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CYRILO-METHODIAN TRADITION AND ITS FORMS IN SOME WORKS OF SLOVAK LITERATURE

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In the Slovak context, brothers Constantine-Cyril and Methodius represent a multi-layered tradition anchored religiously, literarily and, above all, socially. Their work transcends the boundaries of time and has become part of the nation, culture and literature. It represents a value that is not temporary and that has not disappeared in the sea of time.

"In the beginning was the Word..." St. John begins his Gospel. And so it is at the birth of every literary work. At the beginning is the word... And with a bit of perspective we can say that at the beginning of Slovak literature there was also a word, or rather a preface – Proglas. Its author – Constantine, together with his brother Methodius, "ploughed" a deep furrow into Slovak literature – we dare to paraphrase Constantine's words before his death addressed to Methodius *"we were two companions, pulling the only furrow"* (Život, 2007, p.43). It was Constantine who, by compiling the Glagolitic alphabet, gave writers a tool in their hands – a script through which they could materialize and preserve the words both thought and spoken. For *"speech written on water"* is gone, a word not caught in writing is a word lost... Although it took as long as the journey of Constantine and Methodius from Byzantium to Great Moravia, it took them, as if by an arc of time, to return back to Slovak writings, to remain in it permanently until today.

From the point of view of literary tradition, the most valuable works are those that are literary monuments of Great Moravian provenance and the artistic works of Constantine-Cyril, Methodius and their disciples. Currently, the most famous literary monuments are three texts – two prose texts known under the common title Moravsko-panónske legendy (Moravian-Pannonian Legends) and the verse composition Proglas. Texts of Great Moravian provenance have been preserved in later copies, which do not come from the territory of today's Slovakia. It is a peculiar historical phenomenon (typical for monuments of older Slovak literature – especially medieval) that although these important literary monuments were created in our territory, none of them has been preserved on the territory of today's Slovakia.

These are scattered in libraries and archives all over Europe. Copies of monuments of Great Moravian provenance have survived mainly in the territory of present-day Russia, Bulgaria, Bohemia and Serbia¹.

The Moravian-Pannonian legends – *Život Konštantína* (The Life of Constantine) and *Život Metoda* (The Life of Methodius) are not only literary, but also important historical sources about the history of Great Moravia. The first edition of the Life of Constantine was prepared by Pavol Jozef Šafárik in his work *Památky dřevního písemnictva Jihoslovanů* (Šafárik, 1851). It was only after his publishing venture that editions began to appear in other Slavic languages, including Czech and Slovak². The editions prepared in this way are already entering into literary communication with contemporary percipients and authors, and modern literary texts are being born as metatexts of Slovene monuments. As inspiration we can trace the Life of Constantine and the Life of Methodius in the texts of Milan Rúfus, Jozef Bobo, František Lipka and others³.

The first Slavic poem now known as *Proglas*, attributed to Constantine, had a similar fate. The text of *Proglas* was discovered in 1858 by A. F. Hilferding on an old Serbian parchment. By the early 20th century, it was rewritten as prose. It was not until 1908 that Jordan Ivanov discovered its rhythmic and verse character - and today it is clearly published and translated as a verse composition. The Old Slavonic *Proglas* has a special position in the Slovak literature among the monuments that were created during the time of the Great Moravian Empire. This position stems not only from the historical nature of the text and the tradition associated with the Great Moravian Empire and the Cyril and Methodius's mission in the Slovak context, but is also related to the permanent effort of the Slovak cultural, historiographical and literary-historiographical generations (as it has been ever-present in the Slovak cultural context since the seventeenth century) to prove the claim of the Slovaks to their own history and historicity. *Proglas* has been the subject of numerous scholarly, scientific and lay works, the formal and content components of the text have been analysed and interpreted, and literary historians, theologians, cultural workers and librarians have commented on it.

The constant interest can be demonstrated by several translations into modern Slovak. In this context, we should mention the best known translation by Eugen Paulíny, re-written into poem by Viliam Turčány (the latest version is from 2011) or the last one from the artistic workshop of Ľubomír Feldek. An equally important proof of the uniqueness of *Proglas* and its influence in the context of Slovak literature and culture is the fact that it acts as an initiator of new artistic texts that are inspired by it and that thematise or interpret it in a modern poetic language.

The Cyrilo-Methodian tradition - mentions, references, paraphrases - were not constantly present in our literature. In researching it, we encounter a long period of silence and oblivion. It is caused primarily by the lack of preserved literary monuments. We have no evidence that Slovak scholars up to the end of the 18th century knew of any preserved original copies of Old Slavonic provenance. Their continuation of the Cyrilo-Methodian tradition is rather of liturgical or religious-scriptural origin.

