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The Contemporary Serbian-Slovak Literary Dialogue

Abstract: The Serbian-Slovak relations form a longstanding bridge between the two Slavic nations. The roots of these relations go as far back as the 19th century and were originally inspired by national revival and collective effort to gain national independence. Literary translations stand for a significant aspect of cultural ties, while extensive translation activities make sure that there is both deep understanding and cultural dialogue. The role of translators is important for the purpose of preserving this form of familiarity. There has recently been an increase in the number of translated works, which has been confirmed by meticulously reviewing the Combined Catalogue of the National Bank of Serbia, the Matica Srpska Library, and the Slovak National Library. Thanks to a large number of translators and publishers, the Serbian-Slovak literary dialogue in recent decades has been on the substantial increase.

Keywords: Serbian-Slovak ties, literary translation, translators, Slovak literature, Serbian literature

Serbian-Slovak literary relations are one of the most long-standing and fruitful bridges between the two Slavic nations, with deep roots going as far back as the 19th century and continuity that has persisted to date. Not only are these relations cultural but they are also social-political, arising from national revival, Pan-Slavic ideals, and following this, a bilateral (cultural, economic, and political) cooperation.

A particular significance in nurturing relationships among nations is that of literary translations, which over centuries have enabled the exchanges of cultural values – Romanticism to contemporary neo-Modernist and post-Modernist fiction, translated from one language to the other and vice versa, ensures that there is a dialogue between these two nations. “Translating is a complex of process of creating texts. What happens in the process,

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is a confrontation between two cultural systems, both on a communication level as well as a text-creating one [...]. A blending of cultural elements is also the consequence of confrontation generated in this manner” (Popovič, 1975, pp. 186-187).

Although over a period two centuries (next year we will celebrate 200th anniversary of a translation of the first Slovak literary text into the Serbian language) – since the mid-19th century to date – the intensity was volatile since it depended on social-political circumstances, but also on some prominent figures emerging – such as translators, who represent the most reliable form of bilateral collaboration – in this segment, there has been a continuous cultural exchange. This is, *inter alia*, confirmed by a special publication entitled *Translators' Dictionary with a bibliography of translations from Macedonian, Serbian, Croatian and Slovenian*, whose main aim is to identify and locate all translators who did any work in this relation. The *Translators' Dictionary* was compiled by Ján Jankovič, and therefore there is a need for it to be updated because two decades have passed since its original release (Jankovič, 2005).

The history of translations from Serbian to Slovak and vice versa first started in the first half of the 19th century, at the time of Classicism and Romanticism. Multiple authors wrote about this: Andrej Vrbacký (Vrbacký, 1968), Ján Kmeť (Kmeť, 1987), Jozef Valihora (Valihora, 2001), Michal Babiak (Babiak, 2017), Michal Harpáň (Harpáň, 2022), Adam Svetlík (Svetlík, 2023), etc. Codification of the languages, but also the strengthening of political ties of the two nations are connected with national revival and the ideas of Slavic mutuality, whose originators were Ján Kollár (1793–1852) and

Pavel Jozef Šafárik (1795–1861). The first literary translation between these two languages was from Slovak into the Serbian language. The translation in question were four sonnets from *The Daughter of Sláva* by Ján Kollár, which was published in *The Chronicle of Matica Srpska*. These were translated by Georgije Magarašević (1793–1830), the first editor of the *Chronicle*. The first Serbian into Slovak translation was the poem *Ode* by Lukijan Mušicki (1777–1837), published in 1837 in the journal *Chronicle* [publisher Karol Kuzmány (1806–1866), poem translated by Michal Miloslav Hodža (1811–1870)].

