

Association for Croatian Studies

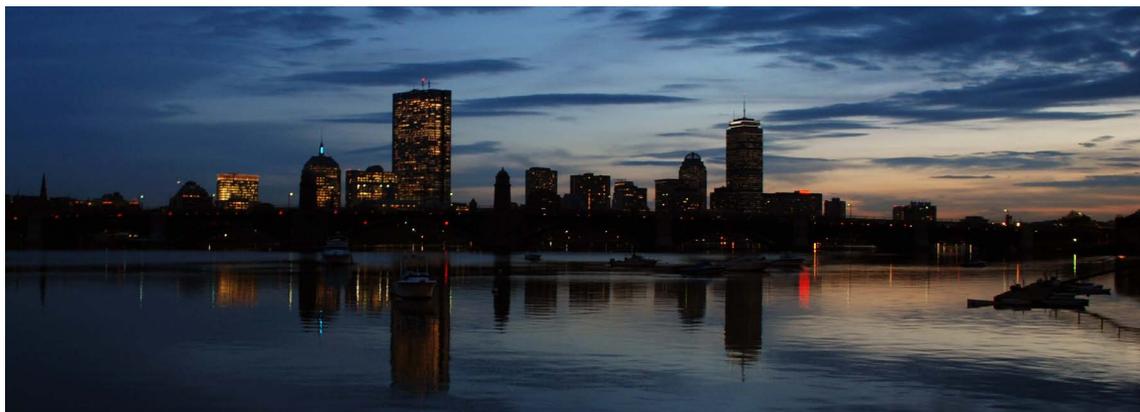
The ACS is a professional organization dedicated to the advancement of scholarly studies related to Croatia and the Croatians. The ACS was founded in 1977 and it is affiliated with the Association for Slavic, East European and Eurasian Studies (ASEEES).

Officers:
Aida Vidan,
President

John Kraljic,
Vice-President

Ivo Šoljan,
Nick Novosel
Secretaries

Ellen Elias Bursać,
Treasurer



Presidents' Note

Dear colleagues and friends of Croatia,

The ASEEEES 2018 convention took place at Boston Marriott Copley Place from December 6–9 and had an overarching theme “Performance.” The list of Croatian and Croatia-related panels and roundtables from the convention is found in the final section of the *Bulletin*. We are especially pleased that our colleagues from Croatia could join us in a significant number and represent several Croatian universities at the conference. ACS’ business meeting was held on Friday (December 7) at 8 PM. (Falmouth Room) and the members were joined by a couple of colleagues from Sarajevo for a dinner at Sabur Restaurant.

At ACS’ meeting after a brief introduction of the current projects, those in attendance discussed the merits of electronic vs. printed *Bulletin* and decided to keep both formats. However, it was also concluded that in order to share a summary of the presentations from the conference, it would be expedient to distribute the *Bulletin* after the ASEEEES’ convention. Subscribers to our listserv will still be notified of practical information pertaining to the business meeting and the Croatian panels electronically before the conference. Accordingly, in this issue we have included summaries of presentations as well as a list of publications/activities by our members. John Kraljic, ACS’ Vice-President, discussed the *Journal of Croatian Studies* which will be published as a new series after the forthcoming issue number 50. The task

of establishing a peer-review process and changes in editorial board were discussed as well.

We would like to alert our members that the 2019 ASEEEES convention will be held in San Francisco (San Francisco Marriott Marquis Hotel) from November 23–November 26, 2019 with the focus on the theme of “Belief.” The deadline for submission of panels and roundtables is **February 15, 2019**. Please note that participants stand a much higher chance of having their proposals accepted if they submit them as a part of a panel/roundtable rather than as an individual submission. As of this year a welcome change is the possibility for panels to include a minimum of 3 to maximum of 4 paper presentations. Please do not hesitate to use our listserv for seeking potential ACS participants, however, after the initial contact has been established, we encourage you to switch to a private exchange as not to overfill our members’ inboxes. Finally, we are due for Board elections which will be held in San Francisco. Please submit your suggestions of new officers to the current Board or the listserv at any point during the year. We also welcome any other proposals regarding functioning and activities of ACS.

Cordial greetings,

Aida Vidan and John Kraljic
on behalf of the ACS Board

Member Publications

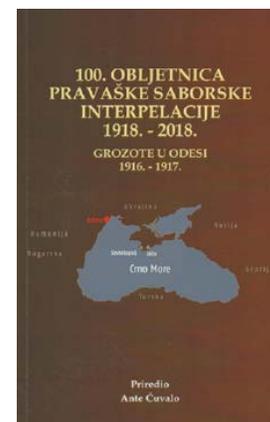
Vinko Grubišić and Vladimir Bubrin, eds. Journal of Croatian Studies. Vol 49 (2017) includes the following contributions: Vinko Brešić, “A Survey of Croatian Periodicals”; Ante Čuvalo, “The Role of Hrvatski književni list (Croatian Literary Gazette) in the Croatian National Revival in the Late 1960s”; Goran Buturac, “Croatian Path in the Recession”; Klara Volarić, “The Proposed Federalism of Frano Supilo and Stjepan Radić as a Solution to the Croatian Question Before World War I”; Andrija Kos-Lajtmann, “A New Conceptuality in Contemporary Croatian Novels: The Novels of Jasna Horvat as Iconic Concepts”; Ivan Bošković, “ORJUNA Ideology in Croatian Literature”; Mario Grčević and Vinko Grubišić, “Croatian: The Twenty-Fourth Language of the European Union.”



