

The Lyricisation of the Subject as an Instrument of Genre Hybridisation in Štefan Krčméry's Prose

Barbora Zlejšia

ZLEJŠIA, B.: Lyrizácia subjektu ako nástroj žánrovej hybridizácie
v prózach Štefana Krčméryho

SLOVENSKÁ LITERATÚRA, vol. 72, 2025, no. 4, pp. 327-336

DOI: <https://doi.org/10.31577/slovlit.2025.72.4.4>

ORCID ID: <https://orcid.org/0000-0002-2450-7696>

Open Access: Licensed under Creative Commons Attribution 4.0 (CC-BY 4.0)

Keywords: anthropological poetics, self-stylization,
lyric prose, lyricized subject, genre hybridization

This article aims to analyse the lyric prose of Štefan Krčméry (1892–1955) through the lens of genre and form hybridization. The central focus is an analysis of the lyricized subject, which, within the framework of anthropological poetics as defined by Emil Staiger, emerges as a crucial structuring element of the text. This subject serves as an original tool for lyricization, embodying epic memory and lyric recollection, from which the semantic and rhythmic dynamics of the discourse emerge. A second line of inquiry explores the author's intentions and self-stylization strategies, through which Krčméry infuses the subject with autobiographical, value-laden, and emotional dimensions. Their interaction leads to the formation of an emergent character that transcends the combination of lyric and epic features, necessitating its own interpretive and definitional space. The article highlights the complexity of the hybrid genre as an autonomous aesthetic form by examining the lyricized subject. An intertextual analysis affirms the important role of lyric prose in Krčméry's modernist work.

Kľúčové slová: antropologická poetika, autoštylizácia,
lyrická próza, lyrizovaný subjekt, žánrová hybridizácia

Štefan Krčméry (1892–1955) was a remarkably prolific individual in the cultural history of twentieth-century Slovakia. Artistically, he was a poet and prose writer; professionally, a translator; and theoretically, an aesthetician, literary historian, and critic. As secretary of *Matica slovenská*, a national cultural association, from 1919 to 1933, he played a pivotal role in shaping cultural life, underscoring the importance of maintaining a connection between the past and the future trajectory of the Slovak nation within the democratic framework of the newly established Czechoslovak Republic after 1918. From 1922 to 1932, he held the position of editor-in-chief of the cultural and literary journal *Slovenské pohľady*. His extensive activities as a prominent figure in the national cultural centre, combined with the patriotic imperative that influenced his literary-critical essays of the 1920s, have solidified his status in Slovak literary historiography as a key representative of interwar traditionalism (Hučková 2020). As a literary historian and critic, he consistently recognized the aesthetic innovations of other authors, while his own creative writing notably engaged with modernist poetics.

Krčméry's lyric prose holds a unique position within his vast body of work. In terms of quantity, it consists of a small collection of texts, nearly all of which can be dated to 1932 and 1933. In the early 1930s, Krčméry gradually stepped back from public life, dedicating his time away from Turčiansky Svätý Martin mainly to creative endeavours. During this time, he wrote significant aesthetic essays alongside literary texts and completed an important work of literary history.

The publication history of Krčméry's work is complex. A considerable number of his literary and scholarly works were published with considerable delays, the majority appearing posthumously. Even today, important book editions feature curated selections from his *oeuvre* that, while frequently grounded in thoughtfully developed editorial concepts, represent only one of numerous possible arrangements and interpretations of his manuscripts. In the case of his lyric prose, publishing practices have adversely impacted both readership and scholarly reception. This aspect of Krčméry's work has been portrayed in a one-dimensional manner, often seen as occasional and somewhat incidental writing, frequently associated with his declining health. Nonetheless, archival research, textual genesis analysis, and intertextual reading clearly demonstrate that these prose works are an integral part of Krčméry's body of work. They demonstrate a clear continuity with his aesthetic essays and literary-historical studies, as shown by the consistent development of shared sources of inspiration, insights, and ideas. The lyric prose pieces are carefully crafted; they did not emerge by coincidence, and many of them are interconnected. They elaborate on and complete images from his earlier poetry, while also providing interpretive keys to some of the scholarly texts he was composing. His contemporary journalistic writings are also closely linked to these lyric prose texts.

