovak translation of *Panónske legendy* was a rather widely-discussed translation. There was an extensive translation analysis of it by Ján Stanislav (1933, 3 (10): 4) and also one of the translators Ján Smrek. Mainly the latter one in the article about Slovak translation of the *New Testament* by Roháč writes that the language used to translate *Panónske legendy* is a perfect fit of contemporary and patinated language that should be used for the translation of the New Testament (1933, 4 (1): 1-2). Here Smrek even explicitly states that translations play an important role in the cleansing of the whole grammatical system of contemporary and future standard Slovak. Generally speaking, the translations of religious texts were the most discussed in 1933.

Relatively extensive discussion on translation in 1933 culminates in the article by Stanislav Mečiar called *Role-models of Translators and on Translation into Slovak*. Here Mečiar compares the Slovak translation market with the Polish one and concludes that Slovaks should follow the Polish model. In the introduction, he writes that the theory of translation is poorly developed in Slovakia, although there are metatranslation discussions in the journal *Slovenské pohľady*. He identifies several problems of translation in Slovakia. The first one is low wages for literary translators: “the one who translates does that just very quickly for extremely low pay and even the low pay feels like charity from the publishing house” (MEČIAR 1933, 4 (1): 4).²¹ The second point of his criticism is related to the original Slovak authors, because according to him they do not pinpoint high-quality literature that should be translated and goes as far as saying: “translation literature along with the original literature in each nation has an especially reserved honest place and its value also rightfully measures the level of public education” (MEČIAR 1933, 4 (1): 4). This proves that contributors of *Elán* were already aware of the importance of translation in Slovak literature and culture.

However, Mečiar (1933, 4 (1): 4) also claims that poetry is translated the least, which definitely does not correspond to the type of translations in *Elán*, i.e. on the periphery of literary polysystem, as poetry was the most translated genre. He also criticizes “cultural consuls” that do not inform about foreign cultures sufficiently and they do not secure the mutual transport of literature between the nations. However, the biggest deficiency according to Mečiar is the organizational initiative lacking the directives and systemic work in this field – claiming that everyone knows that in order to improve your own culture one has to embrace the outer world. The last reproach is again aimed at Czech part of the republic. He claims that Slovaks widely read the Czech translations and Slovak translators do not translate some works of the world, because they were already translated into Czech. Although he also sees some advantages of the situation, he challenges Czech part of the republic to read Slovak

²¹ This situation has still not changed.

translations, which according to him does not happen.²² In the end he just concludes that “the whole translation question depends on the individuals” (MEČIAR 1933, 4 (1): 4).

The relations between Czech and Slovak literatures was one of the most widely discussed literary topics of the interwar period. In *Elán* there were regular reviews of Czech translations and books, it published Czech poetry and also articles of Czech writers, although many of them were Slovakized. The fact that Czech do not understand Slovak books was pointed out by Czech historian Alexander Berndorf when he cites Tajovský’s criticism of insufficient understanding of Slovak by Czechs and his permit to allow translation of his novels into Czech (1931, 1 (9): 6).

Martin Rázus in the same volume draws attention to the insufficient nourishment of the literary relationship between Czech and Slovak writers (1931, 1 (9): 2) and Miloš Weingart in the interview with Smrek concludes that there should be no translation from Czech to Slovak as too many linguistic elements are lost in the process (1933, 4 (4): 2).²³ Smrek considers the year 1934 to be a turning point in the process – the first bookshop selling exclusively Slovak books was founded in Prague. In the article from the same year he also writes about the almost miraculous transformation of a Slovak book in the Czech part of the republic and states the following: “There is no more patronizing and aloofness, a Czech reader finally feels the urge to read in Slovak and he finally even buys Slovak books not because of the brotherly obligation, but for private earthly pleasure” (1934, 5 (2): 6). He claims that the complaints of Slovak writers are the results of the impatience and insufficient evolution of Slovak books and at the same time he encourages the readers and contributors to be “European”. He positively evaluates the change of opinion of Czech readers towards Slovak literature as well as the approach of publishing houses. He considers the publishing house of Leopold Mazáč to be the biggest contribution to the Slovak-Czech literary relationship. However, in the article he does not explicitly mention Slovak translations.