Memorial Lecture conference, eds. Donald Dyer, Brian Joseph, Mary-Allen Johnson. In this publication he poses the question “do you make the name from the country or from the nationality?” and answers: from both. Talijanski (jezik) is from Talijan and not from Italija, as in English Danish is from Dane, the person, and not from Denmark, the country; but islandski (jezik) is from Island and not from Islandanin, as also in English, where Icelandic is from Iceland and not from the person Icelander. His **“Anglijskij is from Anglija, but francuzskij is from francuz: how Slavic derives language names”** came out in Christina Y. Bethin, ed. American Contributions to the 16th International Congress of Slavists. Belgrade, August 2018. Volume 1, Linguistics. Bloomington: Slavica Publishers, 2018, pp. 25–43.

Mark Cornwall “Treason in an Era of Regime Change: The Case of the Habsburg Monarchy.” Austrian History Yearbook, vol. 50 (2019).

Ante Čuvalo, ed. 100. Obljetnica pravaške saborske interpelacije 1918–2018. Grozote u Odesi 1916–1917. Chicago and Zagreb: CroLibertas Publishers & Hrvatko žrtvoslovno društvo, 2018. ISBN: 978-0-9998227-1-5 and 978-953-7817-16-9; 214 pp. For the first time in a hundred years, this book brings the full text of the parliamentary interpellation of Aleksandar Horvat, a leading member of the Party of Right (Stranka prava) spoken in the Croatian Parliament on July 6, 1918. This document deals with horrific eye-witness accounts of tortures and executions by the Serbs of Croatian and Slovene soldiers and officers, serving in Austro-Hun-



Wayles Browne’s interview with Igor Tchoukarine **“Wayles Browne: On Slavic Languages, Linguistics, and Translation”** was published in Austrian Studies Newsmagazine (Minneapolis) Spring 2018, 9–10. His article (which contains explicit comparisons with Croatian and other languages) **“Bulgarian pronouns: what they don’t distinguish that most of Slavic does”** was included in Steven L. Franks, Vrinda Chidambaram, Brian D. Joseph, and Iliyana Krapova, eds., Katerino Mome: Studies in Bulgarian Morphosyntax in Honor of Catherine Rudin. Bloomington: Slavica Publishers, 2018, pp. 53–63. His **“Language names in South Slavic languages”** is to appear in 2019 in Balkanistica 32.1, a special issue devoted to the 20th Anniversary Naylor



Meeting of the ACS in Boston, December 7, 2018.

garian military forces, who found themselves in Russian captivity but were forced to join Serbian “volunteer” legions. Thousands of those who refused to “volunteer” were maltreated, tortured, and many executed. Miroslav Krleža, the renowned writer and a life-long Communist, stated: “It all began in Odessa. In bloody Odessa, in the “Kantanij zavod” (a rope factory) where massacres took place en masse, where they said to the local undertaker that it was not necessary for him to know the names of those to be buried because they were Croatians...” The book also provides a historical background, detailed circumstances of forced recruitment of “volunteers” into the Serbian army, and some survivors’ personal accounts that were published in later decades.

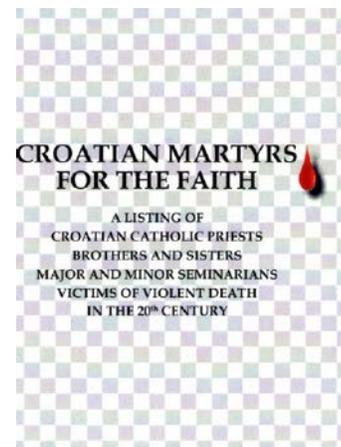
Ante Čuvalo. Komunistički totalitarizam na djelu—Hercegovačka hrvatska sela u poraću (1945–1952). Chicago: CroLibertas Publishers, 2018. ISBN: 978-0-9998227-0-8; 502 pp.

The book includes introduction and four sections. Part I has 19 chapters that cover various aspects of the Communists’ total control over everyday life in Herzegovinian villages in the post-WWII years with the focus on the local “peoples’ committees,” in particular the documents preserved in the Ljubuški municipality. Part II presents the names of villagers that were mentioned for various reasons in the documents. Some selected documents are transcribed in Part III, and samples of documents are reproduced in Part IV.

