

I) *Bibliographic Information about the Journal*

Title, subtitle, publication period, editor-in-chief, publisher, place of publication, place of printing.

II) *Starting the Journal*

Are there any records of the journal's inception (whether published or in manuscript)? Is there any available information about preparations for the publication of the journal, determining the concept thereof, choosing the title, the editorial policy, or possible contributors?

Was the journal preceded by another journal? If so, how are the two journals related to one another?

III) *Program*

Did the journal have a programme? Did the editorial board follow the programme?

Was the programme presented in the first issue, and if so, in what form was this done?

Were the editorial positions concerning the programme also given in advertisements, calls for subscription, publication announcements, and interviews with editors? Or later, in articles, notes, polemics?

Did the journal take over or rely on the programme of a literary school or movement?

Are there any ideological attitudes in the programme?

IV) *Editor*

What was the editor's position in the literary field (a beginner, a renowned writer or critic, a professor, or a so-called influential person interested in literature but not professionally involved in it, etc.)?

Had the editor previously edited a journal?

¹ Оригинал: Драгиша Витошевић, Ђорђије Вуковић. „Упитник”. *Књижевна историја*, год. 16 (62), 1983: 345–353.

Was he or she a professional editor?
Was he or she an actual editor or an editor in name only?
If the journal had two editors, how were their responsibilities delimited?
What was the impact of the editor's literary work on the journal?
Did the editor have specific views on literature?
Did he or she hold any political or ideological views?
Was he or she a member of any political party (and if so, which one)?
Did the editor establish any language policy?
Did the journal write about the editor and his friends and supporters, and if so – how?

V) *Editorial Board*

Was there an editorial board? Were the names of the board members printed on the cover?
What types of personalities were among the editorial team (their age, profession, literary and political attitudes)?
What were the relations in the editorial office like (mutual differences, relations with the editor-in-chief, conflicts, and arguments)?
What was the nature of the cooperation between the editorial members in the journal? Was the collaboration constant or intermittent?
What type of articles did the members of the editorial board publish?
Which members were more and which were less active, or completely passive?
Did the members of the board collaborate with other journals and newspapers? If so, did it affect the journal they edited?

VI) *Owner and Publisher. Journal Printing*

Is there information about the owner, publisher, printer, and creditors (in the journal itself or elsewhere)?
Has the owner influenced the work of the journal?
Have specific groups, parties, or institutions influenced the running of the journal through the owner?
If it was the case that the aforementioned institutions, parties, and groups were indeed owners and publishers, what was their influence on the journal ?
Did the journal receive financial support from any institutions, parties, or groups?
Did the journal come out regularly? How was it printed (errors, corrections)?

VII) Contributors

Did the contributors form a specific group? What did they have in common, and what connected them?

What did the by-lines look like (initials, pseudonyms, etc.)?

What was the number of contributors? Did it increase or decrease during the publication of the journal? Based on that, what can be concluded about the journal and its position in literary field and society at large?

Who were regular contributors, and who were occasional or coincidental contributors?

Did any renowned writer publish for the first time in the journal?

Did any writers refuse to collaborate with the journal?

Did the journal refuse the collaboration with any writers?

Is there a regional key to the selection of collaborators? Did the journal have regular or occasional contributors from a specific region or small town? If so, how can this be explained?

What non-literary facts could be of importance for understanding the cooperation of individual contributors in the journal: fee amount, supporting oneself by being a contributor, family ties with the editor, persecutions and arrests, etc.?

Did the journal have any contributors from abroad; did it publish contributions written by foreign authors specifically for the journal?

VIII) Readers

Did the journal address the readers? How was this done? What was asked of them (financial aid, etc.)? Are there any complaints about negligent subscribers? What things did editors refer to when addressing the readers in any way?

What is the content of readers' letters and editorial responses? Is there anything specific that makes their correspondence stand out (the tone, epistolary formulas, advice, rebukes, publication of letters in their entirety or excerpt form)?