The following analysis of Krčméry's lyric prose texts highlights the distinctive qualities of the subject, focusing particularly on the theoretical aspects of genre and form hybridization, as well as the self-stylizing layer of expression that fundamentally shapes the subject's position, role, and qualities. This article focuses on the analysis of ten distinct lyric prose texts: *List škovránkovi, poslu božiemu* [Letter to the Skylark, Servant of God], *Čierne husle* [The Black Violin],

Jazero [The Lake], *Dvojramenný rebrík* [The Two-Armed Ladder], *O troch rytie-roch* [On Three Knights], *Meditácia...* [Meditation ...], *Do nového roku* [Into the New Year], *Osvobodenie* [Liberation], *O rytme lyžiarskom* [On the Rhythm of Skiing], and *A ešte letiace tiene ...* [And Still the Flying Shadows ...]. It also looks at a cycle of nine novellas entitled *Zimná legenda* [Winter Legend]. Aside from the lyric prose text *And Still the Flying Shadows...* (first published only in 2012) and the prose poem *The Two-Armed Ladder*, all these texts (in slightly censored form), can be found in the book *Román bez konca* [A Novel Without End] (1977) edited by Augustín Maťovčík.

The subject in the process of lyricization

Within the context of hybridization, lyric prose facilitates the exploration of various universal techniques that illustrate the interplay between lyric and epic elements. Nele Janssens explains that lyricization involves the emphasis or intensification of a mode¹ typically dominant in another genre, specifically poetry; it does not merely signify a straightforward transition of a text from one genre to another. Janssens outlines four techniques of lyricization: condensation, stilling, musicalization, and materialization. These methods of lyricization are distinct manifestations of lyrical tendencies in prose, resulting in specific effects or responses (Janssens 2018).

The differential model of lyricization across various textual layers is particularly effective in analysing Krčméry's lyric prose, particularly in its first three types of lyricization. These facilitate the identification and analysis of the lyricizing process throughout all his lyric prose works, whether they are brief prose poems, a series of legends, shorter or longer prose forms, or his longest piece, *And Still the Flying Shadows*, referred to as "attempt at a novel". The lyricizing techniques, as their names imply, highlight a unique quality intrinsic to the text; however, it is only by examining their interconnections that the importance of lyric prose becomes apparent in both its formal and thematic unity.

For Krčméry, the musicalization of language emerges as the most intrinsic form of lyricization, naturally permeating his entire body of work and stemming from his essence as a poet. His prose prominently showcases stylistic elements that rely on rhythmic repetition, including alliteration, epizeuxis, pleonasm, and syntactic parallelism. Owing to its acoustic characteristics, musicalization closely resembles what František Miko termed the "lyric shape" in lyricized prose. This shape actualizes sound, structural symmetry, and rhythm through stylization in sentence construction: "Although lyric impulses in prose fundamentally arise from the lexical and thematic level, the lyric shape achieves its full value only when these impulses reach the syntactic level and are realized in the rhythm of sentence construction. Just as a line and the structure of lines are essential for lyric poetry, rhythmically segmented sentences are essential for lyricized prose. They form the basis of the lyric shape in prose" (Miko 1969: 154).

Rhythm in Krčméry's dialectical interpretation of art, history, and life, along with his lyric prose, delves deeper by transitioning from the phonetic level

1 Janssens refers to a study by Lars Bernaerts, who, in the context of narratological analysis, described lyricization as an intensification of the lyrical mode (Bernaerts 2013).