What was predominantly translated at the time was poetry of various authors and Serbian epic poetry – which were mainly published in the most prominent journals, such as *The Chronicle of Matica Srpska*, *The Danica*, and other magazines. What was a characteristic of translations at the time was that the translators kept forms which were as close to the originals as possible, inspiring in this manner Pan-Slavism, which additionally contributed to depicting the colours of local settings. Thanks to this, the Slovak language adopted the words such as *gusle* (a bowed single-string musical instrument), *guslar* (person playing the gusle), *hajduk* (freedom fighter), *pasha*, *aga*, etc. The first translations of a piece of prose into the Serbian language was *Serbianka* by Ján Kalinčiak, (1822–1871), published in 1848 in the *Chronicle*, and translated by Simeon Filipovič. In the late 19th century, with Realism coming on the scene, prose was prevalent in literature, which necessarily reflected on translations. The stories of Svetozár Hurban-Vajanský, Martin Kukučín, Jozef Gregor Tajovský, etc. were translated, with translators being mainly Slovaks from the East Slovak Lowland, such as Albert Martiš (1855–1918), Jozef

Holúbek (1883–1956), but also Serbs who lived in largely Slovak populated regions, such as was Jovan Vučerić (1874–1935) from Kisač, who translated the novels *Flying Shadows* and *The Dry Branch* authored by Svetozár Hurban-Vajanský. There were many more translations from Serbian into Slovak, primarily thanks to the prolific translator Vladimír Mičátek (1871–1922), who translated the works of more than seventy South Slavic authors. He mainly translated the works of Serbian (not so much Croatian) Realism writers (Ljubomir Nenadović, Stevan Sremac, Janko Veselinović, Milan Milićević, Josip Eugen Tomić etc.).

After 1918 and the dissolution of Austria-Hungary, the tendency for a higher number of translations in favour of Serbian works of literature into the Slovak language became even more striking. Andrej Vrbacký, Juraj Mučaji, Ján Čajak mladší (Junior), and many other translators from Vojvodina translated during this period hundreds of literary works of contemporary Serbian and Yugoslav authors. Their translations were at the time published in the then Slovak press in Czechoslovakia (*Národní noviny* /People's Newspaper/, *Slovenské pohľady* /Slovak Views/, *Živena* /ancient Slavic goddess of life and fertility/, etc.) but also in Slovak newspapers and magazines in Vojvodina (*Národná jednota* /National Unity/, *Národný kalendár* /National Calendar/, and *Náš život* /Our Life/).

Serbian translations of Slovak prose were somewhat less frequent but what did eventually was compiled were two books, such as *Contemporary Slovak Stories* (1937) and *The Anthology of Western Slavs' Contemporary Storytellers* by Jaroslav Mali (1938), in which some of the translators were Đorđe Živanović and Lenard Leopold.

During the Second World War and some years after, but especially during the Informbiro Resolution period, in which the relations between Czechoslovakia and Yugoslavia were severed, and consequently any contact between Slovak and Serbian literatures, translations of Slovak-Serbian literary works came to a halt (Svetlik, 2023, p. 33).

In the late 1950s and 1960s, Serbian-Slovak literary relations saw a revival. The capital works of writers such as Branko Ćopić (translators: Daniel Dudok, Milina Bartoková, Branislav Choma) and Meša Selimović (František Lipka) were translated. In turn, Slovak authors were being translated into Serbian, e.g., Alfonz Bednár (Olga Binenfeld), Jaroslava Blažková (Biserka Rajčić), Dominik Tatarka (Petar Vujičić), Ladislav Mňačko (Milan Čolić), Rudo Moric (Mirjana Cijan, Oljga Šafarik), Hana Zelinová (Petar Andrić), Klára Jarunková (Jasna Novak), but there were also some anthologies of selected poetry *Contemporary Slovak Poetry* (collected, translated, and adapted by Biserka Rajačić), *Bratislava Spring: Ten Bratislava Poets Talking About Love* (Ján Beran) and *A Compilation of Czech and Slovak Literature* (Krešimir Georgijević).

In the 1970s and 1980s, bilingual works of Vojvodina Slovaks were thriving (Paľo Bohuš, Viera Benková, Vičazoslav Hronjec, Miroslav Demák, etc.), which additionally deepened these cultural and literary relations. In those years, plenty of translation work was also done: Ľudo Ondrejov (translated by Juraj Tušiak), Mária Jančová (Biserka Rajčić), Rudo Mórica (Ján Beran), Klára Jarunková (Jasna Novak), Vladimír Reisel (Biserka Rajčić), Vincent Šikula (Geno Senačić) but the same was the case with Serbian into Slovak translations, and so Ivo Andrić's, Nobel Prize winner's, works were trans-

lated (Tomáš Štrba, Ivan Minárik, Branislav Choma, Jarmila Samcová, Andrej Vrbacki, Mihal Filip, František Lipka), Milorad Pavić (Jarmila Samcová), who was later translated much more, and Miloš Crnjanski (Michal Nadubinský, Ludmila Chytilková, Peter Cibula, František Lipka). In this period, an interesting comparative study, authored by Živan Milisav, *The Roots of Serbian and Slovak Comedy Writing* was published, in which he compared the dramas of Sterija and Chalupka.

