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Abstracts and Keywords in English for Non-English Articles

Aage A. Hansen-Löve

Turgenev's "First Love". An Afterword

Abstract: Turgenev's short story "First Love" (1860) depicts anything but the nostalgic youthful reminiscence that its idyllic title might suggest. Rather, the story is permeated by the bitter experience of a 16-year-old youth who falls in love with a woman several years older who, of course, takes this childlike adoration far from seriously. Instead, in a subtle reversal of Freud's Oedipus complex, she turns to the young man's father, whose aggression she ultimately falls victim to. Her youthful admirer finally witnesses a sadistic scene between his father and the young woman. The story thus ends not only tragically but fundamentally bleakly, marking, in a sense, the end of a Russian form of late Biedermeier, characterized by sexually and existentially failing youths whose romantic illusions are shattered by the realism of the older generation, who themselves meet a tragic end.

Keywords: Russian Biedermeier, Turgenev, Oedipus complex, sadomasochism

Michał Mrugalski

A Poem's Gesture and Gender: Embodiment in Central and Eastern European Avant-Garde Poetry

Abstract: The article examines how Central and Eastern European avant-garde poetry foregrounds the body, integrating performance, gesture, and visual elements into one experience of energized and liberated corpo-reality. Avant-garde poets anticipated ideas from embodied cognition and challenged traditional gender roles, with their works demanding active engagement and energy from the audience. The text explores the erotic and intellectual signaling in these poetic forms, highlights the subversive potential of avant-garde art, and discusses artists like Vladimir Maiakovskii, Tytus Czyżewski, and

female performers Irena Solska and Helena Buczyńska who destabilized gender norms.

Keywords: Avant-garde poetry, embodiment, gesture, actress, gender

Nadežda Grigor'eva, Igor' Smirnov
The Birth of a Theory out of an Empty Space

Abstract: The article puts forward the hypothesis that the early theory developed by OPOJAZ depends on the "Petersburg text", in which the motif of emptiness occupies a key position. Within theoretical discourse of Formalism, this motif is transformed into ideas about the insignificance of the "material" of artistic creativity and the discrete nature of literary development.

Keywords: emptiness, Russian Formalism, "Petersburg text", absentia-in-praesentia vs. praesentia-in-absentia, ontologism

Andrzej Kopacki
I, You, He. A Comparative Look on the Poem of Jarosław Iwaszkiewicz "The Morning"

Abstract: The reflections on the poem „Ranek" of the Polish writer Jarosław Iwaszkiewicz (1894–1980) focus on the subjects of aging and death in the coordinate frame of nature (like vine and breath of wind) and culture (like singing and dancing). The reader's attention is drawn to the intertextual point of view from which the connections can be seen to the German poets like Hölderlin, Eichendorff und Claudius.

Keywords: life, thanatic, nature, danse macabre

Riccardo Nicolosi

Political Intertextuality: Andrić, Jergović, Karahasan, and "Bosnian Hatred"

Abstract: This article explores political intertextuality as a literary strategy. It focuses on Ivo Andrić's "Letter from 1920" (1948) and its reinterpretations by Miljenko Jergović and Dževad Karahasan in the context of the Bosnian War of the 1990s. The study examines how Andrić's text was misread and politically instrumentalized as evidence of an allegedly inherent "Bosnian hatred". Against this background, Jergović's "Letter" exposes the idea of endemic hatred as a constructed narrative that becomes real through organized violence, while avoiding reductive counter-narratives such as Yugonostalgia. In contrast, Karahasan's "Letters from 1993" offers a rewriting of Andrić in light of Karahasan's own theory of Bosnian identity as a pluralistic and "dramatic cultural system" based on tension and coexistence.

Keywords: intertextuality, Bosnia, Ivo Andrić, Miljenko Jergović, Dževad Karahasan

Dorothee Kimmich

In Praise of Unpunctuality: Dževad Karahasan and the Dramatic Cultural System

Abstract: Ivo Andrić's "Letter from 1920" tells the story of two Bosnian friends who view their country and culture very differently: from one perspective, diversity and heterogeneity are seen as obstacles to modernization; from another, these very qualities are viewed as opportunities for peaceful coexistence. Dževad Karahasan takes up this tension both poetologically and literarily and, in "Letters from 1993", continues Andrić's novella in this vein. Further connections to current approaches in cultural theory are explored in this paper.