330 of language to compositional techniques grounded in the principle of duality. The character of a woman serves as the most intimate counterpart to the subject and can be identified as Krčméry's wife, based on the biographical context surrounding the creation of the prose works. The meditative and reflective statement in *The Two-Armed Ladder* concludes with her unexpectedly abrupt presence, as the subject turns to her with an imploring question: "I will walk the ladder's steps with humble descent, for forward and backward are one and there is no higher, and I ask you, will you come with me, girl?"² In the extensive lyric prose *On the Rhythm of Skiing*, it becomes clear at the end who accompanies the subject on their journey: "Fog below us and fog above us, my wife, but we are in the bright zone" (Krčméry 1933: 1). In the most lyric passage of *Liberation*, the subject "I" is mirrored in the counterpart "you". In the historical cycle *Winter Legend*, the compositional principle of duality is developed through characters appearing in pairs in each novella, who, according to Vladimír Petrík, in line with Krčméry's philosophy, "clash" as opposing principles that shape history (Petrík 2003: 128). In *And Still the Flying Shadows ...*, there is even a layering of duality among subjects: the literary and philosophical duo Jean-Jacques Rousseau and George Gordon Byron represents a dialogical counterpoint to the character of a theology student. Anna Zelenková (2012) interprets the character of the student in relation to Krčméry as the author through analogy with the relationship of Byron to the character Manfred in his dramatic poem *Manfred* (1817).

The principle of duality also shapes the space-time of each lyric prose text. The subject's physical, metaphysical, and psychological space is captured through the contrasts of height and depth, frequently achieving a form of absolute transcendence that surpasses both the zenith and nadir. Physical attributes of closeness and distance often suggest a deeper meaning that transcends not only to the opposition between interpersonal closeness and solitude but also to the spatiotemporal confrontation of the present and the past. The rhythm of cyclical return holds special significance, with Krčméry primarily drawing his motifs from nature as a form of assurance for rebirth. The prose frequently employs metaphors associated with spring and autumn, with Krčméry drawing on the full range of their semantic connotations. The most common interpretation of spring is as a symbol of new beginnings, hope, and youth. Autumn often symbolizes inevitable decline, pessimism, and old age; however, it also represents a time of reconciliation and acceptance of a life journey approaching its conclusion. A recurring motif is the founding of the first Czechoslovak Republic, intricately connected to the vital forces of nature. In addition to their metaphorical role, the images of spring and autumn frequently serve a compositional purpose by delineating individual life stages, signifying the start of conceptually defined passages or concluding these units.

The cyclicity that mirrors an individual's (and a nation's) existence within the laws of nature can be explored not only through musicalization as a method of lyricization and rhythmic structuring at both the syntactic and semantic levels, but also through the lyricizing principle of condensation, which

2 Slovak National Library in Martin, Literary Archive, Personal Collection of Štefan Krčméry. Literary Works of Štefan Krčméry. *The Two-Armed Ladder*. Catalogue number 27 B 16.

emerges from the interweaving of semantic fields. In the lyrical prose of *The Lake*, the depiction of a summer vacation symbolizes a departure from daily life and a rupture of the routine of working life. From the standpoint of the condensation principle, the opening paragraph is especially noteworthy as it presents the central problem of the entire statement. By chaining contrasting pairs such as darkness/light, past/present, and city/nature, Krčméry establishes two parallels with a closed meaning opposing positive and negative emotion. Generally, this layering of meanings can be recognized as a fundamental constructive principle frequently shaped by recurring patterns of associations.

Stilling is a lyricization principle closely related to the modernist stripping away of epic elements from prose, and it functions as a compositional device in every one of Krčméry's lyric prose texts. By quieting our minds, we can best perceive the subject. The subject is primarily contemplative, functioning as an observer rather than an actor, who perceives and experiences intensely – often in a subdued manner, as if overwhelmed or muted by the magnificence of what they witness. An exception to this is the cycle of legends, in which there is a clear distinction between the dialogue of the characters and the narration, with the narrator's statements expressed in the third-person verb form. With the legends, one can also speak of the most solid narrative line, which is also why the lyricizing principle of stilling appears most prominently in these texts, and why the transitions between the characters' actions and poetic depiction seem the most "disruptive". The situation is different in *And Still the Flying Shadows ...*, where the composition becomes fragmented into philosophical reflections, causing the unfolding plot with its spatiotemporal regularities to emerge only when it is necessary to transition to the next line of thought. The meditative and reflective sections in *On the Rhythm of Skiing* serve as a balanced counterpart to the descriptions of historical events and figures, with the lyricizing principle of stilling applied harmoniously here. The dynamics of the shorter lyric prose texts are more expressed through environmental descriptions than through the plot, with a focus on reflection, while events are primarily conveyed through motifs of memory.