In the past twenty years, translations from and into these two languages has peaked. No matter how frowned upon it is to write about one's own work, in this paper, for the sake of objectivity and a comprehensive view of the subject matter, I have to mention my own translations (Zdenka Valent Belić). So far, the translations of more than seventy books have been released, these mainly consisting of literary classics' fiction: Vladimír Balla (*Big Love*), Etela Farkašová (*The Screenplay, It Has Happened, Saving the World According to G., Flying Lessons*), Monika Kompaniková (*White Spots*), Pavol Rankov (*It Happened on the First of September*), Rudolf Sloboda (*Reason*), Dušan Mitana (*End of the Game, Patagonia*), Dušan

Dušek (*Cold Hands*), Vincent Šikula (*Ornament*), Anton Baláž (*The Camp of Fallen Women, Just One Spring*), Dušan Šimko (*Gubbio, The Japanese Divan, Marble and Granite, Juan Zabala Marathon*), Pavol Dobšinský (*Gold Book of Slovak Fairy Tales, The Magic Mill*), Beata Balogová (*Cornelius*), Ivana Dobrakovová (*Mothers and Truckers*), Barbora

Hrínová (*Unicorns*), Nicol Hochholczerová (*This Room is Impossible to Eat*), Miroslava Kuřková (*Balkan Hotel*), Uršula Kovalyk (*Pure Animal*), Katarína Kucbelová (*The Missing Colour Blue*), Stanislav Rakús (*The Unwritten Novel*), Alena Sabuchová (*The Whisperers*), Arpád Soltész (*The Swine*), Jozef Štefánik (*One Man, Two Languages*), Svetlana Žuchová (*Scenes from the Life of M.*), Michal Hvorecký (*The Danube in America*), Gustáv Murín (*Return to the Future*), Ján Hrušovský (*The Case of Lieutenant Seeborn*), Juraj Šebesta (*Getting Sober*), etc. More significant translations also include the anthology

of contemporary female prose *Minerva's Feather*, which includes: Viera Benková, Etela Farkašová, Helena Dvořáková, Zlata Matláková, Irena Brežná, Mária Bátorová, Jana Bodnárová, Rút Lichnerová, Tamara Archlebová, Eva Maliti Fraňová, Zuzana

What scaled up translations from Slovak into Serbian was a very important event that took place in 1996, i.e., the establishment of the SLOLIA Committee (Slovak Literature Abroad). It is a system of grants that operates within the Slovak Literary Centre in Bratislava and funds the translations of Slovak literary works into foreign languages. Since the establishment of SLOLIA, grants extended by this organisation ensured the publication of nearly one thousand pieces in thirty-three languages, of which some one hundred were translations into Serbian (fiction, poetry, drama, and children's literature). The Ministry of Culture of the Republic of Serbia has also supported translations from Serbian into Slovak, mainly in the second decade of the 21st century.

Kuglerová, Daniela Kapitáňová, Jana Juráňová, Jana Judinyová, Katarína Gillerová, Zuzana Mojžišová, Lubica Suballyová, Veronika Šikulová, Uršuľa Kovalyk, Beata Balogová, Eva Borušovičová, (Maxim E. Matkin), Vanda Rozenbergová, Jana Beňová, Renáta Bojničanová, Svetlana Žuchová, Mária Modrovich, Mariana Čengel Solčanská, Monika Kompaníková, Adriana Bojsová, Jana Micenková, Alexandra Salmela, Ivana Dobrakovová, Barbara Hrínová, Michaela Rosová, Tamara Šimončíková Heribanová, Alena Sabuchová, Dominika Moravčíková, and Nicol Hochholzerová.

