

## Vincent Šikula: a story and fairy-tale narrator

Eva Vitězová, Trnava University, Slovakia  
eva.vitezova@truni.sk

### Abstract

Vincent Šikula entered (also) children's literature in the 1960s, i.e. during the years when crucial works of Slovak children's literature were published. His works are interesting for children even nowadays because they are built on story-telling, interesting language, and, very often, quick action. Šikula's poetics is based on not underestimating children. He did not determine in advance for whom his books are intended, since, in his opinion, they were appropriated by those whom they suited most. The paper discusses Šikula's stories and fairy-tales with regard to the authorial narrative strategies.

**Key words:** children's literature, Slovak, fairy-tales, stories, Vincent Šikula, narration

*"The symbiosis of the children's world with the world of adults in Šikula's 'children' books is as natural as the presence of a 'child's view' in his books for 'adults'."*  
Stanislav Šmatlák

The term "Slovak literature" hereafter denotes a sum of literary works written in Slovak language usually by authors for whom Slovak is a mother language. Geographically, the term is basically related to a tiny post-communist country in Central Europe - Slovakia.

The traditions of Slovak literature go back to the time of Great Moravia (863 - early 10th century) and writings by St. Constantine and Methodius and their followers. Probably the oldest literary work recorded in Slovak was an anonymous knight song - early Renaissance love poem named *Siládi and Hadmázi* (1560), telling the love story during the period of the Turkish incursions into Central Europe. The first Slovak novel, written by Jozef Ignác Bajza, was published in 1784 and entitled *René mlád'enca príhodi a skúsenosti* (meaning *Stories and Experiences of Young René*). Sadly, there are only a few works on Slovak literature available in

English (Hudík, Trebatická & Bednár, 2002; Chrobáková, 2000; Mihailovich, 1977; Petro, 1995; Pynsent, 1990).

The aim of this study is to introduce and evaluate the literary production by one of the most remarkable representatives of contemporary Slovak literature, a great story-teller **Vincent Šikula (1936 – 2001)**, paying special attention to his works intended for young readers.

As Jähnichen (p. 125) has it, “Šikula’s prose fiction may serve as an example of cultural continuity in a period when, apparently, the end of 1960s and the beginning of the 1970s constituted a caesura in Czechoslovak culture” (caused by the attack of Warsaw Treaty powers into Czechoslovakia in 1968 - note E.V.)... His characters are predominantly ordinary people doing ordinary things, usually in a period through which Šikula himself has lived or, at least, about which he could learn from the lips of ordinary people who had lived then.”

Šikula’s works drew wide attention of Slovak and foreign critics (Baláž, 2016; Bátorová, 2016; Barborík, 1996; Blahová, 1982; Hajko, 2016; Hološka, 2017; Jähnichen, 1990; Magalová, 2010; Marčok, 1998; Matláková, 2016; Miko, 1976; Prušková, 1986; Šabík, 1998, 2003; Vitézová, 2004; 2009; 2015; 2016).

His works have been translated into Czech, Russian, Polish, German, Hungarian, and Ukrainian. Only several short stories have been translated into English and published in anthologies of Slovak literature (e.g. Mihailovich, 1977).

Vincent Šikula once said: “What should a book for children be like? First of all, it must be good. The author must find his/her own way how to get close to the child reader. A child doesn’t know a lot of things, doesn’t know the meaning of many words so the author must adjust the vocabulary or sentence – a long, let’s say Proust’s sentence would be difficult to perceive, also the author’s focus should be adjusted. After all, all these things are adequately clarified in our theory of children’s literature; František Miko names it a children’s aspect... I’ve already said a while ago that a book for children can also be didactic, but in an aesthetic sense: mainly the aesthetic qualities which apply also in the literature for adults should be evaluated in it. Children are perceptive, but what is beautiful should sometimes be showed to them, though not violently, of course”. Together with the opening evaluating quote of Stanislav Šmatlák, these words of Vincent Šikula himself very accurately demonstrate how he as an author perceived a child, how he perceived children’s literature, but also how respectful he was towards a child as well as literature. The aim of this study is to name and assess those aspects of his work that helped him to seek the interest of the children’s audience.