The lyric and epic principle of being

Within the lyricizing techniques, the subject appears as part of the framework of lyric prose, which is transformed through the systematic emphasis on poetic dominants in the process of lyricization. In this context, the subject is primarily a mediator or object of the lyricized statement, which shapes it; however, lyric prose as an autonomous genre structure necessarily assumes the presence of an autonomous character who, through the process of lyricization, develops a complex identity grounded in the interplay of lyric and epic elements. This character is neither a lyric subject nor an epic protagonist. In terms of the lyric prose form of expression, the subject in Krčméry's texts is a lyricized character or lyricized subject. In the majority of prose works, the lyricized subject is stylized as a narrator (lyricized narrative subject), and, in keeping with the nature of lyric prose, its existence is rooted in the dynamic interplay between the ontological essence of the lyric and epic literary modes – i.e. between the lyric and epic principle of being. This perspective is based on the approach developed by Swiss-German literary scholar Emil Staiger (1908–1987).

Staiger's anthropological poetics is based on the premise that the question of the nature of literary terms naturally prompts inquiries into the nature of human beings; consequently, the terms "lyric", "epic", and "dramatic" thus become "literary-scientific designations for the fundamental possibilities of human existence as such" (Staiger 1969 [1946]: 147). He categorizes literary forms based on the various ways humans engage with the world. In the lyric, everything is connected with a "disposition", which "is not something that exists 'in' us, but rather in the disposition we are distinctively 'outside,' not in relation to things, but 'in' them and they in us" (Staiger 1969 [1946]: 48).

In the state of disposition, all existence is perceived as a condition rather than an object; this condition embodies an existential model of the human being and nature. The lyric poet makes no distinction between past and present; both are equally close, and he is deeply immersed in them. In Staiger's interpretation, this means that the lyric "recollects": "'Recollection' (*Erinnerung*) should be the name for this absence of distance between subject and object, for the lyric interpenetration. In lyric poetry, it is possible to recollect present, past, and even future events" (Staiger 1969 [1946]: 49). Recollection is not merely the world coming into the subject; rather, it involves a mutual overlapping, "so that we could just as well say that the poet recollects nature as that nature recollects the poet" (Staiger 1969 [1946]: 49). While the lyric poet awaits inspiration, the epic poet, in contrast, immerses himself in the past not through mere recollection but through memory, which maintains both temporal and spatial distance. According to Staiger, epic speech, therefore, "pre-presents" and serves to refer to or point. The gaze is directed outward, "for the external world exists here, just as now the internal world exists – and it observes how much immeasurable richness of life is offered to the eye" (Staiger 1969 [1946]: 73). Time in the epic flows along with the perception of alternating images; the epic poet "stops and examines from a fixed standpoint a fixed object" (Staiger 1969 [1946]: 81).

The lyricized character is shaped through lyricization processes such as stilling and the stripping away of epic elements, by which the author focuses attention on the reflection of a situation and the capturing of the subject's emotional state – underscored by the unification of sound and meaning on the expressive, primarily syntactic level of the utterance. However, the lyricized subject fully takes shape only in the encounter between the ontological principles of lyric and epic forms, and in the dynamic that this encounter generates. Through a lyric disposition, it reveals the state of things – their being. The lyric principle of being can also be closely connected with Mikhail Bakhtin's idea of the author's fundamental position and his value-laden creative stance toward the lyric hero. The lyric does not convey a "clear sense of the finiteness of the human being in the world (the romantic phraseology of the soul's infinity best captures the moments of the lyric form)," it "does not define or delimit the life movement of its hero with a completed and clear fabula," and it does not create a finished character; it "does not mark out with a clear boundary the entire psychic whole and the entire inner world of the hero (it deals only with a moment, a psychic episode)" (Bakhtin [Bakhtin] 1988 [1979]: 167). According to Bakhtin, the lyric form "is introduced from the outside and does not express the experiencing soul's relation to itself, but rather the evaluative relation of another as such toward it"; therefore, "the