Michal Harpáň is among the most prolific translators of Slovak fiction into the Serbian language. He translated: [Pavel Vilikovský (*The Cruel Engine Driver, A Horse Upstairs, A Blind Man in Vrable, Fleeting Snow, Vanished passion, The First and Last Love, The Magic Parrot and Other Kitsch, The Last Horse of Pompeii*), Dušan Kužel (*The Lamp*), Marek Vadas (*A Bad Neighborhood, The Healer*), Balla (*In the Name of the Father*), Ivana Gibová (*Grandma*), Stanislav Rakús (*Regretfulness*), Soňa Uriková (*A Reason to Be Happy*), Dušan Mitana (*Late-night News, My Native Cemetery*), Dušan Šimko (*Esterházy's Lackey*), Ivan Huďec (*Tales from Slavic Myths*), etc.], but what deserves to be especially noted is the anthology *The Black Colour of Happiness*, which he included twenty-two prose writers (Jaroslava Blažková, Dušan Mitana, Pavel Vilikovský, Vincent Šikula, Rudolf Sloboda, Stanislav Rakús, Dušan Dušek, Peter Pišťanek, Peter Jaroš, Dušan Taragel, Ján Johanides, Alta Vášová, Ladislav Ballek, Jana Juráňová, Pavel Hruź, Milan Zelinka, Ivan Habaj, Martin Bútor, Jozef Puškáš, Milka Zimková, Andrej Ferko, and Igor Otčenáš).

As regards the translations of Michal Harpáň, it is also important to mention translations of theoretical works in the field of literary studies by Peter Zajac (*Pulsing of Literature*), František Miko (*Work, Communication, Culture.*), Peter Mihalovič (*Rozprava o westernne*) but first and utmost is the anthology *Models and Discourses of Literary Studies: A Selection of Recent Slovak Literary Studies* published by Službeni glasnik.

Prose is also translated by Martin Prebujila, who has so far published translations of fiction by Ivana Dobrakovová (*Toxo*), Rút Lichnerová (*The Feast*), Katarína Mikolášová (*Legends from Unerneath Vitorog*), Ľuboš Jurík (*Dubček, A Year Longer Than a Century*), Jozef Banáš (*I'll Break Through – A Man of Iron Will*), and Veselin Dželetović (*The Serbian Heart of Johan*).

Among a younger generation of translators of Slovak prose into Serbian are Ivona Dimitrijević [Vanda Rozenbergová (*I Ate Lautrec*), Uršuľa Kovalyk (*The Equestrienne*), Dominika Moravčíková (*The Deer House*)], Teodora Belić [Jana Micenková (*Blood Is Only Water*), Jana Bodnárová (*Patchwork in White*), *Edita Povolni Kmečko (Boat Number Five* by Monika Kompaníková)], while the occasional translators are also Vjerka Hrubik (*Rivers of Babylon by Peter Pišťanek*), Ana Žikić (*Seeing People Off* by Jana Beňová) and others.

As regards Slovak dramatists, there are translations of dramas by Milan Richter (*Kafka and Kafka, The Short and Unhappy Life of Marilyn Monroe*), as well as the anthology *New Slovak Drama*, edited by Vladislava Fekete and translated by Zdenka Valent Belić, which included ten Slovak dramatists (Jana Juráňová, Valéria Šulcová, Roman Olekšák, Samuel Chovanec, Viliam Klimáček, Peter Lomnický,



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Dodo Gombár, Peter Pavlac, Peter Scherhauser, and Vladislava Fekete).

Slovak poetry is somewhat more rarely translated than prose but, in any case, more frequently than drama. Translations of poetry collections by single authors were published by Ján Ondruš (*Two-headed dummy*), Ivan Štrpka (*News from the Apple*), Paľo Bohuš (*Expulsion*), Milan Rúfus (*Deposition from the Cross*) – all translated by Vičazoslava Hronjeca, as well as a selection of Seven Slovak Surrealists, which included the poetry of the following poets: Rudolf Fabry, Štefan Žáry, Ján Rak, Pavel Bunčák, Vladimír Reisel, Július Lenko and Ján Brezina.