¹ More about the maintained copies in Ratkoš, Peter, 1968. *Pramene k dejinám Veľkej Moravy* (Sources of the Great Moravia History). Bratislava: Vydavateľstvo Slovenskej akadémie vied. 532 p.

² The first Czech translation of *Život Konštantína* (The Life of Constantine) prepared by Ján Vašica (1929), 1st Slovak one by Ján Stanislav (1933). Russian translation was issued in 1930.

³ Available e.g. in selected analogies of Cyril a Metod v slovenskej literatúre (Cyril and Methodius in Slovak literature, or *Medzi trvaním a dejinami* (Between duration and history).

From the Renaissance and Humanism periods, i.e. between 1500 and 1650, we have no decisive artistic monuments that convey in a literary and aesthetically valuable form the tradition of the work of Constantine-Cyril and Methodius.

According to Eva Fordinášová,

“v literárnej podobe cyrilometodovskú tradíciu udržiavali iba igríci (posledné záznamy o ich pôsobení sú ešte z konca 15. storočia), ale udržiavala sa v kultúrnej oblasti: dvojramennými krížmi na kostoloch, v latinských misáloch Spišskej Kapituly a bratislavskom kalendári je aj sviatok sv. Cyrila a Metoda. (in its literary form, the Cyrilo-Methodian tradition was maintained only by minstrels (the last records of their activity date back to the end of the 15th century), but it was maintained in the cultural sphere: the two-armed crosses on the churches, the Latin missals of the Spiš Chapter and the Bratislava calendar also includes the feast of Sts. Cyril and Methodius”. (Fordinášová, 2009, p.98)

In the 15th century, the parish priest Mikuláš Zaczer de Odra, who was active in Kremnica, is attributed a manuscript containing a liturgical prayer for the feast of Sts. Cyril and Methodius⁴:

“Udeľ, prosíme, všemohúci Bože, aby nás povzbudili k lepšiemu životu príklady tvojich svätých vyznávačov a veľkňazov Cyrila a Metoda. Keď oslavujeme ich sviatok, nech i skutkami ich napodobňujeme. (Grant, we beseech you, almighty God, that we may be encouraged to a better life by the examples of your holy confessors and high priests, Cyril and Methodius. As we celebrate their feast day, may we also imitate them in deeds)”.

Around 1500, Michael of Stráž wrote a Latin text in a Venetian primordial book⁵ from 1493, which states, among other things, that Constantine-Cyril translated the Holy Scriptures and the liturgy into (Fordinášová, 2009, p.99) “slovienskej reči...a nariadil spievať v kostoloch obecným jazykom omše a ostatné kánonické hodinky (the Slovene language... and ordered the singing of the Mass and other canonical lessons in churches in the vernacular language)”.

In 1521, Pope Leo X signed a bull addressed to King Louis II. Jagiellonian, in which he urged him to “keep the Greek rite (in Hungary) and preserve it in the form it has been practiced since the beginning”⁶. All references to Constantine-Cyril and Methodius from this period are largely mediated and of a sacral nature.

Benedikt Szóllósi refers to the legacy of the brothers of Thessalonica in the preface, which contains the first Slovak printed Catholic Cantus Catholici published in 1655 and belongs to the genre of linguistic and national defences and praises (Tibenský, 1965)⁷, very popular in the earlier periods of our literature – especially in the Baroque period. The prefaces to the hymnbooks, however, are demonstrably of older date. A similar preface is contained in one of the sources of Cantus Catholici – Rozenplut's hymnal of 1601, published in Olomouc,

⁴ We introduce the Slovak translation.

⁵ Inacunabulum is available in the library of the Slovak Matica.

⁶ i.e. From the time of Sts. Cyril and Methodius, it was the application of the resolution of the Council of Ferrara-Florence (1439) to promote and develop the Greek rite in addition to the Latin one.

⁷ The issue of national and linguistic defences and praises is dealt with in the book Ján Tibenský, 1965. Chvály a obrany slovenského národa (Praises and Defences of the Slovak Nation). Bratislava: Vydavateľstvo krásnej literatúry.

which proves to Protestants that the Catholic Church does not forbid singing and praying in the natural language, reasons that Cyril and Methodius 600 years ago ordered the Moravians to sing in their own language, and refers also to St. Vojtech. It is highly probable that Szöllösi is inspired by this preface, which he was certainly familiar with, but adapts it to Slovak realities.