author must fully make use of his privilege of being outside the hero" (Bachtin [Bakhtin] 1988 [1979]: 166). Despite this privilege, however, the author of the lyric completely permeates the lyric hero, leaving in them only the potential for autonomy. What is created is merely the illusion of the subject's pure self-experience – the impression "that he is utterly alone, untouched by anyone. This illusion makes it easier for the author to permeate the very depths of the hero and to take full possession of him, to fill him entirely with his own activity" (Bachtin [Bakhtin] 1988 [1979]: 168).

In line with Bakhtin's interpretation, Krčméry, through the lyric principle of being, abandons the spatial and external temporal extraterritorial stance required for a clear understanding of a completed fabula. At the same time, he strongly permeates the subject with his evaluative stance. For the lyricized characters of the legends, as well as for those in the third-person narrative of *And Still the Flying Shadows ...*, the same holds true as for the clearly self-stylized lyric prose texts: they represent Krčméry's evaluative position and are permeated by it. This, in turn, affects the attenuation of their "external seeing and knowing" (Bachtin [Bakhtin] 1988 [1979]: 167). Conversely, the epic principle of being compels the lyricized subject to confront the external, objective world – whose existence, as Staiger suggests, is shaped by the very ontological essence of the epic form. (In the lyric, the inner and outer worlds do not exist as distinct entities.) The lyricized subject keenly observes the changing world of objects, perceiving reflections of its inner world and interpreting them through the principles of dialectical logic. With its exceptional memory, it can effectively also maintain temporal and spatial distance. Recollections of historical events, along with factual and biographical connections, allow Krčméry to position lyricized characters – both the self-stylized subject and historical figures – within specific spatiotemporal contexts. Simultaneously, by contemplating these coordinates, the subjects themselves fulfil the ontological essence of epic representation; therefore, the lyricized subject becomes a bearer of both lyric recollection and epic memory.

The lyric and epic principles of existence do not operate as opposites; unlike the creative tension found within the meaning and expression structure of lyrical prose, they are not in conflict with one another. Instead, they collaboratively create a unique lyricized character whose dual nature affects the intensity of the lyricizing processes. The way this character mirrors the world influences which genre elements will be highlighted in the artistic expression. In this context, the lyricized subject serves as a specific instrument of lyricization.

The authorial lyricized subject

The core issue of the subject in Krčméry's lyric prose texts revolves around the affirmation of the "self" through reflection on the world. The author's personality overlaps with the literary subject (observed or observing) who seeks answers to fundamental existential questions. Consequently, even historical figures face the challenge of defining their own "position in the world"; although based on real-life models, they embody elements of self-stylization. The most reliable space for finding answers is nature with its inherent laws. The subject contemplates its images in an ambivalent, sensuous-theistic way, frequently contrasting nature with the inner world of the human being. Krčméry's interpretation of

334 nature as a counterpart to the inner world is grounded in his philosophical and aesthetic concept of two worlds, which is inspired by the French vitalist Henri Bergson. Amid the reciprocity between humanity and nature, another significant philosophical principle arises – one that is characteristic of both his prose and his broader thought: the unification of opposites in synthesis. Krčméry perceives the world as an ongoing “struggle” between two irreconcilable poles, a conflict that occurs not only between the external and internal realms of the human being but also within each individual. This struggle may result in distortion, but it is never fatal; rather, it continuously produces new creative energy and fosters movement, which sustains life itself. In the prose texts, both past and present, themes such as city and nature, happiness and sorrow, light and darkness, transience and infinity, earth and cosmos, and nadir and zenith exist in opposition to one another alongside existential categories like “I” and “you” as well as “is” and “am”. Regardless of whether evaluative connotations of good and evil are developed, the presence of both sides is essential for structuring the text through the principle of duality, which underlines the rhythmic quality of the narrative. Their necessity also arises from the fact that Krčméry’s dialectic reveals a vitalist impulse, which the subject uncovers through the reflection of opposites, ultimately overcoming doubts regarding the legitimacy of their own existence. Through a thorough analysis of a lyric passage from *Liberation*, Miko concluded that the text’s significance is rooted in its articulation of the subject’s ontological situation (Miko 1974: 138). This axiological stance applies universally to all of Krčméry’s lyric prose, and the expression of the subject’s ontological situation is crucial for comprehending the author’s intention.