Slovak poetry has been translated into Serbian by Miroslav Demak and Martin Prebudila and Miroslav Demák together, as follows: Milan Richter (*What You Have Written, Secrets Wide Open*), Štefan Cifra (*What with Such a Man?*) and Miroslav Bielik (*Time Is the Silent Messenger of the Mind*), while Prebudila and Ladislav Čáni jointly translated a collection of poems by Jozef Urban (*Life's a Champ But I'm a Bigger One*), with whom he also compiled an *Anthology of Slovak Poetry in Serbia: Second Half of the 20th and Early 21st Centuries*.

Miroslav Demák was the sole translator of poetry by Ján Zámboš (*Love Me, the Bee Wings Are*

Thinner), Erik Ondrejčka (*On the Inner Side of Eyelids*) and Juraj Kuniak (*Amonit*), while Prebudila was the sole translator of Lubomír Feldek (*A Tale About Andersen and the Danube Fairy, Smiling Father, The Rehearsal*), Miroslav Bielik (*Even If I Weren't, Bridges Into the Unknown*), Jozef Leikert (*From the Depths of the Grass of the Sky*), Peter Mišák (*We Are Only Water*), Jaroslav Rezník (*Wisdom of Autumn Leaves*), Katarína Džunková (*Prediction of the Past*), Dana Podracká (*Self-portrait with the Bed of Procrustes*), Daniel Hevier (*Electronic Clown*), while Ladislav Čáni translated a collection of poems by Mária Ferenčuhová (*Immunity*) and two collections of poems by Martin Prebudila (*If You Know What I'm Talking About, Everything Is Light*). Katarína Mosnáková Baglašová translated a collection of poems by Ján Tazberík (*Lower Point of Light*).

Zdenka Valent Belić translated poetry by Olga Gluštičková (*Atlas of Biological Women*) and jointly with Miroslav Demák made a compilation of selected works *A New Spiritual Bridge 20 + 20*, which apart from Serbian authors, also included the national minority writers from Novi Sad, such as: Miroslav Aleksić, Joan Baba, Blagoje Baković, Alen Bešić, Đeže Bordaš, Nataša Bundalo Mikić, Ladislav Čanji, Đorđe Despić, Zoran Đerić, Gordana Đilas, Simon Grabovac, Vladimir Kopicl, Ivan Negrišorac, Franja Petrinović, Olena Plančak Sakač, Dušan Radak, Selimir Radulović, Nenad Šaponja, Stevan Tontić, and Zdenka Valent Belić. Probably the most significant recent publication is anthology of Serbian and Slovak poetry is *Slavic Tenderness*, co-published in 2024 by Matica Srpska and the Slovak Literary Centre.

What has contributed to a steep increase in the number of translations, in addition to financial sup-

port provided by the SLOLIA Commission, which is active within the Slovak Literary Centre, is a substantially growing interest in Slovak literature, which has been shown by various publishers. Among the reputable publishers which on a regular basis publish translations into the Slovak language are the following: Agora (Zrenjanin), Prometej (Novi Sad), Arhipelag (Belgrade), Kreativni centar (Belgrade), Akademska knjiga (Novi Sad), Arhiv Vojvodine (Novi Sad) and CompuTech (Belgrade), and occasionally the publishers such as Službeni glasnik (Belgrade), Arete izdavaštvo (Belgrade), Zmajevе dečje igre (Novi Sad), Laguna (Belgrade), Sezam buka (Zrenjanin), Smederevske pesničke jeseni (Smederevo), Ključa izdavaštvo (Belgrade), Matica srpska (Novi Sad), Pčelica (Čačak), Književna radionica Rašić, etc.

The opposite direction of this literary route also shows vibrant activity. Apart from a short period after the Second World War, Serbian literature was frequently translated into the Slovak language, primarily the works of Serbian classics, such as: Ivo Andrić (*The Bridge on the Drina, Bosnian Chronicle, The House on the Isolated Hill, Omer Pasha Latas, The Damned Yard, Anika's Times, Signs by the Roadside*), Meša Selimović (*The Island, She Insists, The Fortress, Death and the Dervish, Children's Whistles, Wild Horses, Grandfather*), Miloš Crnjanski (*A Novel o London, The Journal of Čarnojević, Through the Paths of Life and Death, A Drop of Spanish Blood*), Stevan Sremac (*Illumination in the Village*, translated by Vladimír Mičatek), Borislav Pekić (*Rabies, Danilo, Or the Pain of Living*, translated by Karol Chmel), Danilo Kiš (*The Encyclopaedia of the Dead, A Tomb for Boris Davidovich, The Lute and the Scars, The Legend of the Sleepers* [jointly with Tomáš Čelovský], *Garden, Ashes*, translated by Miloš Herko), Milorad