Vincent Šikula’s debut was a book *Na koncertoch sa netlieska* (No applause at concerts) in 1964. It was difficult to expect that his entry to the children’s literature will be as strong as his success in literature for adults at that time. But it happened

in a grandiose way. Šikula's second book for children *Prázdniny sa strýcom Rafaelom* (1966; Holiday with Uncle Rafael) brought great success to the author: the second place in the international round of the international competition Pre mládež atómového veku after his fiction won the first place in the national round. Despite the ideological name of the competition (typical for that time), it was an interesting success. By the way, Šikula's children's books also received various awards later, for example the National Literary Centre Award for the book *Augustín a zvon – Rozprávky a rozprávania* (1996; Augustin and a Bell – Fairy-tales and storytelling), the design award The Most Beautiful Children's Book of Spring 2000 for the book *Anjel Gabriela* (illustrated by Ľudovít Hološka), the design award The Most Beautiful Book of Slovakia for the book *Medardove rozprávky* (Medard's fairy-tales, illustrated by Pavol Cpin), but also the recognition in the form of a prestigious award of the international PEN – CLUB, the Fraňo Kráľ Award or the Distinguished Artist honorary title.

The 1960's, the time when Vincent Šikula entered children's literature, brought new thinking about children and youth, new context, trust in the individuality and personality of a child. During these years, the emblematic works of Slovak children's literature were created – e.g. Jarunková's *Jediná or Brat mlčanlivého Vlka* (1967; The only one, Brother of the silent Wolf), Ďuričková's *Majka Tárarjka* (1970), Blažková's *Môj skvelý brat Robinson* (1968; My amazing brother Robinson) or Feldekova's *Modrá kniha rozprávok* (1974; Blue book of fairy-tales). And, of course, Šikula's *Prázdniny sa strýcom Rafaelom* (1966; Holiday with Uncle Rafael) as well as his debut in the literature for children and youth *Pán horár má za klobúkom mydleničku* (1965). The approach of these writers to children and youth was clearly focused on those artistic values that have a potential to encourage a fully-fledged reader's experience with all its positive accompanying effects. They were all connected with an interest in contemporary children within the area of human relationships concentrated in their view and feelings. Except for the already mentioned children's aspect, "the golden era of the 1960s" brought psychology and story to the Slovak children's fiction. In particular, Šikula's natural, clear rhetorical talent was the connection between his work for adults and for children. It is interesting that he also used his fairy-tale and children's aspect in his books for adults.

Starting from the thinking of Vincent Šikula as a story-teller, telling, specifically, the story for children, from his return to the story or staying in the story, I will discuss the semantic division of all the potential parts of the word *story*, using the six volume Dictionary of Slovak Language to define it:

Story, what happened; event, experience; recent, common, interesting, exciting, absorbing, fictional, dramatic, ballad, sad, mourning, tragic, comic, hilarious, happy

story; life story, youth story, story of school times, war; tell a story about something; experience a story.

Looking at whole sets of specific indicators, especially with regard to a set of adjectives denoting the qualitative and attributive character of the story, it is not a surprise that a current reader, a child or an adult, returns to the story as such. By this, one can explain the ongoing popularity of books that are built on story-telling, plot, maybe a quick flow of actions. I mean this with regard to children's readers, although considering Vincent Šikula and his fiction intentionally dedicated to children, one can discuss its age focus. It is connected with Šikula's poetics – he liked to claim that he did not determine for whom he was going to write a book, the most suitable reader "picks it himself." The other side of the coin is the uncertainty, ambiguity or, in some circumstances, uselessness of the age category.

Vincent Šikula's debut in children's literature was in the 1960s, gaining the prestigious award – as mentioned earlier – for his fiction *Prázdniny sa strýcom Rafaelom* (1966; *Holiday with Uncle Rafael*). Šmatlák said about this book that in case of Šikula's story-telling "it is not only literary, but, first of all, human quality of his story-telling: a disarming clarity of children's view and powerless honesty of expression." This evaluative statement can be extended to all the works of Vincent Šikula, since he triumphs mainly as a story-teller and, even though in some of his work it is not mainly about a child protagonist, he counts with childhood (even childishness), drawing on the phenomenon of childhood and returning to it. *Prázdniny sa strýcom Rafaelom* (1966; *Holiday with Uncle Rafael*) is a classic work of Slovak children's literature nowadays, being included not only to school readers, but also into recommended reading for primary school pupils. The book achieved big popularity among children as well as adults. The story takes place in a picturesque village Hruškovec described by the author as a very special village which provided him with the "school of life", which influenced his whole life. He does not describe Hruškovec from historical, social or moral and psychological identity, but simply "names" it, naming, at the same time, himself. In the Šikula's uncovering of the Hruškovec's philosophy of life, one can see a special way of authorial self-reflection. The unwritten, but sharply fixed by oral traditions, village moral code is part of this philosophy. In the story, two generations meet, though not fathers and sons, as one would expect, but grandfathers and grandsons. The boy is raised and formed by old village "veterans" who represent natural village knowledge, experience and, over all, love music. They often discuss serious philosophical questions with the small Vinco – the protagonist of the story, such as why people in Hruškovec are better than others. Well because they have a brass band. Music influences a human being, makes him/her a better person. Having a good time with music, a scrooge does not hesitate to give money to the band to make them play. In children's literature, Šikula revitalised old, well-tested values