The preface maps the situation in Hungary, and part of it reads,

“Náš panónsky národ je preslávený mnohými chválorečami a pamätihodnosťami dávnych pokolení. Keď za kráľa Svätopluka, ktorý mal sídlo na Belgrade, prilipol ku Kristovi hlásaním Kristovej viery apoštolskými mužmi Cyrilom a Metodom, hoci vynikal v každom druhu zbožnosti, predsa však najviac v žalospevoch. Vysvitá to z rozličných piesní, podivuhodne prispôsobených na cirkevné slávnosti alebo iné časy. Spomenutí svätí otcovia, keď svätým krstom pripojili ku Kristovi Panónov s kráľom Svätoplukom, ba aj s Bulharmi, Moravanmi a s kniežat'om Čiech Bořivojom, dosiahli od rímskeho pápeža Mikuláša I., aby národom, ktoré pokrstili, bolo dovolené konať služby božie v ľudovom jazyku. To vraj bolo potvrdené odpoveďou, aby každý duch chválil Pána. Preto je hodnoverné, že i panónsky národ používal kedysi túto výsadu... (Z klenotnice staršieho slovenského písomníctva, 1997, p.269–270) (Our Pannonian nation is famous for many praises and memorabilia of ancient generations. When, under the reign of King Svatopluk who had his seat at Belgrade, it clung to Christ through preaching the faith of Christ by the apostolic men Cyril and Methodius, though it excelled in every kind of piety, yet it excelled most of all in lamentations. This is evident from the various hymns, curiously adapted to ecclesiastical festivals or other times. The mentioned holy fathers, who through holy baptism joined the Pannonians and the King Svatopluk to Christ, and together with the Bulgarians, Moravians, and Bořivoj, prince of Bohemia, obtained permission from the Roman pope Nicholas I. that the nations they baptized were allowed to celebrate the divine services in the vernacular language. This is said to have been confirmed by the response that every spirit should praise the Lord. It is therefore plausible that the Pannonian nation also once used this privilege...”).

Szöllösi consciously and decisively speaks about the historical continuity of the spiritual song in Slovakia and derives it from the times of Cyril and Methodius. He mentions them as the men who Christianised our nation, he knows King Svatopluk and he refers to the approval of holding services in Old Slavonic, i.e. in the vernacular language. Therefrom it is clear that the Cyrilo-Methodian tradition was already known in our territory before 1655, when *Cantus Catholici* was first published.

Evidence of the developing need to point out the history of the Slovaks in the 17th and 18th centuries and their autochthony in the territory of Hungary can be found in the text of the important Baroque polymath Matej Bell *O staroslovienčine a slovenčine* (On Old Slavonic and Slovak) (1746). In his preface, Matej Bell mentions Cyril, but does not mention Methodius, speaks about the Great Moravian Empire and presents distorted contemporary views of the Byzantine mission.

An interesting proof of the existence of the Cyrilo-Methodian tradition is the hymnic song *Nitra, milá Nitra* (Nitra, dear Nitra), which Ján Kollár included in his *Spievanky* published in 1834 and 1835. This song is much older and represents a testimony of the ancient

past of the Slovaks, brought to the surface in the times of national revival. It is interesting that we do not have an older copy of this song. In fact, it is a lament over the lost glory of the historical Nitra, whose history derives precisely from the times of Great Moravia, the reign of Svätopluk and the Christianisation of the Byzantine mission.

Nitra milá, Nitra, ty vysoká Nitra!
(Nitra dear, Nitra, you high Nitra!)
Kdeže sú té časy, v ktorých si ty kvitla?
(Where are the times in which you blossomed?)

Nitra milá, Nitra, ty slovenská mati!
(Nitra dear, Nitra, you Slovak mother!)
Čo pozrem na teba, musím zaplakati.
(When I look at you, I must weep)

Ty si bola niekdy všeckých krajín hlava,
(You were once the head of all countries,)
v ktorých tečie Dunaj, Visla i Morava.
(where the Danube, the Vistula and the Morava flow)

Ty si bola bydllo kráľa Svatopluka,
(You were the home of King Svatopluk,)
keď tu panovala jeho mocná ruka.
(when his mighty hand reigned here)

Ty si bola svaté mesto Methodovo,
(Thou wast the holy city of Methodius,)
keď tu naším otcom kázau božie slovo.
(when he preached the word of God to our fathers)

Včilek tvoja sláva v tuoni skrytá leží;
(Thy glory lies hidden in the umbrage;)
tak sa časy menia, tak tento svet beží!
(so the times change, so this world runs!)

The Cyrilo-Methodian tradition comes to life in Slovak literature in the Baroque period and its intensity increases in the Classical period. In the 18th century, its development was mainly supported by historians such as Juraj Papánek in his work *Dejiny slovenského národa* (*History of the Slovak Nation* (*Historia gentis Slavae*, 1780) or Juraj Sklenár in his work *Najstaršia poloha Veľkej Moravy* (*The Oldest Location of Great Moravia*) (1784), in which they deal with the Slovak history. The poets and prose writers of this period – Ján Hollý and Juraj Fándly – also drew their knowledge of Cyril and Methodius from these historical works; the latter published an abridged version of Papánek's work under the title *Stručné dejiny slovenského národa* (*Brief History of the Slovak Nation*) (*Compendiata Historia gentis Slavae*, 1793).