Pavić (*Dictionary of the Khazars, The Second Body, Landscape Painted with Tea, The Sign of Beauty, Inner Side of the Wind, Last Love in Constantinople*), Aleksandar Tišma (*The Capo*, translated by Karol Chmel), Grozdana Olujić (*I Vote for Love, Rose of Mother of Pearl, Heavenly River*), translated by Mirjana Šišolakova-Vrbacka) etc.

A vast majority of translations of contemporary Serbian prose were markedly done by Karol Chmel. In addition to the mentioned authors, there are also: David Albahari (*Zinc and other prose, Snow Man*), Dragan Velikić (*The North Wall, The Bremen Affair, The Russian Window, The Investigator, Bonavia*), Laslo Blašković (*Madonna's Jewellery, Tournament of the Hunchbacks, Death Mask*), Svetislav Basara (*Phenomena*), Bora Ćosić (*An Apatride's Diary, Musil Notes, a Trieste Novel*), Radomir Konstatinović (*The Death of Descartes*), Mihailo Pantić (*A Meeting on Chestnut Street*), Radoslav Petković (*Shadows on the Wall*), Vladimir Pištalo (*Tesla, A Portrait with Masks*), Nebojša Vasović (*Blood Under a Fig Tree*), Bojan Ljubenić (*When You're Love struck – A Book for Girls In love, When You're Love struck – A Book for Boys In love*), Zoran Živković (*The Five Wonders of the Danube*), Svetolik P. Ranković (*The Mountain King, The Village Teacher*).

Lana Bastašić (*Catch the Rabbit*) and Jelena Bačić Alimpić (*The Merry-Go-Round*) were translated by Milina Svitková, while Petar Arbutina (*A Diary of Disquiet*) was translated by Zdenka Valent Belić, Miodrag Kajtez (*The Exhibition*) by Milina Sklabinski and Bogdan Bogdanović (*The City and the Demons, A Guide to the Labyrinth of the City*) was translated jointly by Karol Chmel and Tomáš Čelowský. The novel *Vara* by Radovan Vlahović was translated by Ana Žikić. Miroslav

Demák translated the works of Dejan Stojković (*Constantine's Crossroads*) and Janko Vujinović (*Panic on the Intercity-Express*), Nedeljko Terzić (*The Cheerful Olympics*). Katarína Petriková translated Vladimir Tasić (*Farewell Gift*).

Translations of Serbian poetry into Slovak are slightly less extensive. There have been translations of Vojislav Despotov (*Ten Measures of Soul*, translated by Karol Chmel), Miroslav Antić (*Vojvodina, The Singing Flatlands*, translated by Ján Labát). Zdenka Valent Belić also translated Selimir Radulović (*A Light from the Father's Cabin*), Zoran Đerić (*The New Duino Elegies, Trains and Camps*), Nenad Šaponja (*I Look Like I'm Not*), and Miroslav Aleksić jointly with Ana Vrška (*One Hour*). Martin Prebudila translated the poetry of Ivan Negrišorac (*An Exhibition of Clouds*). Karol Chmel translated Ana Ristović (*Before Thirty*), Jovan Zivlak (*A Bad Guest*) translated by Víťazoslav Hronec, Gojko Božović (*With the Head and Water*), and Jelena Ćirić (*Poems for Men*), Jeremija Lazarević (*A Key to the House Under Construction*), Radomir Uljarević (*The Black Box*), Ljiljana Crnić (*Which Side of the Danube Do I Sleep On?*), Mirko Božić (*Stains on Her Hands*), Goran Đorđević (*Scattered Soil*), Zvonimir Kostić Palanski (*The Lord Loves His Children*), Radomir Andrić (*Apart From One Thing*) and Adam Puslojić (*The Somnambulism Balcanica*), translated by Miroslav Demák. As regards the translations of Serbian poetry into the Slovak language, perhaps the most important translation of this translator is a selection of *100 Serbian Poets* (2019).