Keywords: idiorrhythmy, dialogue, cultural theory

Wojciech Dudzik

Carnival as a Cultural Spectacle

Abstract: The direct inspiration for writing this essay was the exhibition organized in the autumn of 2025 at the National Museum in Warsaw titled "Black Carnival. Ensor/Wojtkiewicz", devoted to the paintings of the Belgian artist James Ensor (1860–1949) and the Polish painter Witold Wojtkiewicz (1879–1909), who worked partly during the same period. Although they never met, they viewed the world in a similar way through the lens of satire and grotesque, carnival and the mask. They presented the mask as a performative object that "forces" its wearer to adopt a particular model of behavior; carnival war presented as a cultural performance that tells society its own story and translates it into the language of performance – a language that embodies, makes visible, and brings to awareness the elements of tradition and symbolism that are most important to a given culture. Contemporary tools from anthropology and *performance studies* made it possible to pose a number of questions about the meaning and functions of the mask, as well as about the carnivalesque inversion of the world, on an example of Dunkirk – a city located not far from Ostend, Ensor's hometown. The article also proposes new analytical tools.

Keywords: mask, performative object, identity, carnival, cultural performances

Bernd Stiegler

The Wild Imagination of Art. Lisl Ponger's "Wild Places" in Context

Abstract: Lisl Ponger's work "Wild Places" brings together her artistic reflection on colonial and postcolonial questions that run like a red thread through her entire oeuvre. The essay reconstructs both the genesis and the reception history of this work, including its use in an installation at the Vienna Mumok in 2025.

Keywords: postcolonialism, modern art, photography

Gesine Drews-Sylla

Zemfira in Montana. Bird Metaphors, Going Native, and Colonial Apologetics from "Tsygany" (1824) to "Yellowstone" (2018–2024)

Abstract: This essay interprets Taylor Sheridan's *Yellowstone* (2018–2024) and its prequels as a reimagining of the transimperial legitimation poetics that frame Romani and Indigenous otherness as heterotopic spaces of freedom. In *Yellowstone,* colonial violence is portrayed as an original sin from which redemption can be found through *going native*, thereby leading to a genealogical fusion with the land and the appropriation of Indigenous suffering. The argument focuses on the doubly coded symbolism of birds that function simultaneously as symbols of freedom and as emblems of imperial sovereignty. Through an intertextual reading of *Yellowstone* alongside Bizet's *Carmen* and Pushkin's *Tsygany* (*The Gypsies*), a transimperial practice of rewriting is traced, with *Carmen* serving as the link between Pushkin's colonial poetics and Sheridan's neo-Western. In both imperial formations, colonial violence is transformed into a narrative of loss centered on the colonizers, while symbolic indigenization transforms conquest into belonging and domination into redemption. The blonde Dutton daughters appear in *Yellowstone* as embodiments of Manifest Destiny, which, as this essay argues, can be traced structurally back to Aleko and Zemfira in *Tsygany*. From this perspective, *Yellowstone* is not only a revisionist Western but also a contemporary variant of a much older imperial grammar. The analysis reveals a clear similarity between the apologetic structures of Manifest Destiny, on the one hand, and the central legitimizing narratives of the Russian Empire, on the other.

Keywords: Pushkin, Bizet, "Carmen", transimperiality, settler colonialism

Valentin Peschanskyi

Translation as a Form of Intertextuality, Intertextuality as a Form of Translation: Conceptual, Theoretical, and Theory-Historical Affinities

Abstract: This article examines the relationship between translation and intertextuality from conceptual, theoretical and historical perspectives. It demonstrates that both phenomena are closely related as forms of understanding

and cultural meaning-making. Their kinship is also evident at the theoretical level. Both translation theory and intertextuality theory can be broadly differentiated into three principal orientations: a narrow text-analytical approach, a broad text-ontological perspective, and a cultural-critical framework. Furthermore, the article shows that the historical developments of both discourses are intertwined: while the theory of intertextuality emerges from a process of linguistic and conceptual (mis)translation, translation theory develops through an ongoing intertextual dialogue with its own tradition. Thus, the relationship between translation and intertextuality proves not to be a mere analogy, but rather a relationship of mutual implication between two fundamental forms of linguistic and cultural mediation.

Keywords: intertextuality, translation, history of theory, interpretive understanding, dialogue

Danuta Ulicka

"From Our Oblivion". A few Remarks on Wacław Borowy's Theory and Art of Translation

Abstract: The article retrieves the marginalized, or even overlooked, dimension of Wacław Borowy's work as a theorist and practitioner of translation. It also presents him as a largely unrecognized translator into Esperanto. At the heart of these reflections is the (probable) motivation behind Borowy's – and other Polish intellectuals' – interest in the language created by Ludwik Zamenhof. The proposed explanatory hypothesis emphasizes the formative significance of the year 1905 in their generational experience – a year of major importance in global history, in the history of Central and Eastern Europe, and in the history of Esperanto itself.