The influence of Krčméry’s personality on the lyricized subject of his prose can be identified on at least two levels. The first is autobiographical, as evidenced by biographical records, archival documentation, and correspondence. This is especially clear in the topographical references; recurring thematic and motivic elements encompass his childhood in the village of Jasenová, the natural landscape of the Orava region, the town of Turčiansky Svätý Martin as a centre of national culture, and Geneva, where Krčméry created his artistic works as well as his literary-historical and theoretical writings. In both reflective and narrative expression, there are frequent references to events and individuals from personal and national history, which Krčméry knew well as a literary historian and cultural figure. The autobiographical aspect of the lyricized subject is conveyed through explicit memory. This encompasses episodic memory, which stores Krčméry’s personal experiences, alongside semantic memory, which retains general knowledge. Through explicit memory, the process of epic representation occurs through explicit memory, which is understood as both referring to and showing in the sense described by Staiger.

Unlike the autobiographical level, which is explicitly presented in the text through factual and thematic connections such as events, places, and people, the second, self-stylizing level of Krčméry’s presence within the lyricized subject is primarily discernible through the anthropological principles of the lyrical form. It is reflected in the lyric disposition, in the dissolution of distance between subject and object (Staiger), and in what Bakhtin called lyric permeation, meaning in the evaluative construction of the subject and in the conceptual reflection on the

world, both of which correspond to the author's own philosophical, spiritual, and emotional orientation.

Krčméry's creative personality was shaped by the dichotomy between scientific and artistic perception, which literary-historical analysis has recognized as an exceptional creative asset. From the distance of time, and when reading his work as a coherent whole, we can appreciate the consistent influence of this dual orientation. However, when tracing the origin of individual texts, a different, more discordant aspect of it is revealed. Through an intertextual reading of the work (including Krčméry's correspondence and wider archival legacy), the philosophical conflict between two worlds or two theses appears as a deeply rooted inner conflict within Krčméry himself. He was an intellectual of remarkable breadth, a scholar, theologian, and a national cultural figure, but he was also an artist longing for poetic absolutes that meant "liberation; an unbinding of chains; an unravelling of inner and outer mysteries; a melting of the spirit's pain; a dispersing of darkness; a sparking of light; and the summoning, creating, and cultivating of life" (Krčméry 1975: 101).

The genesis of Krčméry's lyric prose indicates that he understood the artistic space of self-expression primarily as a place for capturing authentic attitudes, thoughts, and experiences rather than as a platform for fiction. In contrast to his journalistic articles, aesthetic reflections, and literary-historical studies, the form of lyric prose enabled him to freely develop his own inner dialogue, including its contradictions, through the permeation of the lyricized subject and the poetic liberation it brought. This dialogue culminates in *And Still the Flying Shadows ...* as a confrontation between a Christian and a philosophical and biological understanding of existence. In the subject, there is a hypertrophy of intellectual cognition and emotional experience: two opposing components that, more than in his other works, are felt as a profound dissonance.

Krčméry's primary authorial intention appears to be the creation of a subject who, by repeatedly interpreting the world as a constant struggle of opposing forces, gradually comes to accept inner contradiction as an indispensable part of the self. By metacognitively mapping the limits of their own knowledge and reflecting on their own perception, the lyricized subject further confirms its specific quality as a tool of lyricization. It shapes the structure of lyric prose by guiding layers of meaning that correspond to Krčméry's authentic experience. Attention shifts between lyric transgression and epic observation; this alternation organizes the internal rhythm of the narrative while emphasizing its semantic dynamism.