In the following volumes, there are several bigger metatranslation discussions. Specifically, the article of Ján Bor from 1933 regarding the translation technique of Emil Boleslav Lukáč, in which Bor comments that there are not enough translations in Slovakia as opposed to neighboring countries in which there is an overabundance of translations (1933, 3 (7): 5). He concludes that Lukáč’s translations are equal to their original counterparts. Similar but a bit more critical to the original author is Rudo Brtáň (1934, 5 (1): 4) in the article about Jesenský’s translation of *The Twelve* by Alexander Blok in the post-WWI era. In general, he criticizes the combination of literature with politics and he distances himself from the socialist tendencies in literature – nevertheless he positively evaluates Jesenský’s translation. In 1946, Brtáň

²² In 1931 in *Elán* there was an interview with Karel Čapek in which he gives his opinion on why Czech do not read Slovak translations and he concludes that there are too many graphical differences and a Czech reader is unable to understand it fully (Letz, 1931, 1 (7): 2).

²³ The dogma of untranslatability is mentioned several times.

again writes about Jesenský and Russian literature (1946, 15 (3-4): 8-9) and he also wrote a rather extensive article on Slovak translations of Pushkin (1937, 7 (5): 2-3).²⁴ Throughout the whole period, the journal published many articles informing on foreign literatures and their developments. It was a way in which to introduce foreign literature and its forms to Slovak readers and to persuade translators and publishing houses to translate specific literary works. E.g. the article by Jindra Hušková on contemporary Romanian literature (1933, 4 (4): 5); Clément Haraoui's article on the importance of literature in the improving of relations between nations (1934, 4 (10): 2); the article by István Farkás on Slovak-Hungarian translators (1935, 5 (9): 4) and several articles by Lubomír Rubach (translated by Peter Prídavok) on Polish (1934, 4 (7): 2), Ukrainian (1934, 4 (9): 3-4), Slovenian (1934, 4 (6): 2-3) or English literature (1946, 15 (7-8): 5). This is also a proof of Ján Smrek's effort to openly introduce foreign ideas. After the post-WWII renewal of the journal the editor in chief comments as follows:

Our boundaries? Not Slovakia, nor Czechoslovakia, the dear land gained by blood and tears, because our spirit does not have and does not know boundaries. Our spirit wants everything the world has to offer, and it will have it! Our spirit is hungry, greedy even. Our spirit feels it can feast again (1946, 15 (1-2): 2).

However, opening itself to the world should according to the contributors result in the development of Slovak literature. In 1937, the journal began to focus on the alarming conditions of the libraries in the Slovak part of the Republic. Ján Smrek wanted to form a control office (1937, 7 (7): 1) as the survey that took place in 1937 showed that the majority of Slovak libraries had only a small proportion of Slovak books and translations, mainly Czech and sometimes German and Hungarian translations and original books widely prevailed. Libraries in Levoča, Spišská Nová Ves or some dormitory libraries in Bratislava had as few as 10% of Slovak books (1937, 7 (8): 7) – Smrek considered it to be a national cultural disgrace.

Although there were many translations during the the Second World War, the metatranslation discussions were very scarce. The only major article on translation during the Second World War was an editorial written by Michal Chorváth called “Is translation a creative act?” from 1942. Here the author states that quantity and quality of translations in Slovakia is rising and he identifies three reasons why. The first one is the increasing number of intellectuals and linguists, the second one is the smaller influence of Czech language and the third one is an improved general education of the common Slovak. Mainly the second point feels like a jab at the Czech Republic, as there is only a small chance that in the three years of independence the situation improved so dramatically. He stresses the importance of the translator having sufficient target language skills as well as the translation policy, which should result from the natural literary development and should also react on the inner language

²⁴ The volume was dedicated to Pushkin as it was published 100 years after his death.

development – which may sound quite ironic in the lieu of the substantial shift in translation policy. He also claims that there should be more substantial discussion on translations rather than on the domestic literature (1942, 12 (6): 1).