of this world, such as human kindness, solidarity, pleasure from simple things, from human existence and everyday life. Light humour so typical for all Šikula's books for children is not absent in this book either. The joy of reading is enhanced even more by it. The key dialogue of the whole story, as well as the explanation of Šikula's story-telling and fairy-tale conception, is the conversation between Uncle Rafael and Vinco about fairy-tales, i.e. the situation in which Uncle Rafael explains to the boy how he became unmoved on a poacher wait. It happened to him one winter that he could not move from the place. The boy, although not very clever at school, immediately responds and rationally explains to the uncle that it could happen that he froze to the ground in wet shoes in winter. But this explanation irritated the uncle because he did not like Vinco's sceptical attitude towards the story and unwillingness to believe it; it seems to him that he told the story to the boy in vain. He indicates in the dialogue that we should believe in fairy-tales because they are created by people and we have to trust people, especially those that tell the fairy-tales. The dialogue is closed by the Uncle Rafael's statement: *"Fairy-tales speak about these and those people. About good and bad people. Good and bad things are told about them in such a way as a person deserves... When you tell people about me, a fairy-tale will be created. And when I talk about you, there will be already two fair-tales in the world."* When *Prázdniny sa strýcom Rafaelom* is read by an adult reader, there is an intensive feeling of returning back to the lost childhood; this memory is not sad, we do not mourn over something that is definitely gone, there is no nostalgia. The memories of childhood are happy, interpreted with a light humour. We can see the author's unique literary style here, his close relation to nature, kind human humour and an overview. Serious things are depicted in a light way; a child's touches with the complicated world of adults are natural. The protagonist experiences valuable moments among adult musicians, and, thanks to them, he is beginning to become aware of real values. It is maybe not necessary to remind that this story was filmed under the name *Otec ma zderie tak či tak* (Father will punish me anyway) directed by Otakar Krivánek. The name of the adaptation depicts one of the characteristic features of the internal monologue of the main character. Stanislav Štepka played one of the main roles.

The other Šikula's book for children, *Vincúrko* (2001), as his debut *Pán horár má za klobúkom mydleničku* (1965), compositionally presents a short-story collection as an interplay of short serious and happy stories that take place in direct connection with the protagonist and with a significant number of other people. Šikula's work *Prázdniny sa strýcom Rafaelom*, like his "children's" debut *Pán horár má za klobúkom mydleničku*, has a lyrically-reminiscent air. In *Prázdniny sa strýcom Rafaelom*, the boy Vincko is fighting with a French horn, his school and even with his parents who do not understand his daily problems. In *Pán*

*horár má za klobúkom mydleničku* we can see a first-grade pupil Jožko whose first touches with the world take place during World War II. The book is a return to childhood as well as to the time of the end of playing and the beginning of school duties. They are not only pure memories of this period of life, but also the “made-up” stories so typical for Šikula. The book with short-story features is situated to the village Dubová – Šikula returns to it almost all the time. The village has its own inhabitants that are the same as everywhere else but different at the same time. They differ from other people because the author knows them perfectly; he has almost emotional relationship to them. The characters that Jožko meets on a daily basis are wise uncles. The stories are written with light humour, with the emphasis on human qualities – e.g. to help people in need, justice and friendship. Jožko had a happy childhood surrounded by good people with good character; he had friends with whom he committed quite a few mischiefs. Alongside daily games and duties, he did not even notice the atmosphere of war. He realised the presence of war only when the school remained closed one day. The soldiers came to the forest, to the gamekeeper’s house as well as school and interrupted the children’s carelessness. In all of Šikula’s work, the social networking between children and adults has a strong influence on the reader, though there is also a certain tension between these two generations coming from the lack of life experience on one side and a lot of life experience on the other side. Šikula’s childhood transformations are based on the fact that child’s nature itself is an impulse for his own level of emotional and rational realisation in the environment in which he lives and which forms him. Šikula’s original conception of a childhood inevitably requires also specific artistic treatment. A child – child hero – plays here as a prototype of a real child. The reader knows his character not only directly, based on his behaviour, but also indirectly through his thinking and perception (internal monologue). Dialogic reflections of a child with a partner are immediate, live; reactions on external impulses are very non-stylised, childish original.

