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# RICERCHE SLAVISTICHE

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potevano mancare Smail-aga Čengić del celebre poema epico *Smrt Smail-age Čengića* di Ivan Mažuranić, Dora Krupićeva, Pavao Gregorijanec e Klara Grubar di *Zlatarovo zlato* di Šenoa, Ivica Kičmanović e Laura G. di *U registraturi* di Ante Kovačić, Janko Borislavić dell'omonimo romanzo breve di Ksaver Šandor Gjalski, Arsen Toplak di *Isušena kaljuža* di Janko Polić Kamov, Leone Glembay e la baronessa Castelli-Glembay di *Gospoda Glembayevi* e poi il Dottore (Doktor) di *Na rubu pameti* di Krleža (del quale sono inclusi i personaggi di altre opere, come accade anche nel caso di altri scrittori), Giga Barićeva dell'omonimo romanzo e del dramma *Bez trećega* di Milan Begović, Ivan Galeb di *Proljeća Ivana Galeba* di Vladan Desnica, Melkior Tresić e Maestro di *Kiklop* di Ranko Marinković. Proprio l'esempio del Maestro marinkoviciano testimonia come non siano stati inclusi soltanto i protagonisti e i personaggi eponimi, ma anche altri personaggi che hanno un ruolo di rilievo all'interno del testo.

In conclusione, si può osservare che il *Leksikon likova iz hrvatske književnosti* di Nemeč costituisce uno strumento prezioso e innovativo per lo studio della letteratura croata a diversi livelli, anche al di fuori dei confini croati e slavi meridionali, ma nel contempo è una lettura interessante per ogni lettore colto e curioso. L'autore offre una visione sì personale, ma senz'altro rappresentativa della tradizione letteraria croata, del suo canone e dei suoi capolavori in ambito narrativo, epico e drammaturgico, e lo fa coniugando, con lo strumento della lessicografia, storia della letteratura e critica letteraria, applicando così un approccio che a livello internazionale ha diverse (non moltissime) attestazioni e che in Croazia ha portato alla pubblicazione nel 2008 del *Leksikon hrvatske književnosti. Djela* (Lessico = Dizionario della letteratura croata. Le opere), diretto da Dunja Detoni-Dujmić e realizzato da circa 150 autori, lavoro che in un certo senso viene integrato proprio dal *Leksikon* con cui Nemeč, ancora una volta, fornisce un contributo di rilievo agli studi letterari croati.

LUCA VAGLIO

Mateo Žagar, *Introduction to Glagolitic Palaeography*. (Empirie und Theorie der Sprachwissenschaft, 4). Universitätsverlag Winter, Heidelberg 2021, 542 pp.

Mateo Žagar intensified his research on the issue of writing in 2007, following the publication of his book *Graphic Linguistics of Medieval Texts* (that is *Grafolingvistika srednjovjekovnih tekstova*. Matica hrvatska, Zagreb 2007). This book proposed a new view of the phenomenon of writing and shifted

the attention to writing as a dynamic process, as opposed to the more traditional focus on formal and static characteristics of writing, such as the shape and *ductus* of certain letters, their proportions, interconnectedness and development, as well as their position within and distribution across lines. Such a shift sparked the need to update and redefine the current state of knowledge in palaeography. Most likely, it also instigated the writing of the *Introduction to Glagolitic Palaeography 1 (10<sup>th</sup> and 11<sup>th</sup> century)*, published by the Institute of Croatian Language and Linguistics (that is *Uvod u glagoljsku paleografiju 1*. Institut za hrvatski jezik i jezikoslovlje, Zagreb 2013), which was edited by Amir Kapetanović and reviewed by Stjepan Damjanović, full member of the Croatian Academy of Sciences and Arts, and Milan Mihaljević. Due to the importance of palaeographies in Slavic Studies, and since the first Slavic script – the Glagolitic script – was preserved the longest in Croatian territory, the author, supported by the Scientific Centre of Excellence for Croatian Glagolism and the Faculty of Humanities and Social Sciences at the University of Zagreb, decided to update the Croatian edition of the book with new knowledge and translate it into English, thereby significantly broadening its reader base, especially within academic circles. So, in 2021 the translation of the book by Jeremy White was published under the title *Introduction to Glagolitic Palaeography* by the prestigious Universtitätverlag Winter from Heidelberg, under the editorship of P. Auer and J.P. Blevins. Alongside the introduction to the English edition, conclusion, a comprehensive literature list, and an index of names, the book has eighteen chapters and it is 542 pages long.

In the first chapter of the book, entitled *The linguistic foundations of (Slavic) palaeography*, the author presents arguments for the importance of palaeography in philology, as opposed to it simply being an ancillary historical discipline, which was how it has been viewed since the beginning of the 18<sup>th</sup> century. The interface between philology and palaeography is most evident in transcription. Žagar begins with premises appearing in German linguistics at the beginning of the 20<sup>th</sup> century, according to which special attention should be given to the graphemic picture of a linguistic message, and writing itself is seen “as a process the task of which is to create an appropriate visual ossification of a linguistic message” (p. 14). The author also mentions epigraphy and all of its idiosyncrasies, starting with the mechanical problem of writing texts onto a hard surface and how this process influences the appearance of graphemes. Despite that, Žagar establishes that “changes in epigraphic writing also leave traces in writing by pen”, thus “palaeography must encompass this corpus as well, with a special sensitivity to its peculiarities” (p. 17).

