

ABSTRACT

This study strives to illuminate several key questions concerning the fortune of Dante in Montenegro from its origins to the present day. The purpose and main aim is to offer a systematic, analytical, comparative and diachronic framework of the most important aspects relating to the reception of Dante and *The Divine Comedy*, examined in the context of Montenegrin-Italian literary and cultural connections, with particular attention of the Dante's possible influence in the religious-philosophical poem *The Ray of Microcosm* written by Montenegrin's most illustrious literary author Petar II Petrović Njegoš.

Dante's literary influence in Montenegro was neither represented by a large number of works or publications, nor was it systematically studied like in other parts of the Balkans. Regardless, Dante held a firm position in old Montenegrin periodic publications relying on the individual efforts of scattered literature enthusiasts in the nineteenth century, with a slightly lower effect in Montenegrin literature and culture in the twentieth and the beginning of twenty-first century. Taking this into consideration, this research aims to distinguish and clarify some of the major problems and resistances of critical analysis, reception, imitations and echoes of Dante's fortune in a wide context that includes theoretical and empirical approach. The empirical part of the research concerned the isolation of materials from historical-literary sources, mainly taken from the most important periodical publications printed on the territory of Montenegro from the thirties of the nineteenth century (from 1834 when the Crnojević Printing House (founded back in 1493) was reopened in Cetinje starting to print the first books, journals and periodical publications) to present days, and based on the collected material, to make a bibliography on Dante issued in the specified time period. The research also conducted a case study on some of the aspects relating to the current didactic and educational perspectives (starting from the twenty-first century when the Department of Italian Language and Literature was established at the University of Montenegro) in teaching the medieval Italian literature, particularly Dante and his literary work at university level.

Nevertheless, this dissertation does not claim to examine all the aspects of the reception and imitations of Dante's work in Montenegro, nor to answer all the questions set by a literary comparative study in the process of cultural exchanges and mutual influences between the two literatures. The primary intention is to promote theoretical and literary research on *The Supreme Poet* and raise further interest in Dante's studies in Montenegro.