Are there any data on the readers (regarding their profession, age, nationality, etc.)?

Did the journal count on a specific type of reader, their attitudes, and their beliefs? And how does this manifest?

IX) The journal and...

How did the journal relate to social institutions and "centres of power": the court, the government, the church, political parties, the police, the army, public and secret associations?

What was the journal's standpoint concerning foreign cultures, countries, and "powers"? Was its orientation Russophile, Franco-ophile, Austrophile, or some other? Did it oppose the influence of a foreign culture or "forces" in its own country?

Relationship to other journals and newspapers: solidarity, collaboration, deliberate silence, polemical provocations, continual or occasional conflicts?

X) *Censorship*

Are there any traces of censorship in the journal (white and crossed-out pages) or information about it (editorial notes on censored parts of the text or on banning single articles)?

Is there any information about censorship in other journals, newspapers, newsletters, letters, memoirs, and archives?

What is caused by censorship: leaving out collaborators' names, pseudonyms, codes, allusions, "Aesopian language", periphrasis, replacement of terms, not mentioning the author of the translated texts, titles given by the editors to deceive the censorship?

Were certain subjects left out due to censorship?

Did the journal carry a kind of censorship out of consideration for moral and religious norms, prominent personalities, and other people's religions? Did the journal refrain from attacking foreign countries in which it had collaborators, readers, or special interests?

XI) *Graphics*

Was the journal modelled after another local or foreign journal?

Was it always printed using the same graphic outline?

Were graphic features of the journal influenced by any artistic personality, school, or trend?

Are there any graphic signs, symbols, or emblems with a fixed meaning or ideological connotations in the journal?

XII) *Journal Structure*

Were the texts arranged according to a specific plan?

What kind of text is in the introduction? An editorial, a programmatic article, an essay, a poem, a short story, a novel or a play?

Were there always the same types of texts in the introduction?

With that in mind, were the editors trying to express a particular viewpoint?

Are there regular features with a regular title or that are marked graphically? Do they appear all the time or occasionally?

Is the sequence of features fixed or changeable? What editorial concept lies behind the practice?

Did the feature affect the length and the other features of the texts?

Which feature received the most attention (considering the number of contributors, the length, and the position of the articles)?

XIII) *Genre Delimitations*

Did the editors observe literary genre divisions? Were they adjusting the structure of the journal accordingly?

In what way do literary and non-literary texts relate to one another?

Which genres stand out regarding the number and quality of published texts?

XIV) *Poetry*

What was published: lyric poems, narrative poems, narrative “short story poems”, prose poetry?

What formal qualities do the poems in the journal have in common (type of verse, stanza)?

Are there frequent archaisms, dialecticisms, neologisms, and loanwords in poetry?

What figures of speech are common in the poetry published?

Was there occasional, amateur, and epigonic poetry in the journal, and how often did it appear?

Are there influences of local poets (Njegoš, Branko Radičević, Zmaj, Kostić, Jakšić, Vojislav Ilić, Dučić, Dis, Crnjanski, etc.) on the poetry that was published?

Is the influence of folk oral poetry noticeable?

Are there foreign influences? Influences coming from individuals (Heine, Byron, Baudelaire, etc.) or literary movements (romanticism, symbolism, expressionism)?

What's the significance of published poetry from the perspective of literary history? What is innovative, and what is epigonic?

Were there any notable poets in the journal?

Did they influence the published poetry?

XV) *Prose*

What was published in the journal: short stories, novels, tales, sketch stories?

Were the novels published in serial format or as excerpts?

What type of artistic prose predominates?

Were the types of prose delimited based on the subject they dealt with (“rural life story”, “a novel about...”)?

What themes can we find most often in the prose published?

Are there any narrative techniques and forms typically found in prose works of the journal (dialogue, monologue, free indirect speech, descriptive passages, etc.)?