The most significant characters of Šikula’s works are the characters of narrators that express boyhood honesty, kindness and friendly relationship with people. Šikula’s books were based on natural narrators, absorbing technique used to express authentic experience of his heroes that have a strong positive relationship with humankind (Antošová, 2007). Šikula’s type of fiction is located in daily situations. He sees the surrounding world and events through a fairy-tale. Šikula belongs to the remarkable authors of poetic fairy-tale; he created the original anthropomorphic type of a story, extended by a deeper human parameter. I mean specifically the book *Ďuro, pozdrav Ďura* (1978; *Ďuro, say hello to Ďuro*) where human characters and children’s purity shine in the home region from behind mischievous village sparrows. It is a collection of fairy-tales consisting of individual, mostly comic, situations of a sparrow Šebo which connects all fairy-

tales into one group. He described the way of life of birds from spring until autumn in the book. The real stories from the life of birds together with the personification and comic stories and dialogues make it a very interesting book. The life of animals is very similar to our human life. The speech of the sparrow to the author is very interesting (and again, showing how Šikula wrote stories and fairy-tales): *"Last year, I left a message to one writer to write something about us, birds. I don't know if he did it. But he is a muff, for sure. He hardly wrote anything. People probably don't know that we birds also say fairy-tales. Sometimes also about people. For example, that people are good and bad, open-hearted and malicious, some are moody, others are funny, some of them are very funny and some other quite stupid."* Šikula shows the world of birds as well as moral falls of people with natural humour and irony. The author, the narrator of the stories about sparrows, spread the moral messages via animal speeches, for example: *"...a wise man can't be mad at a sparrow ...for there are not only good relationships among people all the time as well, ...people think only about themselves"*. Even though this book is designed for children, child language and kind humour impress also adult readers. The book was added to the Honour list IBBY (International Board on Books for Young People) in 1980.

Also, the anthropomorphic fairy-tale *O múdrom kohútikovi* (1984; About a clever little cock) has a human plan. Through the story about a poor woman who changes to a greedy person by gaining wealth and finally loses even the little she had at the beginning. This book is an author's expression of human values. It is not a classic fairy-tale that strictly distinguishes between good and evil; there are no supernatural creatures in it. Šikula paid attention to the reality of daily life; there are characters as in reality, with their daily troubles and awareness that staying moral is not an easy thing.

The fairy-tale as an epic genre of folk literature had a dominant place in his childhood (Magalová, 2013). As he used to say, he "grew up on fairy-tales". On the cover of the book *Augustín a zvon* (1996), there is an interesting idea by Vincent Šikula which closes his short memory of Drienčany, Jonatán Čipka and Pavol Dobšínský; it is a memory of small evangelic church that has just been repaired, a belfry from which he wanted to take a piece of rotten and by wood-worm eaten joist with something engraved on... The author closes the short narration with a certain sadness and nostalgia: *"...I just wanted to take that piece of the belfry but it seemed to me not correct because the time of my fairy-tales has left. Today, the fairy-tales are written a bit differently!..."*

Šmatlák (1976) revealed how Šikula's variations of fairy-tales were created using the text *Prázdniny sa strýcom Rafaelom*. The source text for Šmatlák's findings and conclusions was a part of the dialogue between the boy Vincko and Uncle Rafael Tomašovič where it is said whether we should or should not believe



in fairy-tales; whether fairy-tales express truth or fabrication. What follows is only a short part of it:

- *And do you really know how fairy-tales originate?*
- *How?*
- *See? Something happens to someone, he tells it to people and the fairy-tale is in the world.*
- *But there is a lot talked about in a fairy-tale.*
- *But also a lot of things happen to people...*