Fándly's aim was to awaken Slovak scholars to national consciousness and to attract them to work in the Slovak Learned Society and to educational work among the people. His work is more credible than Papanek's, but it still contains some romanticising traces of ba-

roque historiography. Fándly's interest in the Slovak past outgrew that of his Baroque predecessors, as images of famous and heroic deeds of his ancestors served to stir up national pride, especially interest in the cultivation of the mother tongue and development of literature (Tibenský, 1954, p.87). Such an approach to the history of the Slovaks can be found in all of Fándly's works - in *Compediata historia gentis Slavae*, in the outreach book *Pilný domajší a poľní hospodár (A Diligent home and field farmer)* - in *Druhém obetováňí (The second sacrifice)*, and especially in the sermon on Cyril and Methodius.

In 1795 and 1796, Fándly's two-volume *Príhodné and Swátečné Kázně (Occasional and festive sermons)* were published. The sermon on Cyril and Methodius is found in the second volume of Fándly's Sermons on pages 447–488. The title, like the titles of all the sermons, is in Latin: *Concio Historico – Panegyrica de Sanctis Slavorum Apostolis, Cyrillo, & Methodio*. Under the title of each sermon there is always a Latin quotation and then its Slovak translation. In this case it is a quotation from the Book of Sirach (Sir 44:1) – *Wichwalugme Mužow chwalitebních, a Predkow našich, w Pokoleňú swém (Let us praise the men of praise and our forefathers in our generation)*". Although the sermon on Cyril and Methodius does not differ from the other sermons in its formal aspect, it is the only sermon in both volumes that has footnotes. The footnotes are in Latin and refer to the aforementioned work of Juraj Papánek, which Fándly knew intimately. Fándly's concern for the authenticity of the sermon led him to link the footnotes to specific pages in Papanek's work.

The praise of the arrival of Cyril and Methodius has an expressive charge in certain phases of the sermon, where it praises the country (*Slovakia, Bohemia, Bulgaria, Moravia Bohemia*) to which the brothers of Thessalonica arrive, continues with the praise of the time when God sent the apostles Cyril and Methodius, as well as with the celebration of the very apostles. With the rhetorical formula *brevitas*, Fándly expresses his inability to enumerate all their merits. In the apostrophe, he invites the audience to praise together "*tichto swatích Mužow chwalitebních a duchovních Predkow našich, w Pokoleňú našém (these holy men of honour and the spiritual forefathers in our generation)*" (Tibenský, 1954, p.453), referring to the opening quotation from the Bible. In this expressive appeal, Fándly goes on to enumerate their merits, deeds and qualities. He calls them "*naši najwatši duchovní Pastiri, najwatši slovenskí Apoštoli (our greatest spiritual pastors, the greatest Slovak Apostles)*" (Tibenský, 1954, p.454), those "*ķterim sme mi Slowaci po Bohu najwatšé poďakowání dlužní (to whom we Slovaks owe the greatest thanks after God)*." As Tibenský states, "*By idealising Svätopluk and Great Moravia, Juraj Fándly forms the last focal point to the great heroic epic of Jan Hollý, to Svätopluk*" (Tibenský, 1954, p.91).

In this expressive appeal, Fándly goes on to enumerate their merits, deeds and qualities. He calls them "our greatest spiritual pastors, the greatest Slovak Apostles", those "to whom we Slovaks owe the greatest thanks after God" (Tibenský, 1954, p.455). As Tibenský states: "*By idealising Svätopluk and Great Moravia, Juraj Fándly creates the last focal point to the grand heroic epic of Jan Hollý, to Svätopluk*".

This statement, however, is not the only contribution of Fándly's sermon. It is a proof that Cyrilo-Methodian tradition was gaining momentum in the Classical period. It is also manifested in Šafárik's *Dejiny slovanského jazyka a literatúry všetkých nářečí (History of the Slavonic Language and Literature of All Dialects)*, in Kollár's *Slávy dcéra (Daughter of Slava)*, or in the earlier mentioned song *Nitra, milá Nitra (Nitra, dear Nitra)*, written in Kollár's songbooks. However, the greatest attention was paid to them by Ján Hollý - he sang about them not only in the epic *cyrilomethodiada*, but also in the *Životopis swatích*

Cirilla a Metóda slovenských blahozvestov (Biography of the Slovak heralds, Saints Cyril and Methodius), or in a song from his Catholic Songbook.

In the following periods, several poets and prose writers devoted themselves to Great Moravia and usually on special occasions composed compositions dedicated to Cyril and Methodius – we can mention Sládkovič's *Lipa cyrilo-metodejská (The Cyrilo-Methodian linden tree)* and Hviezdoslav's poem *Žalm k tisícročnej pamiatke vierozvestov sv. Cyrilla a Metodeja (Psalm for the thousand-year commemoration of the Saints Cyril and Methodius)*. Although both were written on the occasion of the arrival of Constantine-Cyril, rather than belonging to the genre of occasional poetry, we can classify them in terms of genre among other poetic genres - extensive poems with lyric-epic or psalmic elements.