In the short post-WWII period of the journal there was only one major article on translation. Hečko (1946, 15 (7 – 8): 15 – 16) tries to prove the dogma of untranslatability but argues that sometimes it is possible to find a different and even better way to translate a particular original linguistic unit. He comments on translation problems of different literary genres and he stresses the competence of a translator to select between sense-by-sense or word-by-word translation in the corresponding parts.

Finally, it has to be stressed, that in the majority of cases the name of the translators was almost always present – in terms of literary translation, there were only three instances in which the name of the translator was not mentioned, in terms of specialized literature, there were only several “invisible” translators. This also proves how important were the translations and translators to the contributors of *Elán*.

To summarize, the main points of extra-textual material in *Elán* were the following:

- (1) Insufficient quantity of Slovak translations,
- (2) Insufficient quality of Slovak translations,
- (3) Insufficiently systematized translation policy,
- (4) The disproportion of Czech translations within Slovakia,
- (5) Translation as a contribution to domestic literature.²⁵

Conclusion

Translation played crucial role in *Elán* – importing of European cultures in order to improve quality of the Slovak culture was one of the main goals of the journal. This can be seen in the substantial quantity of translations and a rather extensive extra-textual material. Several times, the editor in chief stressed the importance of translations and almost every volume contained literary or specialized translations. During the Second World War the translations from German were used as prototextual apologetics, the editors were able to act and to resist the predominant ideology and were able to manifest their agency – to exert power in an intentional way by the use of prototextual apologetics. Lively metatranslation discussions about the importance of translation in culture particularly in the period of the First Czechoslovakia also shows increased interest in translation and understanding of the function of translations in smaller literatures with regard to the domestic language and literature. This can be seen in the proportion of literary translations from European languages such as French and Polish with influence on Slovak Catholic Modern. Analysis of this peripheral literary journal gives us, at least partially, an idea about the translation thinking in Slovakia in the first half of 20th century and therefore helps to

²⁵ Points 2 and 4 are still being discussed today.

prevent Bourdieu's genesis amnesia – everything was always the same as it is today. It also shows us how the translator's agency can be utilized and demonstrated. The analysis proved the shifts in translation policy with subsequent ideological changes – translation as a rewriting (LEFEVERE 1999: 9) – and it showed how the editors dealt with the changes of prevailing norms. On the other hand, the issues of translations and functions of translations explicitly proclaimed by the contributors were analyzed as well. The journal *Elán* is a unique subject of translation microhistory, as it manifests the translation issues prevailing in the beginning of Slovak translation as well as the translators (editors) agency and their willingness to resist power. To conclude with the Rundle's idea of studying translation for the purposes of learning about history, the paper shows the ways how some people – social actors, whether translators or editors – resisted the regime even from within the power structures.

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APPENDIX:

Bibliography of literary translations from the *Elán* journal

TRANSLATOR	AUTHOR	TITLE	YEAR
Francis Baumal	Ján Smrek	Verš o piesni vystahovalcov	1930
Valentín Beniak	Endre Ady	Čarbanina mora	1930
Valentín Beniak	Endre Ady	Na starom konfliši	1930
Valentín Beniak	Endre Ady	Túžby starého chalana	1930
Emil Boleslav Lukáč	José-Maria de Heredia	Smrť orlova	1930
Emil Boleslav Lukáč	Alfred de Vigny	Zo "smrti vlka"	1931
Emil Boleslav Lukáč	Victor Hugo	Oh, neurážaj	1931
Stanislav Mečiar	Jan Kasprowicz	Jarné melodie	1931
Ivan Krasko	Mihai Eminescu	Hviezd kolkokolvek	1931
Ján Poničan	Guillame Appollinaire	Most Mirabeau	1931
Emil Boleslav Lukáč	Joachim du Bellay	Sonet	1931
Emil Boleslav Lukáč	Leconte de Lisle	Sonet	1931
Emil Boleslav Lukáč	Arthur Rimbaud	Dojmy	1931
Emil Boleslav Lukáč	Henry de Régnier	Na brehu	1931
Valentín Beniak	Mihály Babits	Motív z parku	1931
Ludo Mistrik	Endre Ady	Smútok z mŕtvychstania	1931
Emil Boleslav Lukáč	Paul Valéry	Spev stĺpov	1931
P. G. Hlbina	M. D. Valmore	Ruža Saadiho	1932
Emil Boleslav Lukáč	Mihály Babits	Júl	1932
P. G. Hlbina	Richard Dehmel	Človek práce	1932
Stanislav Mečiar	Julian Tuwim	Agáty	1932
J. Haranta	Srečko Kosovel	Pieseň	1932
J. Haranta	Srečko Kosovel	Sonet smrti	1932
P. G. Hlbina	Paul Verlaine	Dobrá pieseň	1932
Dobroslav Chrobák	Erich Kästner	Vyznanie niektorých básnikov	1932
Dobroslav Chrobák	Erich Kästner	Prozaické intermezzo	1932
P. G. Hlbina	Charles Baudelaire	Smútok luny	1932
J. Haranta	Srečko Kosovel	Strom poznania	1932
J. Haranta	Srečko Kosovel	Predsmrtnica	1932
Emil Boleslav Lukáč	Berta Boncza	Pamiatke Andreja Adyho	1932
P. G. Hlbina	Arthur Rimbaud	Hlava faunova	1932
P. G. Hlbina	Charles Baudelaire	Albatros	1932
P. G. Hlbina	Paul Valéry	Unknown	1932
Stanislav Mečiar	Julian Tuwim	Likér	1932

Stanislav Mečiar	Jan Kasprowicz	Čo sa to deje!	1932
P. G. Hlbina	Charles Baudelaire	Súlady	1933
Štefan Krčméry	Endre Ady	Vnuk vodcu Onda	1933
J. Haranta	Srečko Kosovel	Extáza smrti	1933
Stanislav Mečiar	Janusz Stępowski	List s peniazmi od matky z dvora	1933
Rudo Brtáň	Erich Kästner	Voľaktoré manželské páry	1934
Rudo Brtáň	Erich Kästner	Revolucionárovi Ježišovi na deň narodenín	1934
Rudo Brtáň	Erich Kästner	Zlaté mladé letá	1934
Štefan Krčméry	Paul Verlaine	Sagesse	1934
P. G. Hlbina	Léon Manot	Návrat	1934
P. G. Hlbina	Paul Verlaine	Sám neviem perčo	1934
P. G. Hlbina	Charles Baudelaire	Rozjímanie	1934
M. Chorváth	Paul Verlaine	Zabudnuté popevky	1934
Ján Račko	Bohdan Pawłowicz	Posledná cesta "parníka" Barbora	1935
Andrej Žarnov	Adam Asnyk	Na počiatku	1935
Andrej Žarnov	Adam Asnyk	Nevrav	1935
Andrej Žarnov	Kazimierz Przerwa-Tetmajer	Až ty raz budeš mojou ženou	1935
Andrej Žarnov	Maria Konopnicka	Tou cestou...	1935
Andrej Žarnov	Maria Konopnicka	Praeludium	1935
Vladimír Roy	Rudyard Kipling	Keď...	1935
Valentín Beniak	Endre Ady	Spev na Visle	1935
Andrej Žarnov	Kazimierz Przerwa-Tetmajer	Hymnus Nirvane	1935
Andrej Žarnov	Adam Mickiewicz	Preč z mojich očí	1935
Andrej Žarnov	Adam Mickiewicz	Sen	1935
Andrej Žarnov	Adam Asnyk	Daromné žiale	1935
Štefan Krčméry	Endre Ady	Koma Tomáša Esze	1935
Štefan Krčméry	Endre Ady	Prechádzka okolo rodiska	1935
Štefan Krčméry	Endre Ady	Ako sa svadbily panny Dálky	1935
Andrej Žarnov	Antoni Słonimski	Svet a smútok	1935
Andrej Žarnov	Julian Tuwim	Život	1935
Andrej Žarnov	Julian Tuwim	Osud	1935
Andrej Žarnov	Adam Asnyk	Kebych bol mladší	1935
M. Slávik	Maurice Maeterlinck	Raz tri panny usmrtili	1935
M. Slávik	Georges Duhamel	Balada o človeku, ktorý nemá už čo stratiť	1935
P. G. Hlbina	Paul Claudel	Panna na poludnie	1935
Andrej Žarnov	Juliusz Słowacki	Kliatba	1935
Andrej Žarnov	Zygmunt Krasiński	Vždycky a všade	1935