Keywords: oblivion, scholarly writing, translation studies, Esperanto, the year 1905

Claudia Dathe

Practices of Translation and Contextualization of Ukrainian Texts in the Russian Empire: Lesja Ukrajinka on Hnat Chotkevyč

Abstract: The article uses the drama *Lycholittja. 1905 rik* / *Smutnoe vremja. 1905 god* ("Time of Troubles. The Year 1905") by Hnat Chotkevyč and Lesja Ukrajinka's letter to the author dated 7 February, 1907, in which she discusses the possibilities and obstacles for publishing the work in the center of the empire, providing insights into translation strategies and networking activities, which translation and cultural transfer practices were used by the actors of Ukrainian literature in the Russian Empire in the nineteenth and early twentieth centuries.

Keywords: translation, cultural contact, Ukrainian literature, empire

Tilman Berger

Two German translations of "The Good Soldier Švejk"

Abstract: This article compares two German translations of Jaroslav Hašek's Czech novel *Osudy dobrého vojáka Švejka za světové války* (*The Good Soldier Švejk*), focusing on the linguistic problem of rendering spoken language. While Grete Reiner's classic German translation from 1926 has long been regarded as authoritative, Antonín Brousek published a new translation in 2014, explicitly criticizing Reiner's version for making the protagonists speak in a "grotesque" and allegedly incorrect manner. Brousek argues that Reiner's use of a Czech-influenced variety of German distorts the original, whose characters supposedly speak authentic colloquial Czech. The article challenges this claim by placing both translations within the sociolinguistic context of Czech, especially the role of *obecná čeština*, a non-standard colloquial variety historically viewed as dialectal. Reiner's translation, though marked by local color and contact phenomena, reflects contemporary perceptions of Czech speech and the Austro-Hungarian milieu. Brousek's modernized German, by contrast, eliminates this historical flavor. The comparison also suggests that both translations remain closer to each other than expected.

Keywords: Czech literature, literary translation, retranslation, spoken language

Rainer Grübel

Sublimated Biculturalism: The Aesthetic Transformation of the Relationship between First and Second Language in the Literary and Essayistic Texts of Marica Bodrožić

Abstract: The article considers the aesthetic transformation of the interplay between the first language, (Serbo-)Croatian, und the second, German, in the literary and essayistic work of Marica Bodrožić as the sublimation of biculturality. In the beginning it reconstructs the relation between sublimation, in the sense of Freud and Adorno, to bilinguality as the basis of her biculturality. Then, it presents biculturality and its sublimation as induced by the biography of the author and traces the relation between biculturality, multiculturality and transculturality in her work. Furthermore, it considers the specific handling of these phenomena in different genres as forms of sublimation. At the end it shows that sublimation is carried out in Marica Bodrožićs work as the transformation of necessity and power into the freedom and beauty of life.

Keywords: Bodrožić, sublimation, bilingualism, biculturality, transculturality

Anja Tippner

Translation as Fiction. Translatorial Writing in the Texts of Vladimir Vertlib, Olga Grjasnowa, Jan Himmelfarb, Dmitrij Kapitelman, and Lena Gorelik

Abstract: This article addresses translation and the image of translators in recent German literature by Soviet-born authors. It explores the ways in which translation is linked to questions of identity and has morphed into a key metaphor to chart translingual and transnational relations. Translatorial writing also serves to highlight the interconnectedness of translation and migration. Seizing upon the way translation emphasizes cultural exchange and symbolizes self-empowerment and visibility, it discusses texts by Lena Gorelik, Olga Grjasnowa, Jan Himmelfarb, Dmitrij Kapitelman and Vladimir Vertlib. The article shows how translation processes are made visible via translator protagonists, pseudo-translation, and exposed Russian words.

Keywords: translation, multilingualism, Jewish literature, translator fictions, empowerment

Chrystyna Nazarkewytsch

The Drahomán Translation Prize and the New Canon of Ukrainian Literature in Translation

Abstract: This paper considers the Drahomán Prize for Translation as a key institution in the international circulation of Ukrainian literature. Drawing on the prize's longlist and jury selections from 2020 to 2025, it identifies major trends in translation flows, language diversification, and emerging canon formation. Particular attention is paid to translator collaboration models and the renewed visibility of classical authors, especially Taras Shevchenko. The paper argues that the Drahomán Prize functions not only as a professional award, but as a mechanism of decolonized literary transfer, enabling a reconfiguration of the Ukrainian export canon beyond inherited colonial interpretative frameworks.