The autobiographical and self-stylizing elements that are essential to the development of Krčméry's hybrid genre contribute an additional distinct value to his lyricized subject. As the subject exists in the real, extratextual world – both external and internal – it enters the text to discuss its own condition. Lyric prose does not serve to shape the character but rather to affirm it. Through this, Krčméry's prose presents an emergent lyricized subject that exceeds the sum of its lyric and epic features.

The article is an output of VEGA grant project 2/0032/24: *Modernism and Modernisms: Variations, Transitions, Overlaps*. Principal investigator: Mgr. Michal Habaj, PhD. 2024–2027.

References

Archival sources

Slovak National Library in Martin, Literary Archive, Personal Collection of Štefan Krčméry. Literary Works of Štefan Krčméry. Dvojramenný rebřík [The Two-Armed Ladder]. Catalogue number 27 B 16.

Primary sources

- KRČMÉRY, Štefan [JESOM, Ján], 1933. V rytme lyžiarskom. V. *Národné noviny*, vol. 64, no. 19, pp. 1–2.
- KRČMÉRY, Štefan, 1975. *Estetické reflexie*. Ed. Ján Števček. Bratislava: Slovenský spisovateľ.
- KRČMÉRY, Štefan, 1977. *Román bez konca*. Ed. Augustín Maťovčík [as Liba, Peter]. Bratislava: Tatran.
- KRČMÉRY, Štefan, 2012 [1933]. *Veci na dne duše*. Ed. Anna Zelenková. Martin: Matica slovenská. ISBN 978-80-86420-46-2.

Secondary sources

- BACHTIN, Michail [BAKHTIN, Mikhail], 1988 [1979]. *Estetika slovesnej tvorby*. Translation Viera Šabíková. Bratislava: Tatran.
- BERNAERTS, Lars, 2013. De hausse van het experiment. Lyricising in de jaren zestig. *Belgisch Tijdschrift voor Filologie en Geschiedenis*, vol. 91, no. 3, pp. 605–627. ISSN 2295-9068.
- HUČKOVÁ, Dana, 2020. Modernizmus a avantgarda v reflexii Štefana Krčméryho v dvadsiatych rokoch 20. storočia. *Slovenská literatúra*, vol. 67, no. 2, pp. 115–138. ISSN 0037-6973.
- JANSSENS, Nele, 2018. Lyrical prose and the ritualistic: Lyricality as an interpretative lens for analysing C. C. Krijgelmans's short story "Homunculi". *Frontiers of Narrative Studies*, vol. 4, no. 1, pp. 105–125. ISSN 2509-4890.
- MIKO, František, 1969. *Estetika výrazu*. Bratislava: Slovenské pedagogické nakladateľstvo.
- MIKO, František, 1974. Sila kontextu a sila subjektu u Krčméryho. In *Biografické štúdie 5*. Martin: Matica slovenská, pp. 133–138.
- PETRÍK, Vladimír, 2003. Prozaik Štefan Krčméry. In *Biografické štúdie 29*. Martin: Slovenská národná knižnica, pp. 126–130. ISBN 80-8902-329-0.
- STAIGER, Emil, 1969 [1946]. *Základní pojmy poetiky*. Translation Miloš Černý and Otakar Veselý. Praha: Československý spisovatel.
- ZELENKOVÁ, Anna, 2012. Skromný pútnik životom. In KRČMÉRY, Štefan. *Veci na dne duše*. Martin: Matica slovenská, pp. 7–20. ISBN 978-80-8642-046-2.

Mgr. Barbora Zlejšia, PhD.

Institute of Slovak Literature of the Slovak Academy of Sciences

Dúbravská cesta 9

841 04 Bratislava

Slovak Republic

E-mail: barbora.zlejsia@savba.sk