Andrej Sládkovič wrote the extensive lyrical-epic composition *Lipa cyrilometodejská (The Cyrilo-Methodian linden tree)* in September 1863⁸, after the founding General Assembly of the Slovak Matica. The poem was published in the third edition of the almanac *Lipa*⁹, which had a subtitle *Národný zábavník* that was compiled and published by the literary historian and dedicated cultural worker Jozef Karol Viktorin. The almanac was published in Pest. The poem was evaluated by the editors as the most valuable contribution to the almanac, both ideologically and artistically, and the history records state that Andrej Sládkovič received an honorarium of two ducats for it.

Sládkovič's poem has the character of a lyrical historical tale with balladic passages. It consists of three separate stanzas and has a total of 264 verses. In the title of the poem appear not only the names of the two brothers of Thessaloniki, but also the symbol of Slovaks and Slavs - the linden tree:

*Po nábreží Váhu, brehmi Hrona,
(Along the banks of the Váh River, along the banks of the Hron River,)
porozkvital suchý prút Árona:
(a dry rod of Aaron flourished:)
a peň suchý zabítej dobroty
(and a dry stump of slain goodness)
v údolí Tatier zašiel od Golgoty (Sládkovič, 2013, p.54).
(to the valley of the Tatras he came from Golgotha)*

For Sládkovič, the fact that his brothers came to spread Christianity on our territory is also a source of pride and enthusiasm. He also considers this fact to be a precious gift of God as an image of love and unity. Sládkovič geographically unambiguously singles out the most important places of the Great Moravian Empire - Nitra, Velehrad and at the same time links them with one of the romantic symbols of the Slovaks - Kriváň, which he calls the Zion of Slavs.

In the context of the poem, the symbol of the linden tree, repeated several times, is actually a symbol of Christianity, which Constantine-Cyril brought to our territory. However, the author does not stay only with the primary symbolism of the linden tree as the tree of the Slavs. In new and new connotations, he unveils the symbol of the linden - the tree - the faith -- the nation.

⁸ The exact date has been preserved – 25th September 1863. This date appears on the manuscript concept (4 pages, 34 × 21 cm), which also bears this original title: *Lipa cyrilo-metodejská*.

⁹ The poem *Lipa cyrilometodejská* was published for the first time in almanach *Lipa III*, 1864, pp.173–181.

From the time perspective, the poem shows as if two views - the past and the present. In the past it is the "planting of the tree" - Christianity. Christianity is what Cyril and Methodius bring as a burden, as a precious burden, as the wood of the cross and plant it among the Slavs:

tam pocestných dráhošum začúchne,
(there the travelers' dear noise will be felt,)
stanú tam so svojou nošou drahou –
(they will stand there with their dear burden -)
a brvno, zaliate súkrvicou
(and the crossbar, drenched with blood)
z boku Pána – vztýčia v tom úbočí,
(from the Lord's side, shall they raise in that hillside,)
aby zatratených stotisícov
(that the hundred thousand damned)
dvestotisíc obschlo na ňom očí. –
(two hundred thousand eyes shall be dried thereon.-)

Postavili aj sa pomodlili,
(They stood up and prayed,)
pod ním slovo slovanské zložili,
(and they composed the Slavonic word under it,)
a čo my sme v potomstvách dožili,
(and what we future generations have lived to see,)
to tam oni Bohu poručili. (Sládkovič, 2013, p.55)
(they left there in the hands of God)

Throughout the poem, the metaphor of the tree – Christianity - is interwoven. Sládkovič perceives it as planting of wood - the cross as a symbol of Christianity, and for the Slavs this wood becomes the linden tree. The planted "wood" that Cyril and Methodius bring, blossoms into a magnificent tree. Sládkovič depicts this reviving process of Christianity in the process of the revival of the planted piece of wood (Sládkovič, 2013, p.56).

This natural image becomes the image of the Christianization of the nation, of awakening everything to life and of branching it out. In the spirit of the words of the Gospel, he attributes to the tree-Christianity-the benefits it brings to the people-it heals the sick, feeds the hungry, comforts the weary, and glorifies God.

A more intense interest in the theme also appears in the poetry of the 20th century, especially in the representatives of Catholic modernism – Haranta, Dilong, Strmen. This is also followed by a period inspired by Eugene Paulíny's translation of Proglas and its re-writing in poetry by Viliam Turčány. The arc of grasping the Cyrillo-Methodian tradition leads in this way to the most contemporary poetry.