The translations of contemporary Serbian drama do not lag behind either. Among dramatists, the most frequently translated one is Duško

Kovačević, whose works have been translated by Ján Jankovič and Nađa Rebenspergerová (*Balkan Spy and Other Dramas, The Gathering Place, The Dress Rehearsal for a Suicide, A Life in Tight Shoes*, etc.), but also Jovan Sterija Popović, who was translated by Mirjana Šišolaková (*The Haunted House*), Kosta Trifković was also published in Slovak, translated by Vladimír Michátek (*Half Wine, Half Water*), Branislav Nušić was translated by Andrej Vrbacký (*A Suspicious Character and other plays, A Member of the Parliament, The Deceased, Dr. Doctor of Philosophy, The Cabinet Minister's Wife*), Ljubomir Simović, translated by Andrej Vrbacký (*The Travelling Troupe Šopalović*), Biljana Srblijanović (*Grasshoppers, Family Stories*), Tanja Šljivar (*We Are Those Our Parents Warned Us About*), Nebojša Romčević (*Caroline Neuber*), Milena Marković (*Rails – God Had Mercy on Us*), Milja Bogavac (*Dear Dad: Greetings from Belgrade*) Maja Pelević (*Orange Peel*), translated by Vladislava Fekete, and Dragutin Dobričanin (*Shared Apartment*) translated by Andrej Vrbacký.

As the *Our Life* journal in the past was a platform for a dynamic Serbian-Slovak dialogue, the same is in modern times the case with *The New Life*. Its pages included the published works of a multitude of Serbian authors, all of whom can hardly be mentioned here, but some of them are the following: David Albahari, Filip David, Vladimir Pištalo, Dragan Velikić, Vladimir Arsenijević, Nebojša Kuzmanović, Zoran Đerić, Selimir Radulović, Nenad Šaponja, Vesna Goldsvordi, Miljenko Jergović, Dana Todorović, Uglješa Šajtinac, Petar Arbutina, Laura Barna, Matija Bečković, Miloš Crnjanski, Gorko Božović, Muharem Bazdulj, Slobodan Vladušić, Đorđe Despić, Jelena Marićević Balać, Nenad Gru-

jičić, and many other authors, whose works have been translated by the already mentioned prominent Slovak translators from Vojvodina.

Serbian-Slovak literary relations have in recent past also been actively reviewed in multiple scientific papers by many authors. These include Michal Harpáň (*Slovak Literature in the Chronicle of Matica Srpska, Slovak Literature in the Serbian Ninetieth-Century Magazines, Chapters from Slovak Literature and Literary Studies, Slovak Literature in the Brankovo Kolo magazine (1895–1914), Slovak Literature in the Serbian Magazines of the Second Half of the 19th Century*, etc.), Nebojša Kuzmanović (*Romanticism in Serbian-Slovak Literary Relations, Serbian-Slovak Literary Relations of Risto Kovijanić (in Slovak: Srbi a Slováci: srbsko-slovenské kultúrne styky)*), *The Cultures Meet: Serbian-Slovak Literary Relations of Risto Kovijanić*, Zdenka Valent Belić (*The Image of Serbs in Slovak Literature*, in Slovak: *Obraz Srbov v slovenskej literatúre, Of Poetry and Other Virtues: Essays, Studies, and Critique*, in Slovak: *Zvuk Eurydikíných krokov: eseje a kritika, Immigrants in the Tower of Babylon: Discussions on Identity*), etc.

Contemporary Serbian-Slovak literary relations represent a vital link of cultural exchange between the two Slavic nations, this link reaching as far back as the 19th century and continuing to date, including the periods of national revival, interwar period, the time of socialism and present day. The analysis of the most prominent literary figures, their works, and institutions are indicative of mutual inspiration, translation activities, and interconnected topics. In today's digital era, these ties make room for new translations, international festivals and interdisciplinary projects, which can additionally strengthen the bridge between Serbia and Slovakia, as parts of a broader Slavic cultural space.

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