Keywords: Ukrainian literature, literary translation, Drahomán prize, canon formation

Maria Ivanytska

Ukrainian Literature on the German Book Market: What Role Can Literature and Its Translation Play in Times of War?

Abstract: The article examines the shifting position of Ukrainian literature within the German literary field from the 1950s to the present. It traces how historical asymmetries, Soviet cultural hierarchies, and long-standing conflations of Ukraine with Russia shaped earlier patterns of invisibility, and how these conditions gradually changed through the work of publishers, translators, and cultural mediators. The article outlines the growing visibility of Ukrainian authors in German translation and the increasing role of literature as a medium for understanding contemporary political and social realities.

Keywords: Ukrainian literature, literary translation, German literary field, cultural mediation, world literature

Erik Martin
Poetological Engagement in Olga Tokarczuk

Abstract: The concept of *committed literature* (*littérature engagée*), historically associated with Jean-Paul Sartre, is gaining new relevance in the contemporary globalized, postcolonial, and ecologically crisis-ridden era as it enables literary interventions in socio-political discourses. At the same time, the theoretical approach to literary engagement is changing: the focus is not so much on the literary employment of political topics, but rather on the diversity of genres and forms of engaged writing. The work of Olga Tokarczuk can be read as an exemplary contemporary manifestation of this expanded understanding of committed literature. In her writing, poetological concepts and narrative techniques (such as the paradigmatic "czuły narrator" / "tender narrator") interact with the rediscovery of forgotten or suppressed perspectives; this includes, for example, the decentering of the anthropocentric worldview in *Drive Your Plow Over the Bones of the Dead* (2009). In this way, Tokarczuk's literature brings a decidedly literary commitment to social discourses.

Keywords: Olga Tokarczuk, engaged writing, "tender narrator", "Flights" (2007), "Drive Your Plow Over the Bones of the Dead" (2009)

Renate Lachmann
The Islamic Concept of Images

Abstract: The article analyses the concept of images and image prohibition in Islam as a historically variable and internally diverse discourse rather than a uniform doctrinal ban. Since the Qur'an does not explicitly prohibit images, anti-image positions emerge primarily from hadith literature and its later juridical interpretations. Central to these positions are concerns about human creative hubris and the fear of idolatry. At the same time, Islamic visual culture developed strategies of abstraction, de-figuration, and displacement

that allowed limited forms of representation, notably in manuscript miniatures, calligraphy, and ornament. The study further highlights social, spatial, and political distinctions in the use of images and examines Wahhabism as a modern intensification of iconophobia that transformed a plural tradition into a rigorously enforced doctrine of iconoclasm.

Keywords: idolatry, iconoclasm, Islamic visual culture, Wahhabism

Tanja Žigon

Cultural In-Betweens: German Theatre in Laibach (Ljubljana) in the Pre-March Period

Abstract: This article examines selected aspects of the German-language Estates Theatre in Laibach (Ljubljana) during the pre-March period, highlighting a segment of Slovenian cultural history shaped by Slovenia's position at the intersection of the Germanic, Slavic and Romance cultural spheres. Drawing on contemporary correspondence as well as other archival and secondary sources, it details a limited aspect of the broader theatre history of the period, focusing on a small number of illustrative cases. The analysis considers structural, social and cultural factors that influenced theatrical life in Laibach and reflects on the coexistence and interaction of the German- and Slovenian-speaking communities, their languages, and their cultural practices. By situating the Estates Theatre within its wider historical context, the article provides insight into the multilayered dynamics that characterized theatre in Laibach and underscores its significance within Slovenian cultural history.

Keywords: German-language theatre, Laibach/Ljubljana, pre-March period, German-Slovenian cultural coexistence, Slovenian theatre history

Manfred Weinberg

Max Brod and Franz Kafka on Yiddish Literature

Abstract: The essay compares the attribution of significance to Yiddish for Jewish identity in Max Brod's "Der jüdische Dichter deutscher Zunge" and Franz Kafka's „Einleitungsvortrag in den Jargon". While Brod derives a uniform identity from this (and from historical Hebrew writings), Kafka sees Yiddish as representing an unattainable diversity that every Jew carries and feels within themselves. Brod thus creates a unified Jewish identity (which he even understands as a "racial characteristic" in another text) and thus represents a view that – if one understands such attributes of race in biological terms – can also be turned against Jews. In contrast, Kafka's "Yiddish" is diverse per se and therefore cannot be exploited in any way. Despite this obvious difference, Brod based his own understanding of Kafka and his attempts to establish him internationally on this pattern.