Andrej Žarnov	Kazimiera Hłakowiczówna	Bosé dievčatko	1935
K. Geraldini	Božo Vodusek	Pozdrav zavčas rána	1936
K. Geraldini	Edvard Kocbek	Anjeli	1936
V. Klimeš	André Breton, Paul Éluard	Na promenáde	1936
V. Klimeš	Philippe Soupault	Nedeľa	1936
K. Geraldini	Edvard Kocbek	Jarná noc	1936
K. Geraldini	Edvard Kocbek	Videnie	1936
P. G. Hlbina	Paul Verlaine	Dobrá pieseň	1936
Andrej Žarnov	Leopold Staff	Pred nocou	1937
Andrej Žarnov	Leopold Staff	Vítaz	1937
Andrej Žarnov	Leopold Staff	Rozhovor s dušou	1937
Andrej Žarnov	Leopold Staff	Milá	1937
Vladimír Roy	Edgar Allan Poe	Havran	1937
J. G. Breza	Elena Popescu	Záveť	1937
Rudo Brtáň	Kazimierz Wierzyński	Ty si taká pekná	1937
Rudo Brtáň	Kazimierz Wierzyński	Presiaknutý som tebou	1937
Rudo Brtáň	Kazimierz Wierzyński	Rodení z čiernej hmly	1937
Rudo Brtáň	Alexander Sergejevich Pushkin	Osočovateľom Ruska	1937
P. G. Hlbina	Marceline Desbordes- Valmore	Rozkmásaný veniec	1937
Július Patúc	Giuseppe Ungaretti	K spánku	1937
Július Patúc	Giuseppe Ungaretti	Lúka	1937
Július Patúc	Giuseppe Ungaretti	Potopa	1937
Július Patúc	Giuseppe Ungaretti	Krásna noc	1937
V. Klimeš	Stéphane Mallarmé	Hrob Edgara Poea	1937
Ján Belnay	William Ritter	Osobnosť Martina Benku	1938
Vlado Reisel	Edmund Dumoulin	Martin Benka, knieža slovenských maliarov	1938
Stanislav Mečiar	Jovan Dučić	Dubrovnícke Requiem	1938
Vlado Reisel	Arthur Rimbaud	Biedne snenie	1938
Karol Bekényi	Paul Valéry	Pás	1938
Karol Bekényi	Paul Valéry	Zreteľný oheň	1938
Karol Bekényi	Francis Jammes	Modlitba, aby dieťa neumrelo	1938
Karol Bekényi	Charles Baudelaire	Jesenná pieseň	1938
V. Klimeš	unknown Chinese poet	Pieseň vojenných vozov	1938
K. Geraldini	Oton Župančič	Lúbostná pieseň	1938
Rudo Brtáň	Kazimierz Wierzyński	Defilé Atletov	1938
hg	Du Fu	Na vojne	1938
Rudo Brtáň	Maria Pawlikowska- Jasnorzewska	Sila a úspech	1938
Rudo Brtáň	Maria Pawlikowska- Jasnorzewska	Národné farby	1938