In the interview *Vyrástol som na rozprávke* (1979; I grew up on a fairy-tale) with Ján Poliak, Šikula thinks this way: "I was taught to know and distinguish what is nice, useful and clean already in my childhood and it should be so. Who listens to only gabbing in the childhood, he/she learns gabbing only; we can hardly expect something clever from such a person in adulthood. But a person that listens to serious and nice talks, especially when we can express these talks in an appropriate way, he/she then knows what nice and useful is and is able to give it away." The mentioned touches with the relatively subjective texts –statements of Vincent Šikula, move us to the answer for our questions: What is the character/nature of Šikula's fairy-tales? How did he move off by his lifetime and creative work from Čipka, Dobšinský, Czambel, Grimm brothers, Andersen, Exupéry or our story-tellers – Rúfus, Válek or Feldek that he often quoted? (E.g. in *Nocturnes*). How differently are the fairy-tales, such as undersigned by Šikula, written nowadays?

Šikula's "fairy-tales and stories" in the book *Augustín a zvon* (Augustin and a Bell) mostly tend to the generic and thematic subsystem of children's fiction that Zuzana Stanislavová called social prose for children and youth. Story-telling in children's literature works as a building component; something crucial for its "populating", for building social relationships among the characters and a story building. It is done regardless of the age of the child – the receiver of the portrayed reality. Šikula himself admits that the generic "clarity", or the balance between fairy-tale and story is present also in the book *Augustín a zvon*. "My mother used to tell me the story about Augustin a long time ago, maybe even before I entered the school. I don't remember whether she was telling it only to me but I think she told it to more people but it had an extraordinary influence on me. I'd have liked to hear it again but I left my home quite early and later on, when I was older, I returned home only for a visit and I guess there was never time for fairy-tales again. Nobody else had been able to repeat the fairy-tale since. Even though, whole sentences remained on my mind from my childhood, mainly the sentence when injured Augustin begs the bandits to take him under the huge oak-tree. I mentioned that bell from *Augustín a zvon* also in the fiction *S Rozarkou* (1966; With Rosarka) because I somehow couldn't forget that bell. It was ringing inside me my



whole life and it seems sometimes that it wasn't a fairy-tale anymore..." The final fairy-tale style, which is often called "novelistic" fairy-tale in the intentions of the author's fairy-tale, is characterised by Toman (1992) as follows: "A novelistic fairy-tale is directly connected with real life. The real and fairy-tale features are mixed in it. They are mostly a way of expression and criticism of social and interpersonal relationships, and the emphasis on basic ethic values. Real stories sometimes symbolize a human character and life experience, having a deeper ideological purpose and timeless validity. These fairy-tales mostly tend to a story-based prose about children and adults. Their meaning can be fully understood in adulthood."

Šikula's true fairy-tales are represented by *Medardove rozprávky* (1997, Medard's fairy-tales). Let me use the author's words again: "I started writing *Medardove rozprávky* a long time ago. Originally, I wanted to write 40 of them – as is the number of Medard's raindrops. But I had decided at the beginning that I make fun and write one extra or one less. But unfortunately, I couldn't get to the number 40. And later, I had too many of them. On the other side, they were various, some of them for smaller, some for bigger children or even some for adults. But I wanted to achieve something else. I wanted to show to children how fairy-tales are created, how a writer finds them among people..." Finally, *Medardove rozprávky* contain only 25 fairy-tales (the rest, more various, form part of the book *Augustín a zvon*). They are dedicated to various age categories of readers, but the main focus is on children. The book is stylishly and thematically varied, realistic fairy-tales are mixed with other ones, e.g. with legend motives. They can be divided into fantastic (*Medard a vodníci, Svätajánska noc*), realistic (*Pec, More*), and fairy-tales about animals (*Pol'ovník, Čierny kocúr*). There is a character named Šikula in several fairy-tales; "šikula" is the musician in a band at a ball. Also the woodsman Alexin Šikula likes music; he uses the breaks in work for playing a nice song. He has a clarinet with him all the time. These characters have a positive attitude towards music. Music is a sense of life for them, an inseparable part of a daily life (the similarity with the author is a pure coincidence). In some of them he depicts negative human qualities, alienation between people, inability to communicate. But he doesn't mentor or criticise, he let us to evaluate. The last fairy-tale of the book is called *Každá rozprávka má koniec* (Every fairy-tale has its end). The narrator calms the frightened child reader down after being asked: "Are we really done with fairy-tales?", by saying "Not at all! You can make your own fairy-tales. And you don't even have to make up that much. I just wanted to show you that fairy-tales are offering themselves. But not to everyone. Only to those that are able to dream."