It might seem that the legacy of Proglas is preserved in the stereotypically repeated phrases about its cultural and literary legacy, in the constant re-publication of its translation, or in literary-historical analyses. In the book Proglas, Preklady a interpretácie (Translations and Interpretations), "básnici odpovedajú na myšlienku, ktorá sa šíri od pôvodného autora cez jeho dielo až k jeho čitateľom, ktorá v myšliach básnikov nájde to správne miesto a vyvolá odozvu (poets respond to an idea that is spread from the original author through his work to his readers, one that finds the right place in the poets' minds and elicits a response)". The

original idea was translated into ten poetic texts in which the authors Ján Buzássy, Mila Haugová, Ján Zambor, Katarína Džunková, Juraj Kuniak, Daniel Hevier, Erik Ondrejčka, Anna Ondrejková, Rudolf Jurolek and Dana Podracká interpret Proglas in their own original way, according to their own aesthetic feelings and poetic poetics. Each of the poets found his/her own source of inspiration in a different layer of its structure. Nevertheless, they are all united by their reverence for the pretext – for Proglas – and their efforts to come to terms with it in their own texts.

The main motif for contemporary poets is the motif of the Word - word and writing. In this context, we can mention the poems of two important Slovak poets of the second half of the 20th century – Milan Rúfus and Ján Zambor.

The first mentioned author – Milan Rúfus – composed his poem *Vzdialená tvár* (Distant Face) slowly as a mosaic of images and references to Constantine the Philosopher, but he never utters his name directly. He leaves it to the percipient to get through them enthralled by Constantine's missionary and linguistic work as did the author himself. The whole poem begins with a series of images with opposing meanings, recalling medieval artistic practices – *ryba* – more, *bytosť* – tvor, *trvanie* – dejiny (- fish - sea, being - creature, duration – history). Multiple cumulations and amplifications, as well as interjections, e.g. in the stanzas:

Ó, stĺporadie chrámov pamäti a Ó, stĺporadie chrámov pamäti –abeceda! (Rúfus, 2013, p.159)

(Oh, the colonnade of the temples of memory and Oh, the colonnade of the temples of memory -alphabet!)

Refer to the time of Constantine. The author expresses his warm relationship to Constantine in many places - in an intimate, as it were a dialogue, a warm address, aware that the legacy, although centuries old, can be alive in literature (Kerul'ová, 2009, pp.87–96)¹⁰.

Ján Zambor takes a similar approach in his poem *Pár písmen na pochvalu Konštantínovi Cyrilovi* (*A Few Letters in Praise of Constantine Cyril*). Ján Zambor is a contemporary Slovak poet, translator and literary scholar. His work adheres to the traditional values of domestic lyrics. He is currently evaluated as a modern poet, reflecting the essential situations of human existence.

In its title, Zambor preserves the topic of the titles of medieval literature texts, paraphrasing a particular work of Great Moravian provenance attributed to Cyril's disciple Clement, preserved under the title *Pochvala Cyrilovi Filozofovi, učiteľovi Slovienov* (Praise to Cyril the Philosopher, Teacher of the Slovenes). At the same time, in Zambora's title there is also an obvious reference to Constantine's linguistic activity – *Pár písmen...* (A Few Letters...)

Zambor chooses a sentence from Kliment's panegyric work of art as the motto of his poem – thus emphasizing the reference to the Great Moravian texts:

Lebo ktoré miesto sa ukrylo, že by ho neosvietil stopami svojimi? Kliment (Zambor, 2012, p.31).

(For what place hath hid itself, that he hath not enlightened it with his footsteps?)

In Zambor's text, two lines of text construction meet – the “epical” – narrating the personal history of Constantine-Cyril recorded in *Život Konštantína* (The Life of Constantine), and

¹⁰ More on the interpretation of Rúfus' poem Kerul'ová, Marta, 2009: Hodnotové aspekty literárneho a spirituálneho dedičstva. (Value aspects of literary and spiritual heritage.) In: Hodnotové aspekty staršej literatúry. Nitra: Univerzita Konštantína Filozofa in Nitra, 87 – 96.

if we stay with the medieval poetics – the “imitative”, presenting echoes of Constantine's poem Proglas. In Zambor's hands, however, Proglas becomes a source of inspiration for modern poetry.

