

RECENSIONI

Elissa Bemporad, *Eredità di sangue. Ebrei, pogrom e omicidi rituali in Unione Sovietica*. Castelveccchi, Roma 2021, 266 pp.

Negli scorsi anni nell'ambito della storia ebraica nell'Europa orientale e soprattutto nei territori dell'ex Unione Sovietica sono apparse molte ottime monografie, capaci tanto di confermare ipotesi formulate in passato, quanto di innovare i temi e le interpretazioni usuali della storiografia: fra tutti basti menzionare il volume di Antonella Salomoni sulla memoria culturale collettiva di Babyn Jar (*Le ceneri di Babij Jar. L'eccidio degli ebrei di Kiev*. Il Mulino, Bologna 2019) e l'opera riassuntiva di decenni di ricerche sul coinvolgimento del movimento nazionalista ucraino nell'olocausto ebraico a firma di John-Paul Himka (*Ukrainian Nationalists and the Holocaust: OUN and UPA's Participation in the Destruction of Ukrainian Jewry, 1941-1944*. Columbia University Press, New York 2021). Non casualmente entrambi questi autori sono citati in questo libro di Elissa Bemporad, docente di Storia Ebraica e di Storia della Shoah alla City University of New York, che con essi condivide anche la particolare attenzione dedicata al contesto ucraino: nonostante il clamore causato dalle leggi varate dal parlamento di Kyiv sulla memoria dei regimi fascisti e comunisti, a partire dal 2014 negli archivi ucraini è stato messo a disposizione degli studiosi un numero sempre crescente di nuovi documenti storici, tale da ingenerare una vera e propria rifioritura della ricerca nell'ambito dell'ucrainistica, che è cresciuta per numero di cultori e si è sprovvincializzata nei temi e negli approcci. Ne è una riprova questo volume che, pur non essendo dedicato specificatamente all'Ucraina, trae tuttavia moltissimi dei suoi casi-studio più significativi proprio da questa regione, che del resto era una delle patrie dell'ebraismo europeo prima della Shoah.

Bemporad è una storica di fama internazionale, la cui ricerca sul successo dell'acculturazione sovietica degli ebrei dell'ex impero zarista le era valso sia il National Jewish Book Award sia lo Ernst Fraenkel Book Prize nel 2013. L'influenza di quella prima ricerca si sente molto in questa nuova opera, che tuttavia affronta un tema nuovo, di grande interesse e originalità: le cause e le dinamiche della sopravvivenza e – successivamente – della ripresa dell'antisemitismo in URSS. Se infatti i territori occupati dell'Unione Sovietica sono stati quelli che hanno ospitato fra le pagine più tragiche del-

se nella forma della lotta al cosmopolitismo e al nazionalismo borghese. Bemporad riesce a dimostrare, attraverso lo studio delle inchieste legate ad accuse di cannibalismo durante carestie o della campagna di stampa sull'inesistente "complotto dei medici", come proprio le accuse di utilizzare il sangue dei gentili continuarono a essere molto diffuse e assunsero una particolare forma secolarizzata che era coerente con il resto della cultura sovietica: l'accusa del sangue andò così ad aggiungersi al mancato riconoscimento per quanto era successo durante l'occupazione tedesca, contribuendo alla rinascita dell'antisemitismo sovietico nel periodo del disgelo chruščëviano.

In conclusione, questo libro, basato tanto su documenti originali quanto sulla vasta letteratura già esistente, costituisce una lettura fondamentale su un tema assai poco studiato e di grandissima rilevanza come quello della sopravvivenza dell'antisemitismo in URSS e contribuisce a spiegare tanto le violenze del "collaborazionismo" della Seconda guerra mondiale, tanto il clima di persecuzione che continuò anche dopo la morte di Stalin. È quindi meritoria l'opera fatta dall'editore di tradurre in italiano questo volume, che sicuramente contribuirà all'elaborazione di ulteriori ricerche in un campo troppo poco battuto dalla storiografia contemporanea.

SIMONE A. BELLEZZA

Zbornik o Ljubomiru Marakoviću. Zbornik radova sa znanstvenoga skupa, Zagreb-Topusko, 25-26. travnja 2019. Glavni urednik Tihomil Maštrović. Fakultet hrvatskih studija Sveučilišta u Zagrebu et al., Zagreb 2020, 609 pp.