The second chapter is dedicated to an overview of Glagolitic palaeographies and offers a detailed summary of the overall Slavic Glagolitic palaeographic activity, concluding with a short overview of the development of Cyrillic palaeography.

The third chapter is entitled *The beginnings of Slavic literacy – the Byzantine context*, since the beginnings of Slavic literacy are undoubtedly to be found in the Medieval Byzantine cultural circle. Through analysis of data from relevant historical sources, the author presents arguments that confirm the connection between Slavic scripts and the mission to Moravska, while the alleged existence of elements of Slavic literacy prior to Cyril and Methodius is established on the basis of pre-literacy phenomena, as determined by Crnorizac Hrabar himself.

The issue of primacy of Slavic scripts is one of the oldest discussed in Slavic Studies to this day, which is why Mateo Žagar dedicated a whole chapter to it. Without taking any sides, the author skilfully and in detail presents arguments, prompting the readers to make their own conclusions.

The fifth chapter of the book is quite extensive, detailing the origins and models of the establishment of Glagolitic script. The origins of the Glagolitic script and the degree of its graphemic independence from other scripts at the time was a central issue of palaeoslavistics until the second half of the 20<sup>th</sup> century. The central part of this discussion is entitled *Exogenous theories of the origin of Glagolitic script*, and there the author presents different theories (the Latin theory – including the St. Jerome theory –, the Gothic or migration theory, the Syrian theory, the Armenian theory, the Georgian theory, and other less significant theories), pointing to relevant sources and references.

Although Glagolitic palaeography is referenced in the title of this book, it is clear that a given Slavic script cannot be discussed without an insight into the structure and developmental paths of another script. Therefore, Chapter 6 of the book is dedicated to the codification of Cyrillic script and the issue of its authorship.

It is clearly stated in previous chapters of the book that the Greek/Byzantine script served as a design and/or structural model for the first Slavic scripts, but this is discussed in more detail in Chapter 7, where it is emphasised that the greatest influence of the Greek script on the Glagolitic script consists in its alphabetic structure and in the *one grapheme for one phoneme* principle.

In Chapter 8, a comparative alphabetical table of Slavic scripts is presented, starting with the Greek majuscule letters, and followed by columns with Old Church Slavonic Cyrillic script from the most distant and a more re-

cent period. This is complemented by the numeric value of these letters, round Glagolitic script, transliteration and transcription of early Cyrillic script and round Glagolitic script, 15<sup>th</sup>-century angular Glagolitic script graphemes, transliteration, transcription, and the numerical value of Glagolitic letters. Finally, a column with traditional transliterated names, as well as the transcribed and reconstructed names of Cyrillic and Glagolitic letters, is provided.

Chapter 9 is entitled *Alphabet and azbuka; letter order and the names of letters*, and a special part of this chapter is dedicated to Glagolitic alphabetaries, which are an important source of knowledge in regard to the order of letters. At the end of the chapter, a table of reconstructed Constantine's Glagolitic script with reconstructed names of letters of *azbuka* (Glagolitic and early Cyrillic script alphabet) is provided, following Heinz Miklas. In the chapter on phonological features of *azbuka* the author stresses that both Slavic scripts are of the phonographic (alphabetic) type, tending towards one phoneme to one grapheme, i.e., monographeme, mapping, although this principle is not fully implemented in any script, including the two Slavic ones, and the possibility of writing a single sound with a digraph is already known from Greek.

In Chapter 10, the author attempts to reconstruct graphemic idiosyncrasies in the organisation of Slavic *azbukas*, as many researchers did before him, relying on alphabetaries and their status in canonical texts. Although today we can reliably say that the vowel diagram of Old Church Slavonic contains 11 phonemes, in Slavic *azbukas* there were more graphemes for vowels. The three "extra" letters are due to an unconfirmed differentiation between letters *i* and *īže*, *ōtŭ* and *omŭ* in the pronunciation, as well as including *īžica*. Duplicate nature of mentioned phonemes is most often interpreted as an effort to preserve the structure of numerical integrity. In a separate chapter Mateo Žagar presents differences in inventory between the Slavic *azbukas*.

In Old Church Slavonic canonical texts, and to a lesser degree in redacted ones written in Glagolitic script, diacritic marks, which are discussed in Chapter 11, are quite frequently used. Diacritic marks are independent graphical units intended to optimise the transmission of the linguistic message. In Glagolitic texts, the most common diacritic marks are titlos, which often serve as signals for certain graphetic procedures, such as abbreviation, emphasis, or logographic/numerical value. Other diacritic marks are spirits, the circumflex, accent and length marks, ecphonetic marks, corrective apostrophes, etc. In Glagolitic texts, the use of diacritic marks makes sense, while in Cyrillic ones it was introduced solely on the basis of copying Greek scribing practices.