Keywords: Max Brod, Franz Kafka, Yiddish, Jewishness, Jewish literature

Renata Makarska

How Does One Decolonize National Literature? Micro-Literatures in Poland and the Process of Translation

Abstract: The article explores the question of whether the history of Polish literature could be written in an "inclusive" manner. Such an approach could take into account the literatures of Poland's ethnic minorities, who often define themselves as "multilingual". Currently, despite ongoing criticism of the "Polonocentric canon of Polish literature", these literatures continue to be consistently ignored, even in the most recent publications.

Keywords: multilingual Polish literature, Kashubian literature, Lemko literature, Silesian literature, translation

Annette Werberger

Asynchronies in the Literary History of Ideas in Central and Eastern Europe

Abstract: The article argues that Cold War-era dissident and exile writings from Central and Eastern Europe can be approached as "future capsules" for Europe's present. Starting from Stanisław Barańczak's proposal to imagine not only time capsules of the past but also capsules that disclose what lies ahead, it revisits the post-1989 Western claim by François Furet that 1989 produced no new ideas from the East. It suggests that this assessment obscured an uneven temporality in European intellectual history. After 1991, narratives of détente, democratic cooperation, and the "end of history" marginalized Central and East European critiques of ideology and totalitarian rule, yet these critiques have gained renewed presence since February 2022. Methodologically, the study emphasizes "small forms" such as essays, memoirs, interviews, travel writing, lyric, autobiographical reflection as a mobile, transnational medium of ideational reflection. These genres mediate historical experience and conceptual analysis, exemplified by Czesław Miłosz and Raphael Lemkin. The second focus is the dissident discourse on a "culture of the lie", linking Václav Havel and Leszek Kołakowski to contemporary debates on post-truth and, together with Hannah Arendt, to the ideological detachment of politics from empirical reality.

Keywords: Central and Eastern Europe, dissidence, exile literature, totalitarianism, post-truth

Davor Beganović

Post-Yugoslav Literature as World Literature?

Abstract: The question of the literatures that were, and continue to be, written in the territories of South-East Europe revolves around the language in which they are produced and, consequently, the nation with which that language is associated. Literary scholarship has generally approached this issue through two distinct paradigms: the inclusive and the exclusive. Both are historically conditioned; however, a line of inquiry has emerged that seeks to mediate

between these two poles and to articulate a position beyond their opposition. A significant intervention in this regard was made by Svetozar Petrović, who in 1965 advanced the thesis that Yugoslav literatures constitute an intertwined constellation of related and mutually permeable national literatures, analogous to Erich Auerbach's and Ernst Robert Curtius's conception of European literature. Building on this framework, my study extends the argument by situating post-Yugoslav literature within the broader horizon of world literature. I substantiate this claim by incorporating texts written in languages other than the South Slavic ones – particularly works of exile – into the conceptualization of a newly configured Yugoslav literature, one that emerged, paradoxically, only after the country's disintegration.

Keywords: Svetozar Petrović, Yugoslav literature, world literature, exile, integration

Irina Wutsdorff

Poetry as a Verbal Network Beyond All Fixed Patterns. On Vol'ha Hapeeva's Poetry

Abstract: In an autopoetological essay, Vol'ha Hapeeva attributes a unique form of power to poetry: the ability to educate people to be human. The article describes how her poetry expresses sensitivity towards the environment in the broadest sense, encompassing other humans, nature, and artefacts. Nomadically striving for a place beyond all localisations, her poetry also subverts forceful ascriptions. In this way, Hapeeva's poetry combines an awareness of, and sensitivity to, ecological, human, and political concerns.

Keywords: Vol'ha Hapeeva, ecopoetry, political poetry, translation, nomadism

Margarete Wach

Informal Cultural Transfer. The Amateur Film Movement in the People's Republic of Poland and the Grassroots Networks of Its Participants with the West

Abstract: The history and practice of state-funded amateur film clubs in Poland begins with the founding of the first club in Katowice in 1953 and lasts until the systemic change of 1989. One ideological objective of the Communist Party was to enable workers in amateur film clubs to access elite filmmaking practices and expensive film technology, guaranteed in the constitution through the promotion of leisure activities. Intended as a leisure activity for the working class, the clubs nevertheless developed into a socio-cultural niche for actors who could conduct aesthetic and thematic experiments unthinkable in official, subsidized and controlled cinematography. These included visualizations of topics from politics and society that were taboo in public discourse, or repressed topics such as sexuality or marginalized minorities. This brought the amateur subculture closer to the "underground", leading to transnational connections with other amateur film cultures. The following section traces relationships with Western countries through festival receptions, visits by Western guests to local festivals, and direct East–West exchanges between clubs.

Keywords: amateur film, cultural transfer – interconnection, networking, underground