The volume *Zbornik o Ljubomiru Marakoviću* gathers the proceedings of the international conference on a Croatian literary historian and critic, Ljubomir Maraković, which was held in April 2019. It was organised by the Faculty of Croatian Studies at the University of Zagreb and other co-organisers under the auspices of the Croatian Academy of Sciences and Arts and its Department of Literature, as a part of the project "Croatian Literary Historians" ("Hrvatski književni povjesničari"), which was led by professor Tihomil Maštrović. The conference was held on the occasion of the 60th anniversary of Maraković's death and was attended by around thirty scholars from Croatia and abroad.

Ljubomir Maraković (1887-1959), undoubtedly the most prominent Croatian literary, theatre and film critic between the two world wars, was a promoter of Croatian Catholic literature, editor of the Catholic magazines

“Luč” (1905-1942) and “Hrvatska prosvjeta” (1914-1940), a member of the Croatian Catholic Movement, and an educator and professor of Blessed Ivan Merz. He acted as an advocate of Catholic-inspired literature. In 1945 he was suspended from all state educational institutions, and in 1947 he was convicted and imprisoned for two years. At that time his scientific work was silenced, bypassed in public, and marginalised in later lexicographical editions and histories.

The first group of papers in the *Proceedings on Ljubomir Maraković* is related to the evaluation of Maraković’s literary historical work. In his paper, *Maraković’s Contribution to Croatian Literary Historiography*, Tihomil Maštrović writes about Maraković as an educated and well-informed Croatian literary, theatre and film critic of Catholic orientation and as the author of the synthetic literary historical review *Croatian Literature 1860-1935* (1936). Therein he underlines Maraković’s knowledge of contemporary European literary trends and singles out his two unavoidable studies on the then current Croatian expressionist literature.

Two of Maraković’s studies (*Ekspresionizam u Hrvatskoj* [Expressionism in Croatia] from 1924 and *Iza ekspresionizma* [After Expressionism] from 1927) are specifically analysed in Robert Bacalja’s paper, which highlights Maraković’s broad intervention in the interpretation of Croatian literary expressionism and emphasises that Maraković was the first to systematically present the phenomenon of expressionism in Croatian literature. Following this line of research, Zvezdana Rados presents a contribution in which Maraković’s critical judgements on Miroslav Krleža’s plays are interpreted in the context of Croatian and European expressionism. In her paper, Nina Aleksandrov-Pogačnik points out that literary criticism was Maraković’s fundamental preoccupation and the basis of his work. Not only did he write current criticism, but he also paid particular attention to this literary-scholarly activity as a theorist, reflecting on its premises, definitions, features and meanings. Furthermore, Aleksandrov-Pogačnik reminds that in his critical work Maraković paid the most attention to the dramatic work of Miroslav Krleža, following the expressionist poetics and features in these works.

In his paper, based on documents kept at the Croatian State Archives and the Archives of the Faculty of Humanities and Social Sciences in Zagreb, Slobodan Prosperov Novak reconstructs the circumstances that accompanied the unattained election of Ivo Hergešić in 1936 to the position of assistant professor of comparative literature at the Faculty of Philosophy in Zagreb (today’s Faculty of Humanities and Social Sciences). The paper clarifies the circumstances of that event and proves that Maraković was not

involved in it, as he also claimed. Helena Peričić emphasises Maraković's important role in connecting the Croatian readership with British literature in English language, which he accomplished by publishing literary reviews and giving a series of lectures on Aldous Huxley, Virginia Woolf and Walter Scott. Maraković is by and large responsible for introducing and affirming British literature in English in the Croatian cultural environment of that time. Persida Lazarević Di Giacomo analyses Maraković's articles published in the magazine "Hrvatska prosvjeta", in which he presents to Croatian readers important works written by some of the most prominent Serbian authors (Miloš Crnjanski, Branimir Ćosić, Milutin Velimirović and Rastko Petrović). The author concludes that Maraković objectively assesses the aesthetic value of the works, and points to those shortcomings that do not meet the criteria of his moral values.