Svetoslav Veigl	M. Willette	Večná samota	1938
Emil Boleslav Lukáč	Attila József	Flóre	1938
Karol Bekényi	Paul Valéry	Interiér	1939
Karol Bekényi	Paul Valéry	Panoráma	1939
Emil Boleslav Lukáč	Dezső Kosztolányi	Matky	1939
Emil Boleslav Lukáč	Árpád Tóth	V izbe dievčaťa	1939
Karol Bekényi	Stéphane Mallarmé	Morský Vánok	1939
Emil Boleslav Lukáč	Friedrich Hölderlin	Bohyniam osudu	1940
Anonymous	Miguel de Unamuno	Prepadla ho láska	1940
M. Pišút a L. Pacini	Giovanni Papini	Neľudské umenie	1940
Karol Bekényi	Arthur Rimbaud	Spiaci v údolí	1940
Valentín Beniák	Endre Ady	Zaľúbený jazdec	1940
Emil Boleslav Lukáč	Paul-Jean Toulet	Výkrik do noci	1940
Karol Bekényi	Francis Jammes	Bolo to strašné	1940
Emil Boleslav Lukáč	Camille Mauclair	Modla	1940
Ján Poničan	Charles Baudelaire	Hudba	1940
Ján Smrek	Octavian Goga	U nás	1940
Ján Sedlák	Lucian Blaga	Pokoj	1940
J. Hušková	Ion Pillat	Domov	1940
Kl. Krotký	Ion Minulescu	Mestský dážď	1940
Emil Boleslav Lukáč	Paul Ernst	Kat	1940
Emil Boleslav Lukáč	J. W. Goethe	Prometheus	1940
Emil Boleslav Lukáč	Charles-Louis Philippe	Žiarlivosť	1940
Emil Boleslav Lukáč	Gyula Juhász	Smrť Baudelairova	1940
Emil Boleslav Lukáč	Paul Ernst	Mudrc	1940
Emil Boleslav Lukáč	Omar Khayyam	Kúza-Náma	1940
Ludo Zúbek	Rainer Maria Rilke	Z listu mladému básnikovi	1940
Vl. Reisel	François Villon	Epitaf	1940
Anonymous	Hans Christian Andersen	Ťažká počtová úloha	1940
Otto Obmek	Mihály Babits	Miesto spovede vierovyznanie	1941
Valentín Beniák	Gyula Juhász	Vidiek	1941
Andrej Žarnov	Sophocles	Kráľ Oidipus	1941
Valentín Beniák	Mihály Babits	Na nové knihy	1941
Ludo Molčun	József Nyíró	Prvý raz v službe Bohu	1941
Ján Poničan	Alexander Sergeyevich Pushkin	Mozart a Salieri	1941
Valentín Beniák	Dezső Kosztolányi	Ilona	1941
J. R.	Victor Auburtin	Feuilletony	1941
Ján Smrek	Dino Campana	Sicilánka	1941
Julo Horváth	Massimo Bontempelli	Anjel Strážca	1941
Anonymous	Giovanni Papini	Veľké narodenie	1941
Emil Boleslav Lukáč	Gyula Juhász	Siatie budúcnosti	1941
Valentín Beniák	Attila József	Veľkomestá	1941
Emil Boleslav Lukáč	Villiers de L'Isle-Adam	Vojvoda z Portlandu	1941