What are the linguistic qualities of that prose (archaisms, dialecticisms, loanwords, technical vocabulary, deviation from the standard language)?

What place did documentary genres (letters, diaries, memoirs, biographies, autobiographies, chronicles, etc.) take? Did any of these genres predominate?

Are there any connections between documentary and artistic prose in the journal?

What is the significance of published prose from the perspective of literary history? What was innovative, and what was epigonic?

Were there any notable local or foreign writers? Did they influence prose fiction published in the journal?

XVI) *Literary Reviews, History, and Theory*

Did the journal accept the distinction between literary reviews, literary history, and theory/criticism?

What role did literary reviews take?

What types of critical reviews did the journal publish: articles, pamphlets, essays, or letters? Are their genre characteristics noticeable and consistent?

Do critics follow certain methodological principles? And do they explain them?

Do they have clear criteria? What do they value most and what least in works they write about?

Which literary works received positive and which ones received negative reviews? Which significant literary works of the time did critics overlook? Which forgettable literary works received positive reviews? What is the reason for that (in both cases)?

Which critics were most active in the journal? What were their qualities?

What types of works from the field of literary history did the journal publish: monographs, studies, or smaller articles?

Which periods and which writers from the past are the most studied and why?

Are there any new evaluations, rehabilitations, or discoveries in the field of literary history?

How were literary tradition and connections between old and new writers understood?

What was studied: the writer's life, connections, influences and borrowings, legacy, literary milieu, lesser-known writers, early and lesser-known works of significant writers, literary schools and trends, history of genres, themes?

Was the collected material published?

Were there notable literary historians in the journal, and what were their qualities?

What types of theoretical works are in the journal: discussions, essays, articles?

What problems of literary theory were the most discussed?

How original are the theoretical insights? Were they just paraphrased, or were the ideas of well-known, foreign, or local theorists elaborated?

Were these old or new ideas?

What theoretical questions related to (our) literature of that time were the most frequently asked?

Were there any notable theorists in the journal? What are their main ideas?

XVII) *Art Criticism*

(theatre, fine arts, music, film)

Did the journal keep track of developments in other arts? Were there regular critics in the journal?

Did the writers also engage in theatre, art, music, or film criticism?

(Additionally, the questions from the previous section can also be applied here.)

XVIII) *Other Literary Genres*

Travelogues, humorous stories, satirical and sketch stories, maxims or aphorisms, parodies, and notes.

What place did these literary genres take in the journal? If there were none, is it possible to know why?

Some of the questions we asked about prose can also be applied here: main characteristics of the given literary genre, key themes, innovations, main authors, and their place in literature.

We can repeat similar questions concerning plays and dramatizations that were published in their entirety or excerpt form in the journal. In that case, we can also ask additional questions that are more directly connected to the specifics of the play (stage performance, etc.)

XIX) *Folk Literature*

Was there a strategic plan when publishing folk literature?

What was published: epic and lyric poems, short stories, riddles, fables, proverbs?

Were these old or new written records?

Are they published by the folk-literature collector himself?

Does the collector provide accurate information about the folk-poetry reciters and the method of recording?

When it was the case that texts from manuscript collections that belonged to older or more recent collectors were published, was the text editor mentioned? Are collection data provided and is the editing process reliable?

Did the journal publish versions of already-known folk poems, stories, etc. from Vuk's (Vuk Stefanović Karadžić) and other printed folk-literature collections?

Did the mentioned texts contribute to the study and better knowledge of folk literature?

XX) *Translated Literature*

Were the translated texts published regularly or occasionally in the journal?

How is specific foreign literature represented?

Were there more translations of classical or contemporary works?

Did the journal select translated texts on its own, or did it publish the same texts that appeared in other journals?

Are there lesser-known foreign writers in the journal who at times had a great reputation in our country (Kotzebue, Marko Vovchok, Ada Negri, Jules Renard, Heredia, etc.)?