Vincent Šikula knew the children's mind very well. He knew how easily children accept everything, more directly, more naturally, more honestly. He neither underestimates nor overestimates the children's intellect. "Children like equal partners whom they can admire and learn from. This equality should be

understood as equality between two humans because we were also children once and our children will be adults one day.” His books for children are full of humour, live dialogues, honesty, and joy of life. Šikula stayed honest to his hometown all his life. He describes the daily life of a person living in a village. In this home environment, the child hero earns trust to humans, forms his/her attitude to life and society, builds new contacts with people, perceives the relationships among them. In his stories, people living in a village are one big family. There is a solidarity, cohesion and willingness to help among them. The basic sources of his fiction are his memories of his own childhood, youth and adolescence. Mainly people are the country and home for him. Thanks to all this, Vincent Šikula gained not only child receivers. He produced the works for children in parallel with works for adults, which means that his work for children was not only the escape, marginal work, but a legitimate part of his activities. He was a bipolar writer; the reader’s (age) bipolarity was a kind of genetic naturalism of his authorial style. He can be called both a poet and a novelist; he wrote for children as well as for adults. One interferes and overlaps with another at the same time (Gallik, 2011, p. 179).

The leitmotif connecting all Šikula’s story variations into one compact piece, the main ethical-ideological moment of all the possible and impossible, discussed in Šikula’s stories, is the moment of human fellowship; not only marginal but central. The amount of people that are part of the dialogues, even bigger amount of human joy and troubles that are discussed, all of these are a proof of Šikula’s effort to use human experience in favour of a specific higher target, which is the formulation of a moral message connected with the life of a human being. As in his entire work, the author does not distinguish between confession, nationality, gender or age. Helpfulness, mutual understanding, participation in troubles of others and help in the shortage are central motifs. Also through wine dominating in his works, and based on the famous quote, the author reveals the truth about life in connection with work, wit and art of living and survival. Music plays an important role in his other fiction as well as in the book *Prázdniny so strýcom Rafaelom*. Šikula’s musicians are good people that have a positive attitude to life, they carry about other people, and try to make people happier by a nice song. Heroes that are close to children, simplicity, nature, dialogues, honesty of statements, those are all the reasons of such an interesting fact and also satisfaction that Šikula’s fictions belong to the most often recited texts at various children reciting contests.

As Halvoník claimed about the last Šikula’s book intentionally focused on children’s readers in the *Book Revue*, “Vincúrko is the financial statement of the writer who became aware of what he wanted to say and finish saying and what he wanted to teach the reader more carefully than he really did” (cit. in Vitězová, 2001, p. 55-56, transl. E.V.). And it is really so. He tried to compensate for that

feeling of human threat in which Šikula lived and which is present also in his work by placing the only possible life alternative in front of a young reader: his own understanding of “a good person.”

### Acknowledgement

The paper presents partial results of the project KEGA 055UKF-4/2016 funded by the Ministry of Education, Science, Research and Sport of the Slovak Republic.

With the only exception of Jähnichen's one, all quotations were translated from Slovak.