Emil Boleslav Lukáč	Endre Edy	Na veľkej orgii	1941
Valentín Beniak	Attila József	Siedmy	1941
Emil Boleslav Lukáč	Lajos Áprily	Vyznanie	1941
František Hečko	Dimcho Debelyanov	Spiace mesto	1941
František Hečko	Dimcho Debelyanov	Tajné túžby	1941
Atanas Rusevsav	Emiliyan Stanev	Krutá noc	1941
Valentín Beniak	Gyula Illyés	Mesiac hľadá	1941
Emil Boleslav Lukáč	József Erdélyi	Zem	1941
Ján Brezina	Charles Baudelaire	Ja rád si spomínam	1941
Marta Repášová- Zochová	Anton Pavlovich Chekhov	Čížmy	1941
Ján Poničan, Atavas Rusevsam	Dmitry Podvarzachov	Smrť	1941
Vladimir Reisel	Gustave Flaubert	Pokušenie sv. Antona	1941
D. Chorváth	Erwin Wittstock	Nespokojný byt	1941
Ján Poničan	Taras Shevchenko	Tarasova noc	1941
Izabela Michelčíková	Vincent van Gogh	List o umení a živote	1941
Valentín Beniak	Attila József	S čistým srdcom	1941
R. Strieženec	Erwin Guido Kolbenheyer	Venovanie	1941
R. Strieženec	Hanns Johst	Matka	1941
J. Vavro	Alexander Blok	Rozprávka o tej, ktorá ju nepochopí	1941
Ján Smrek	Vasile Voiculescu	Dieťa z kvieťa	1942
Ján Smrek	Lucian Blaga	Pan	1942
G. Rácz	Anatole France	Messer Guido Cavalcanti	1942
Ján Smrek	Tudor Arghezi	Spev	1942
Ján Smrek	Aron Cotruș	Hymn	1942
Ján Smrek	Nichifor Crainic	Elégia	1942
Ján Smrek	Ion Minulescu	Tej, ktorá klame	1942
Ján Smrek	Ion Minulescu	Romanca včerajška	1942
Blahoslav Hečko	Giovanni Papini	Ako čítam	1942
Valentín Beniak	Gyula Juhász	Symposiön	1942
Valentín Beniak	Gyula Juhász	Aká bola	1942
Jozef Felix	Victor Hugo	Tacitus	1942
Valentín Beniak	Gyula Juhász	Bárka vchádza do prístavu	1942
Anton Prídavok	Alexander Sergejevich Pushkin	Vojvoda	1942
Ján Lupták a Atavas Rusev-Sam	Yordan Stratiev	Vzkriesenie	1942
Hana Ponická	Endre Ady	Hrb	1942
Štefan Žáry	Guillaume Apollinaire	Most Mirabeau	1942
Emil Boleslav Lukáč	Mihai Eminescu	Keď mi prídeš na um	1942
Emil Boleslav Lukáč	Mihai Eminescu	Lúčenie	1942
Jozef Felix	Villiers de L'Isle-Adam	Vox populi	1942
A. Androvič	Guillaume Apollinaire	Most Mirabeau	1943

Boris Kocúr	William Shakespeare	Dva sonety	1943
K. M. Hodro	Friedrich Schiller	Panna Orleánska	1943
Boris Kocúr	Oscar Wilde	Dom súdenia	1943
Jozef Felix	Maurice Barrès	Návšteva u dona Juana	1943
Mikuláš Šprinc	Giovanni Papini	Bethoveen	1943
A. Androvič	Edgar Allan Poe	Sen vo sne	1944
Emil Boleslav Lukáč	Conrad Ferdinand Meyer	Pochované srdce	1944
Ján Poničan	Johan W. van Goethe	Vítaj a sbohom	1944
Ján Poničan	Johan W. van Goethe	Na Mignon	1944
Ján Poničan	Johan W. van Goethe	Večná láska	1944
Ján Poničan	Johan W. van Goethe	Vzdialenej	1944
Ján Poničan	Johan W. van Goethe	Nočná pieseň	1944
Ján Poničan	Johan W. van Goethe	Pri rieke	1944
Ján Poničan	Johan W. van Goethe	Sebaklam	1944
Ján Poničan	Johan W. van Goethe	Púčik	1944
Miloš Krno	Rainer M. Rilke	Rozlúčka	1944
Ján Frátrik	Rainer M. Rilke	Básnik	1944
Ján Frátrik	Rainer M. Rilke	Sestry	1944
K. M. Hodro	Friedrich Hölderlin	Sudičkám	1944
Emil Boleslav Lukáč	Stefan George	Pán ostrova	1944
Ján Brocko	Nikolaus Lenau	Vzdialenej	1944
Emil Boleslav Lukáč	Theodor Storm	Len pochovaj	1944
K. M. Hodro	Friedrich Hölderlin	Hyperionova pieseň nad osudom	1944
Ján Brocko	Nikolaus Lenau	Piesne o trstine	1944
Júlis Lenko	Rainer M. Rilke	Za chlapčeka	1944
Emil Boleslav Lukáč	Detlev von Liliencron	Neskoro	1944
Emil Boleslav Lukáč	Herman Hesse	V hmlách	1944
Emil Boleslav Lukáč	Eduard Mörike	Modlitbe	1944
Emil Boleslav Lukáč	Friedrich Hölderlin	Lúbivosť ľudská	1944
K. M. Hodro	Friedrich Schiller	Panna Orleánska	1944
J. R.	Günther Weisenborn	Pád	1944
Emil Boleslav Lukáč	Stefan George	Všetko majú	1944
Miro Prochádzka	Paul Verlaine	Boulevard de Sebastopol	1944
Boris Kocúr	Edgar Allan Poe	Annabel Lee	1944
Miloš Krno	Paul Éluard	Spev ohňa víťaza nad ohňom	1946
Ján Kostra	Charles Baudelaire	Exotický parfum	1946
Ján Kostra	Charles Baudelaire	Causerie	1946
Ján Kostra	Charles Baudelaire	Semper Eadem	1946
Rudo Brtáň	Anonymous	Povešť o družine Igorovovej	1946
Ján Straka	Mira Mihelič	Svet bez nenávisti	1946
A. Matuška	Claude Roy	Vláda lži	1946
Jozef Felix	Gilles Lapouge	Bez názvu	1946
Jozef Felix	Gilles Lapouge	Láska	1946