Was the journal the first or among the first to translate a foreign writer who had not yet become an established author in his own country?

Was the journal the first to get our readers interested in specific foreign literature, trends in foreign literature, or a foreign writer?

Can the reasons for the translation of specific foreign writers be determined?

Who are the translators? Are they known or unknown? How were they signed? Did they translate from the original? Did they translate at the editor's request or by their own choice? Did the editors redact the translated texts?

Were the translations from the journal later reprinted and how were they received?

Were foreign texts adapted and translated more freely?²
 Did local writers look up to foreign texts published in the journal?
 Are texts in foreign languages printed in the journal?

XXI) *Articles about Foreign Writers and Literature*

Are these articles translated?
 Are they informative articles, obituaries, notes to the translation, biographies, essays, or studies?
 Which foreign writers were written about the most and why?
 What foreign literary phenomena (movements, trends, schools, etc.) were written about the most and why?

XXII) *Science and Philosophy*

What place did science and philosophy take in the journal?
 Were professional or popular articles published? Who are their authors? Scientists and philosophers, or writers?
 What scientific fields did the journal mostly deal with?
 Did the journal support a philosophical trend or the opinion of a philosopher (Hegel, Mill, etc.)?
 Was historical and other material published for scientific examination?
 Are there (auto)biographies, letters, and diaries belonging to scientists and philosophers?
 Are there any literary works by famous scientists and philosophers?
 How did the journal write about scientific institutions? Were celebrations, anniversaries, and gatherings recorded? Were the results of scientific research reported in scientific publications, newsletters, etc. reviewed in the journal?
 Is it possible to see in the journal the connections between scientific and philosophical contributions on the one hand, and literary review, history, and theory/criticism, on the other?

XXIII) *Economy and Society*

Were contributions on economic and social issues published, and what place do they take? Who are the authors of these contributions? Experts, well-known publicists and journalists, or writers?

² There is a term in Serbian for this specific type of translation that the authors of *The Questionnaire* had in mind: „posrbļjavati”. This verb means “to serbianize”, referring to what is known as domestication in translation studies, and is used to describe a type of translation that involves major interventions in foreign text. For example, translators can give characters Serbian names; they can replace foreign locations with Serbian ones, etc.

What economic and social issues were the most discussed?
Were they discussed objectively, neutrally, or from an ideological and political point of view?
Did prose in the journal examine the topics discussed in the articles on the economy and society?

XXIV) *Other Contributions*

Did the journal keep track of the work of cultural institutions such as libraries, museums, bookstores, and publishing houses, Matica srpska,³ Srpska književna zadruga⁴ etc.?

How did the journal write about them?

Did the journal keep records of everyday cultural life? Were these records just informative, or did they contain evaluations?

Are there any ads? What was advertised? Do the ads contain ideological messages? What did the ads call for (patriotism, the need for enlightenment and dissemination of knowledge, national duty, etc.)?

Are there lithographs, photographs, drawings, and caricatures in the journal?

Are the texts illustrated? Are the illustrators and authors of the previously mentioned artworks known or signed?

Did the journal publish reproductions of artworks? If so, are they classical or contemporary and modern works? Did the journal thus contribute to the affirmation of any important painter, sculptor, or architect? Or any artistic trend?

Were bibliographic data about books and other publications published? Were such contributions constant or occasional?

Were some specific contributions (collages, short news, longer and shorter quotes) characteristic of the journal?

XXIV) *Evolution of the Journal. Changes*

In each of these sections, we must also ask questions about the changes and determine, if possible, whether and how they affected the orientation of the journal and its evolution as a whole.

Translated from Serbian by Aleksandra Petrović

3 Founded in 1826, Matica srpska is the oldest Serbian literary, cultural and scientific institution.

4 Founded in 1892, Srpska književna zadruga (The Serbian Literary Cooperative) is one of the oldest publishing houses in Serbia.