The second layer of Zambor's poetic text is an intertextual continuation of Constantine's poem Proglas. The ideas and images of Proglas enthuse also the contemporary, as if they become also his ideas and images, for he is, like the medieval poet, enchanted and fascinated by words, writing, education and books. The motifs resonating in Proglas are also found in the modern text. The reference to the medieval poem is made in direct reference:

*S čereňom v čeriackej sa reči v Proglase
(With a fishing net in the undulated speech in Proglas)
objaví v zvukoch hlbšie príbuzenstvo slov
(discovers a deeper kinship of words in sounds)
a paronomáziou Slovo – Slovieni
(and by the paronomasia Word – the Slovenes)
dá nový zmysel bytiu našich praotcov.
(will give a new meaning to the being of our forefathers).*

*V tej básni staré zažiarilo novotou
(In that poem the old shone with the newness)
vo variáciách apoštolov, prorokov. (Zambor, 2012, p.32)
(in the variations of apostles, prophets)*

Zambor as a poet is aware that the brothers of Thessaloniki are a permanent part not only of Slovak history, but also of the present of the Slovak nation. The poet confirms the connection between the past and the present in several places in the poem. His poetic statement constantly oscillates between an objective account of historical facts, the author's subjective attitude towards them, and a collective awareness of the remarkable nature of Constantine's work. The positions of the lyrical subject are reflected, from the plural expressing the national community (*podme ich vítať (let us welcome them)*), through an objective (on the epic level) narrator (*hlása, učí (he preaches, he teaches)*) - Constantine), to the appealing individual lyrical subject (*bez jej živín len upadáš a živoriš (without its nutrients, you only wane and struggle along)*). The imagery of the contemporary text and its formal form is adapted to medieval poetics. Proglas becomes inspirational in this area as well. The poet makes abundant use of inversion, apostrophe, transitive constructions, uses medieval amplification and cumulation by deliberately accumulating images (*stratiac zrak, sluch, čuch, chut' (losing sight, hearing, smell, taste)*).

Zambor's poem *Pár písmen na pochvalu Konštantínovi Cyrilovi (A Few Letters in Praise of Constantine Cyril)* is one of the proofs of how inspiring medieval, in this case Old Slavic, literature and culture can be for a modern poet, and what corresponding parallels the poet can create by linking the past and the present.

When we mentioned at the beginning that there can be no doubt about the Cyrilo-Methodian tradition in the history of the Slovak literature, the presented texts are "living" documents of this tradition. As Eugen Suchoň says: "*Ak nerešpektujeme náš starovek a našu históriu, nie sme národ (If we do not respect our antiquity and our history, we are not a nation)*" (Veľká Morava..., p.7). At this moment we are a nation that is searching for its history, finding it and at the same time trying to come to terms with it artistically.

The basic feature of all the texts that have chosen to pay homage to the Old Slavonic Proglas is that they recall the original text by directly or indirectly following it. This process is carried out in the texts by a number of processes that can be more or less identified. The most decipherable procedure is the direct continuation of the original medieval text in quoting or paraphrasing its parts or thematic motifs. Another method is to allude to the content and meaning of Proglas, or to the broader social, cultural, historical or authorial context. These elements are easily decipherable in some texts, in other places they are deeply hidden and concealed. Thus, many of the poetic interpretations rely on the reader having a certain body of historical and literary knowledge of the social period in question and a thorough knowledge of the source text.

The continuity with the original text is demonstrated by the title of many poetic texts – *Cesta Proglasu* (The Way of Proglas) (J. Buzássy), *Prahas* (M. Haugová), *Predslovo* (Preface) (D. Hevier), another group semantically points to it – *Pár písmen na pochvalu Konštantínovi Cyrilovi* (A Few Letters in Praise of Constantine Cyril) (J. Zambor), *Slzy svätého Konštantína* (Tears of Saint Constantine) (K. Džunková), or 111 (R. Jurolek). The title of Rudolf Jurolek's last poem refers obliquely to the number of verses of Proglas, and an ignorant percipient may miss this parallel.

The intertextuality of poetic opuses takes different degrees and forms. In her poem *Prahas*, Mila Haugová directly takes quotations from Proglas. This is done by incorporating the original Proglas verses (in Old Slavonic) into the text of the poem itself. These verses are graphically divided and from the point of view of meaning they fulfil the function of bridging the medieval text with the modern text. The Old Slavonic verses appear archaic (we can notice a parallel with the title – *Prahas* – something distant, past, irretrievable) as an expression of respect for the old text.

Another type of allusiveness and intertextuality is the poem by Ján Buzássy, *Cesta Proglasu* (The Path of Proglas). From the title of the poem it is obvious that he has chosen a different way of interpreting Proglas. It is a rhymed rendering of the story about the creation of Proglas and its influence; the text does not focus exclusively on the pretext; the historical circumstances of its creation and knowledge about the person of the creator also permeate the poem's interpretation. Certainly, the whole wording of the poem responds poetically to Proglas (it is the primary impetus for the creation of the modern text), and in some places the Proglas verses are easily identifiable. This is particularly so in the second half, in which the narrative of the Byzantine mission of Constantine and Methodius is transferred to the narrative of Proglas, with a number of motifs and themes present therein, e.g., in the verses *Dážď božích písmen dušu ovlaží / orosí plody novej vzdelanosti* (The rain of God's letters will water the soul / will plough the fruits of a new learning). In many places the poem by J. Buzássy actually just paraphrases and quotes Constantine's ideas.