### References

- Antošová, M. (2007). Hodnoty v spoločenskej próze P. Holku. In *Interpretačné a recepcné sondy do detskej literatúry* 3. Nitra, UKF.
- Baláž, A. (2016). Tvorivé podnety Vincenta Šikulu. (Nezabudnuteľný rozprávač. K nedožitým 80. narodeninám Vincenta Šikulu). *Slovenské pohľady*, IV. + 132, 10, 56 – 59.
- Barborík, V. (1996). To najlepšie od Šikulu z rokov deväťdesiatych. *RAK*, 3.
- Bátorová, M. (2016). Vencent Šikula a vnútro-slovenský literárny kontext. (Nezabudnuteľný rozprávač. K nedožitým 80. narodeninám Vincenta Šikulu). *Slovenské pohľady*, IV. + 132, 10, 42 – 44.
- Blahová, A. (1982). Estetické a spoločenské v Šikulovej próze. *Romboid*, 3.
- Gallik, J. (2011). O potrebe viacvrstevnosti literatúry pre deti. *Literatúra pre deti – literatúra bez hraníc*. Nitra: UKF.
- Hajko, D. (2016). Svet slova Vincenta Šabíka alebo Dejiny a každodennosť v diele Vincenta Šikulu. *Slovenské pohľady*, IV. + 132, 11, 20 – 24.
- Hološka, L. (2017). Cesty Vincenta Šikulu v Banskej Bystrici. *Slovenské pohľady*, IV. + 133, 5, 149.
- Hudík, P., Trebatická, H., & Bednár, L. (Eds.) (2002). *In search of homo sapiens : twenty-five contemporary Slovak short stories*. Wauconda, IL : Bolchazy-Carducci; Bratislava: Publishing House of the Slovak Writers Society.
- Chrobáková, S. (Ed.) (2000). *One hundred years of Slovak literature: An anthology*. Bratislava : Union of Slovenian Writers : The Association of Organizations of Slovak Writers.
- Jähnichen, M. (1990). Innovation in Vincent Šikula's Prose. In Pynsent, R. B. (Ed.), *Modern Slovak Prose: Fiction since 1954* (pp. 125 -133 ). Houndmills & London, Macmillan
- Magalová, G. (2010). *Cesta rozprávky*. Autorská rozprávka 1. polovice 20. storočia v Spolku sv. Vojtecha v Trnave. Trnava : Spolok svätého Vojtecha.
- Magalová, G. (2013). Meditatívna rozprávka. Trnava, TYPI UNIVERSITATIS TYRNAVIENSIS.

- Marčok, V. (1998). Vincent Šikula v zápase o dôstojnosť človeka uprostred života. *Slovenské pohľady*, IV. + 114, 7 – 8, 35 – 51.
- Matláková, Z. (2016). Bodliaky Vincenta Šikulu. *Slovenské pohľady*, IV. + 132, 11, 115 – 116.
- Mihailovich, V. D. (1977). English translation from the Slovak in 1977. White Stones and Fir Trees: An Anthology of Contemporary Slavic Literature. Fairleigh Dickinson Univ Press.
- Miko, F. (1976). *Štýlové konfrontácie*. Bratislava: Slovenský spisovateľ.
- Petro, P. (1995). *A History of Slovak Literature*. Liverpool: Liverpool University Press.
- Prušková, Z. (1986). Rozprávačská invenčnosť Šikulovej prózy. *Slovenská literatúra*, 33, 5, 455 – 462.
- Stanislavová, Z. (1995). *Priestorom spoločenskej prózy pre deti a mládež*. Prešov: Pavol Jozef Šafárik University.
- Šabík, V. (1998). Spisovateľovo miesto – miesto spisovateľa. *Slovenské pohľady*, IV. + 114, 7 – 8, 29 – 34.
- Šabík, V. (2003). Kto je subjekt autobiografie. *Slovenské pohľady*, IV. + 119, 6, 50 – 60.
- Šikula, V. (2003). *Požehnaná taktovka*. Bratislava: Belimex.
- Šikula, V. (1979). Vyrástol som na rozprávke. In Poliak, J., *Rozhovory o literatúre pre mládež*. Bratislava: Mladé letá.
- Šmatlák, S. (1976). *Básnik a dieťa*. Bratislava: Mladé letá.
- Toman, J. (1992). *Vybrané kapitoly z teórie detskej literatúry*. České Budějovice: Jihočeská univerzita.
- Vitézová, E. (2001). Vincent Šikula: Vincúrko. *Bibiana: Revue o umení pre deti a mládež*, 8, 3, 55 – 56.
- Vitézová, E. (2004). Súčasná slovenská próza pre deti a mládež (pars pro toto). In *Hodnotové charakteristiky detskej literatúry I.* (pp. 35-46). Nitra : UKF.
- Vitézová, E. (2009). Rozprávač príbehov a rozprávok. In Hochel, I. (Ed.), *Vincent Šikula: Dielo IV.* (pp. 9-19). Bratislava : Tatran.
- Vitézová, E. (2015). *Coherence of historical genre for young people (Between fact and fiction)*. *XLinguae.eu*, 8, 3, 49–56.
- Vitézová, E. (2016). *Dieťa a kniha*. Trnava : Trnavská univerzita.

## Contact

prof. PaedDr. Eva Vitézová, PhD.  
Department of Slovak Language and Literature, Trnava University  
Priemyselná 4, P. O. BOX 9  
918 43 Trnava, Slovakia