Jozef Felix	Gilles Lapouge	Naivní	1946
Emil Boleslav Lukáč	William Shakespeare	Richard III.	1946
Emil Boleslav Lukáč	William Shakespeare	Sonet	1946
Emil Boleslav Lukáč	William Shakespeare	Sonet 2	1946
Jozef Felix	Jean Cayrol	Moji bratia nepriatelia	1946
Jozef Felix	Jean Cayrol	Žalujem	1946
Jozef Felix	Jean Cayrol	Nové časy	1946
Jozef Felix	Jean Cayrol	Bájka	1946
Mikuláš Pažítko	Grazia Deledda	Pastierov sen	1946
Emil Boleslav Lukáč	Herman Hesse	V hmlách	1946
Rudo Brtáň	Alexander Sergejevich Pushkin	Exegi monumentum	1946
Ján Poničan	Nikolaj Sedykh	Velký zvonec	1946
Jozef Felix	Antonio Rossi	Keď o sto rokov	1946
Jozef Felix	Antonio Rossi	Venované Giaime Pintorovi	1946
Emil Boleslav Lukáč	Alfred de Musset	Smútok	1946
Bohuslav Hečko	Mario Meunier	Človek a sloboda	1946
Jozef Felix	Pierre Emmanuel	Krajina po Bábeli	1946
Jozef Felix	Pierre Emmanuel	Hymna slobody	1946
Bohuslav Hečko	Emmanuel Bais	Niekoľko poznámok o sovietskej poézii	1946
Bohuslav Hečko	Jean Balensi	Umierajúci Rimbaud prežíva svoju poéziu	1946
Bohuslav Hečko	Corrado Alvaro	Caba	1946
Bohuslav a Vítazoslav Hečko	Elsa Triolet	Nikto má nemá rád	1946
M. Pažítko	Ignazio Silone	A ukryl sa...	1946
Bohuslav Hečko	Henri Bergert	Modigliani na Montmarte	1946
Miloš Krno a Thornsteinson	Tómas Guðmundsson	Pieseň	1947
Miloš Krno a Thornsteinson	Jóhannes úr Kötlum	Prvý jarný kvet	1947
J. Boor a Karol Hodro	John Masefield	Morská horúčka	1947
Vojtech Mihálik	Hesiod	Héraklov štít	1947
Miloš Krno	Simon Chikovani	Kto riekol	1947
Miloš Krno	Araki Cereteli	Kinžal	1947
Miloš Krno	Galaktion Tabidze	V objatí čiernej noci	1947
Janko Jesenský	Alexander Sergejevich Pushkin	Poetovi	1947