In their poems, the authors adopt Constantine's metaphor of "the rain of divine letters" (Zambor, Buzássy). It is often used, quoted or paraphrased, or otherwise treated poetically. We can encounter it in Katarina Džunkova's poem *Slzy svätého Konštantína* (The Tears of St. Constantine) as different levels of meaning of rain. In the very title of the composition, tears symbolize raindrops that are supposed to bring life and blossom, or in the verse "... a na svet budú padať z nebies čriepky Solúna (and shards of Solun will fall on the world from the sky)" we can clearly decipher the reference to the birthplace of Constantine and Methodius. The same practices of allusion and intertextuality can also be found in the poems of other authors. Rudolf Jurolek, in his poem 111, thematizes Constantine's verses of few words, but comprehensible ones. All texts of authors included in this publication work ac-

tively with Proglas, use the allusions and paraphrases, and do so not only on the surface structure of the words, but try to reveal a deeper, spiritual dimension of the words contained in the Old Slavonic text.

As we have mentioned above, the individual poems may have originated from a primal impulse to pay homage to the first Slavic and Slovak poem, but they are in themselves a full-fledged artistic expression reflecting the originality and inimitable poetic language of the individual poet.

A very remarkable contribution to our subject is Anna Ondrejškova's poem *Tenebrae*. The text is interesting not only by its form, but also by its very original poetic expression. In the formal aspect of the poem, the author works with units of meaning, many times it is just an image or a flicker of the mind, which she separates with colons and frequently employs other punctuation marks. Nevertheless, the poem does not sound fragmentary; it appears as a flow of consciousness in which feelings, thoughts, and images intermingle. In her interpretation, she introduces contact with Proglas through deep personal experience and feeling of the lyrical subject, making it a highly individualized statement of the value of Proglas. At first glance her interaction with Constantine's Proglas seems to be the weakest. However, after delving deeper into her verse, the world of the author's vision of the medieval poem, with its more or less common interpretations, opens up before the reader. It is Ondrejškova's vision of Proglas as a whole organism with a timeless entity that brings into this lineage the full picture of its true legacy. In Proglas Ondrejškova advances the most essential human need that Constantine stands up in defense of - the need for language as an element of pure and complete being in which the physical and the metaphysical meet. This motif culminates in the poem's conclusion "nech mi dá jazyk / zvonivý, zrelý úrodný: lebo / som v nekonečnej tme, v nekonečnom mŕtvom tichu, / skaličená, mŕtva: / neviem sa modliť: ako, / ako, ako: bez jazyka: /nech mi dá jazyk / nech mi dá jazyk (let him give me a tongue / ringing, ripe fertile: for / I am in endless darkness, in endless dead silence, / crippled, dead: / I cannot pray: how, / how, how: without a tongue: / let him give me a tongue: / let him give me a tongue)". The verses make clear the unbearability of human existence in darkness and silence, which are actually non-existence, and call forth the need for the opposite, which can be achieved in union with God by means of prayer through language.

All quoted poets decided to express their attitude towards Proglas in a different way. Some of the texts explicitly express gratitude, admiration or praise for Proglas and its creator Constantine, or for his life and his entire work. Other texts are very strong lyrical statements with a specific authorial poetics without explicitly following the original text. All of the authors have proven that it is possible to creatively grasp the Old Slavonic pretext, approach it with respect, and yet deliver their own poetic testimony in a creative and aesthetically valuable way.

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КИРИЛО-МЕФОДІЇВСЬКА ТРАДИЦІЯ І ЇЇ ФОРМИ В ДЕЯКИХ ТВОРАХ СЛОВАЦЬКОЇ ЛІТЕРАТУРИ

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У статті досліджено вплив кирило-мефодіївської традиції на розвиток словацької літератури від середньовіччя до сьогодення. У хронологічній послідовності наведено та проаналізовано її ідейно-тематичне, мотивне та жанрово-стильове розмаїття в творах словацьких авторів.

Автори констатують, що на теренах Словаччини тривалий час, аж до кінця XVIII ст., творча спадщина св. Константина-Кирила і Мефодія була невідома, оскільки оригінали їхніх творів не збереглися. У статті стверджується, що усі тогочасні згадки про солунських братів мали значною мірою опосередкований і релігійно-сакральний характер. У наступні століття інтерес до цієї теми поступово зростає, яскраво проявляючись як у прозі, так і в поезії. Автори доводять, що словаки як нація шукають свою історію, знаходять її і водночас намагаються художньо осмислити, активно звертаючись передовсім до першовитоків свого письменства.

Ключові слова: словацька література, св. Константин-Кирило і Мефодій, кирило-мефодіївська традиція, "Проглас".