Valnea Delbianco researches Maraković's anniversary articles on the works of Ivan Gundulić and presents Maraković as a highly competent expert on old Croatian literature. Delbianco concludes that Maraković writes about Gundulić as a "great poetic genius" and, in evaluating his literary works, emphasises his connection to the Catholic-inspired Baroque and elevates him to a symbol of Croatian national, cultural and spiritual identity. In his paper, *Maraković's Perception of Christian References in Ivan Gundulić's Oeuvre*, Jevgenij Paščenko points out that Maraković's interpretation of Gundulić's work expresses an explicit apology of Christian content and that Maraković also provides a critical review of pre-Christian reminiscences in Gundulić's *Dubravka*, since this pastoral play by the Ragusan poet contains a strong expression of Dubrovnik's mythical culture. Dubravka Brunčić analyses Maraković's considerations of Croatian poetry of the 19th century. The author points out that Maraković incorporated his own judgments into reflections on Croatian poets, combining cultural-historical and literary-aesthetic criteria. Katica Ćorkalo Jemrić discusses Maraković's assessments of Petar Preradović as a poet of exceptional creative imagination and unique stylisation of the Croatian language presented in his posthumously published monograph *Petar Preradović* (1969).

Božidar Nagy is the author of two papers in the *Proceedings*. In the first one, he examines eleven letters that Maraković received from Vladimir Nazor, in which Nazor writes about his literary work. In this paper, the author also discusses several of Maraković's essential reviews of Nazor's work. In his second contribution, Nagy analyses Ivan Merz's correspondence with Maraković and notes from Merz's *Dnevnik* (Diary). Nagy concludes that Maraković's work as a professor had a fruitful intellectual and educational influence on Merz and that Maraković left in his legacy not only his liter-

ary critical work but also something of great value: his student, now beatified by the Catholic Church, Ivan Merz. *Maraković's Pučka pozornica* [Folk stage] or *A Small Book That Breaks Misconceptions About Mystery Plays* is a paper by Sanja Nikčević, in which the author refers to Maraković as a theatre critic who proves that mystery plays can be great written drama and a theatrical performance of high quality. Maraković is introduced as a film critic by Antonija Bogner-Šaban, referring to his film reviews published in Croatian periodicals from 1933 to 1944. The author emphasises that in Maraković's theoretical studies *Kino i kazalište* (Cinema and Theatre, 1933) and *Umjetnost filma* (The Art of Film, 1937) the critic's theoretical views are synthesised, representing the historical origin of Croatian film studies. Sanda Ham analyses the language of Maraković's reader for senior high school, *Žetva* (*Harvest*), whose first edition was published in 1941 and the second edition in 1943. The author discusses Maraković's additions and changes, pointing to the fact that, in the second edition of the book, the language of Croatian authors from the 19th century was used in a form adapted to the language norm of the publication time. Maraković's *Žetva* is also the subject of interest of Miljenko Buljac, who analyses the cognitive, psychological and methodical components of that Croatian reader.

In his paper, *Ljubomir Maraković and the Politics of the Croatian Catholic Seniorate*, Zlatko Matijević discusses Maraković's activities in the Croatian Catholic Movement and his presidency of the Seniorate from 1925 to 1933, as well as his editorship of the magazine "Luč" from 1905 to 1909. Stjepan Matković deals with the relationship between two contemporaries – Ljubomir Maraković and Mile Budak. The most obvious example of this relationship is represented by Maraković's reviews of Budak's literary work, written in the 1930s, during the Second World War and later, for which the then new communist government condemned him. Ivan Pederin analyses the similarities and differences between Ljubomir Maraković and Ante Cettineo. In her paper, *Ljubomir Maraković on Two Animal Narrators: Sivac and Šarko*, Ana Batinić compares Maraković's two reviews through the prism of human-animal studies or anthrozoology: the review of *Iz dnevnika jednog magarca* (From the Diary of a Donkey) by Ante Dukić (1927) and the review of *Šarko* (Spotty) by Vladimir Nazor (1929), in which Maraković, in accordance with Christian anthropocentrism, reflects on human-animal relationships.

Andrea Sapunar Knežević writes about the reception of Maraković's literary historical and critical work, noting that, after the abundant reception in the period of modernism and between the two world wars, it was disrupted after the Second World War and his arrest and imprisonment in

1947. Sapunar Knežević emphasises that it was not until 1971 that Maraković's oeuvre was presented more seriously in Matica hrvatska's edition "Pet stoljeća hrvatske književnosti" ("Five Centuries of Croatian Literature"), and especially in the 1997 edition "Stoljeća hrvatske književnosti" ("Centuries of Croatian Literature"). Since then Maraković's work was placed in its rightful high position among other important Croatian literary historians and critics. Antun Pavešković comes to a similar conclusion, establishing that, after the period of unjust silencing and disruption during Maraković's political persecution, through judgments of literary historians Ivo Frangeš, Dubravko Jelčić and Slobodan Prosperov Novak, Croatian literary historiography recognised that Maraković's work as a critic left an indelible mark on Croatian literature.