A separate chapter is dedicated to the ways of writing numerals in Old Church Slavonic, Glagolitic and Cyrillic texts, the history and genesis of this process, starting from Greek episemons.

In the chapter on the transcription (pronunciation) and transliteration of Old Church Slavonic Glagolitic and Cyrillic texts, the author delineates the research methodology and presents extant transliteration and transcription practices, revising certain established patterns. He does that by taking into account the particularities of the Croatian Redaction of Old Church Slavonic, and he demonstrates possible ways of Latin and Cyrillic transliteration and Latin transcription on the example of the Passion according to Matthew from the *Codex Assemanius*.

In the chapter *The material framework of manuscript text and page layout*, the author dedicates a lot of attention to the manuscript's layout, the material it is written on, the format of the book, i.e., the ways in which it is organised into folios, text-orientation, margins and relations, typographic alignment, proportions of letters and white spaces, writing utensils and the changes brought about by their use, the writing surface, etc.

Chapter 15 offers an *Overview of the oldest Glagolitic monuments*, and it is the largest in the book. Basic information about each monument is accompanied by a list of references and a critical review of claims pertaining to the affiliation of a given monument to particular national philology. This part of the book also contains valuable images, used to make often inaccessible texts available to the public. Due to its ties with the Cyrillic script, the oldest Cyrillic texts are mentioned as well.

Chapter 16 is dedicated to palaeographic starting points in the approach to the oldest Glagolitic texts and it contains explanations of basic terms in modern palaeographic description, such as linear organisation, ductus, and graphetic elements (*scriptura continua*, punctuation/interpunction, functionality of capital letters, especially initials, ligatures, abbreviations – contraction and suspension).

Chapter 17 provides a detailed graphetic analysis of the *Codex Zographensis*, *Codex Marianus*, *Psalterium Sinaiticum*, *Glagolita Clozianus*, *Codex Assemanius*, Kiev Missal, Ohrid Gospel, and Prague Missal. In the chapter on literary features of Glagolitic epigraphs, the author gives a systematic review of the oldest Glagolitic epigraphs from around the Slavic world, analysing their palaeographic features and charting them on a map.

The penultimate chapter is dedicated to palaeography in its most narrow and traditional sense – basic graphomorphological changes in Glagolitic letters. Mateo Žagar presents and interprets the development of letters in twelve canonical texts of different provenance.

Mateo Žagar's *Introduction to Glagolitic Palaeography* provides a complete and coherent picture of linguistic and palaeographic features found in canonical Glagolitic texts, and oldest alphabetaries and epigraphs, which form a special unit that merits a specific methodological approach. This palaeography differs from all previous Slavic palaeographies since it is based on modern graphical-linguistic tenets, whereby writing is not approached from a traditional perspective, as a static and formal fact, but as a dynamic process. Therefore, this book is a kind of theoretical framework for modern palaeographic research, and not only of Slavic scripts. It is novel in the true sense of the word, as it brings a fresh perspective through both innovative methodological approaches to palaeography and a plethora of new data that, in part, considerably change extant knowledge on the development of the first Slavic literary language and the two Slavic scripts. One could say that this book represents a turning point, and it is quite possible that in some future history of palaeoslavistics, in Croatia, and Slavic Studies in general, the dating of Slavic palaeographic research will be determined as "before" and "after" Žagar's palaeography. Scientific restlessness, constant desire to discover new research approaches and methodological models, as well as a permanent and fruitful scepticism that instigates the search for scientific truth, make the author of this book, Mateo Žagar, a unique and innovative personage in Croatian and Slavic philology.

SANJA ZUBČIĆ

*Sirenen des Krieges: Diskursive und affektive Dimensionen des Ukraine-Krieges.* Roman Dubasevych, Matthias Schwartz (Hrsg.). Kulturverlag Kadmos, Berlin 2019, 373 pp.

Dal punto di vista del 2022, un libro pubblicato nel 2020 che si pone come obiettivo la ricostruzione delle cause che hanno portato allo scoppio nel 2014 della guerra tra Russia e Ucraina nel Donbas non può che risultare allo stesso tempo stimolante e, almeno in parte, obsoleto. La raccolta di saggi a cura di Roman Dubasevych e Matthias Schwartz è, in effetti, tanto ricca di spunti di riflessione, tanto fattuali quanto metodologici, quanto sorprendentemente figlia di un'epoca che appartiene ormai al passato. L'obiettivo primario dei due giovani ma affermati slavisti curatori del volume e degli autori dei saggi che lo compongono, tra cui spiccano voci di primo piano degli studi letterari slavistici e della sociologia, è quello di comprendere le ragioni storiche e culturali che hanno portato alle ostilità nell'Ucraina orientale, analizzando le dinamiche discorsive e l'evoluzione della scena lettera-