In the paper by Maraković's grandnephew Darko Richter, *Ljubomir Maraković's Family Tree*, mostly unknown biographical data regarding the family of Ljubomir Maraković is presented. In his second paper, Richter reports about the correspondence found in the family archives between Maraković and Annie Christitch, a Catholic activist and suffragette and a regular reader of "Hrvatska prosvjeta", a literary magazine edited by Maraković. The paper *New Contributions to Ljubomir Maraković's Biography* by Vladimir Lončarević (author of *Luči Ljubomira Marakovića* [Ljubomir Maraković's Beacons], a monograph on Maraković from 2003) is also biographical. It presents new and unknown details related to Maraković's life and work. Ernest Fišer provides informations related to Maraković's legacy and the rich book collection that his successors donated to the Varaždin Diocesan Library.

In addition to the scientific papers, the *Proceedings* also contain several professional contributions, such as Martina Čavar's draft for Maraković's biography, Vladimir Lončarević's *Bibliography of Ljubomir Maraković* and *Bibliography on Ljubomir Maraković*, as well as Lidija Bogović's *Chronicle of the Scientific Conference*.

The *Proceedings on Ljubomir Maraković*, the 17th book in the "Croatian Literary Historians" series, reveal to the scientific and professional public, as well as to a wider readership, the importance of the work of an eminent Croatian literary historian and literary, theatre and film critic. The scientific and cultural activities of this Catholic intellectual can be rediscovered and his position as an indispensable literary historian and critic both in Croatian and in European culture can be understood and permanently established.

The *Proceedings* offer a new scientific insight on Maraković's work. Numerous articles have been written in an interdisciplinary manner so that,

in addition to historiographical, philological and linguistic contributions, papers on his work in the fields of theatre and film are also included. The application of a critical judgment and an interdisciplinary approach (appropriate for modern academic studies) to the analysis of Maraković's literary and critical oeuvre, and to his significant contribution to the development of modern Croatian literary historiography, rightfully makes this *Proceedings* an indispensable point of reference for scholars of various scientific orientations in further research on Maraković and on Croatian and European literary historiography of the first half of the 20th century.

ANDREA SAPUNAR KNEŽEVIĆ

Predrag Petrović, *Horizonti modernističkog romana*. Čigoja štampa, Beograd 2021, 245 pp.

Horizonti modernističkog romana è la quarta monografia di Predrag Petrović, che nel 2021 ha dato alle stampe anche il suo quinto libro: *Enciklopedizam i teorija romana*. I volumi precedenti sono: *Avangardni roman bez romana. Poetika kratkog romana srpske avangarde* (2008; 2^a ed. riveduta: 2017), *Otkrivanje totaliteta. Romani Rastka Petrovića* (2013) e *Između muzike i smrti. Ogledi o modernističkoj poeziji* (2016). È opportuno citarli perché sin dai titoli indicano i filoni di studio prediletti dell'autore, che si occupa di romanzo e di Avanguardia o Modernismo, con incursioni tutt'altro che secondarie nell'ambito della poesia.

Occorre partire proprio dalla questione terminologica e storico-letteraria nel cui ambito il volume recensito presenta un'importante novità rispetto alla monografia uscita in prima edizione nel 2008, della quale pur costituisce una continuazione e un approfondimento (come ne è una continuazione e un approfondimento il libro sui romanzi di Rastko Petrović): l'autore non fa più riferimento, o non lo fa più in maniera esclusiva, ai concetti di 'Avanguardia' e di 'romanzo d'avanguardia', ricorrendo a volte a precisazioni legate ad alcuni movimenti, in primo luogo l'Espressionismo, ma adotta un punto di vista in parte diverso per parlare degli stessi fenomeni e così si richiama ai concetti di 'Modernismo' e di 'romanzo modernista'. È un dato rilevante, poiché non solo l'autore nella sua precedente monografia ma anche la maggior parte degli studiosi serbi dediti agli stessi fenomeni letterari sono soliti parlare di Avanguardia e non di Modernismo: basti citare quella che è ancora l'unica storia onnicomprensiva della letteratura serba, *Istorija srpske književnosti* di Jovan Deretić, dalla sua prima edizione (1983) alle successive (la più recente è del 2019), oppure si ricordino gli studi di Radovan Vučković