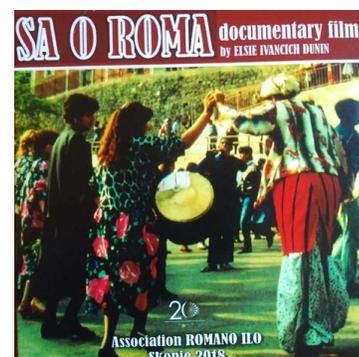


Ante Čuvalo, ed. Croatian Martyrs for the Faith—A Listing of Croatian Catholic Priests, Brothers and Sisters, Major and Minor Seminarians Victims of Violent Death in the 20th Century. Chicago: CroLibertas Publishers, 2018. ISBN: 978-0-9998227-2-2; 94 pp. Numerous “Church people” in various countries in Europe lost their lives during and after World War II: In Nazi Germany 220; “Eastern Germany” 110; Slovenia 220; Poland 187 priests (from 1944 to 1989); Slovakia 14; Hungary “about ten”; Albania 67, and among the Croatians close to 700. The book includes an eight-page introduction and a listing of 688 individuals of whom 537 (+ 20 uncertain) were victims of Communism, including 11 who died from 1948 to 1962 due to mal-

treatment while in Tito’s prisons; 45 were victims of the Serbian royalist regime and the Chetniks; 26 of Anglo-American aerial bombings; 12 victims of German forces; 10 by the Ustaše regime; two by Italian forces; 19 from typhus during the war; 16 murdered by Serbs or Muslims during the 1992-1995 war (and after); and one killed during the Rwanda genocidal war of 1998. The book provides basic information on all of the victims.



Elsie Ivancich Dunin, Professor Emerita (Dance Ethnology), University of California at Los Angeles, authored a multi-media exhibition: **50 years of Research, 1967–2017, into Romani Đurđevdan—Erdelezi—George’s Day**, held in the Museum of Macedonia, Skopje April 11–May 11, 2018. The large exhibition—with 40 panels of photographs, two documentary films, and two Romani female costumes worn at the event fifty years ago—was shown from August 23 to September 3, 2018 at the Ethnographic Museum in Zagreb. The exhibition also traveled to Rijeka and Pula for shorter showings in September. She also presented the paper “Knighthood connections – Korčula and Sinj” at the sixth symposium of the ICTM (International Council for Traditional Music) Study Group on Music and Dance in Southeastern Europe, hosted by the Institute of Ethnology and Folklore Research, held in Sinj, April 15–21, 2018.



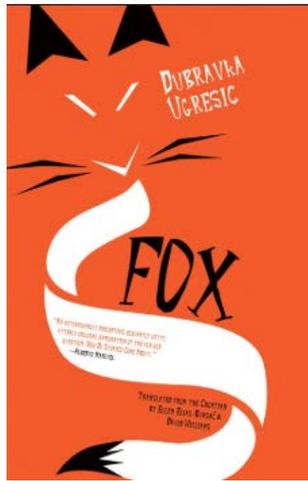
Ellen Elias Bursać and David Williams published a translation of **Dubravka Ugrešić's novel *Fox*** (Open Letter Press, 2018). Ellen also received a Fulbright and spent the spring semester of 2018 teaching two translation-studies courses to Masters' students of the English Department of the School of Humanities and Social Sciences in Zagreb.

Below we include

Peter Mitchell's review of *Fox* from *Asymptote* (<https://www.asymptote-journal.com/criticism/dubravka-ugresic-fox/>)

All the descriptions of Dubravka Ugrešić's *Fox*, either from the publisher Open Letter or elsewhere, suggest it's a smorgasbord of literary trivia, anecdote, and musings about *The Magic Of Stories*. The font on the cover—which features a big, blocky picture of a fox—suggests a cuddly wryness, while the blurb on the back emphasizes wit, originality, and “the timeless story of a woman trying to escape her hometown and find love to magical effect.” You can't blame publishers for wanting to sell books using the language available, nor can you fault reviewers for turning out the expected copy. If you really want translated fiction to reach a wide audience you're probably going to have to make it sound like a delightful and fundamentally unchallenging adventure, with a foreign culture prettily packaged for easy consumption, traumatic histories addressed through tasteful and absolving memorialisation, and—if there's even a whiff of metafiction—some tummy-tickling stuff about how books cast spells and readers are a special kind of being.

Those who pick up *Fox* expecting this sort of thing might feel cheated. This difficult, bristling, savagely angry and haunted book lets no one off the hook. Ugrešić uses the fox—trickster, shapeshifter, thief—as a figure for the writer, but she does so in ways that are not amenable to cuddliness. This fox is a bastard: its art is survival by all underhand means, and it's distinguished by needling savagery and hunger, relentless kleptomania and maddening evasiveness. It has no sense of solidarity with other creatures and it lives alone. Those who come near it tend to end up discarded or dead. It brings bad luck. If the binding motif of the book is that the writer's proper totem is a fox, it's an astonishingly bleak parsing of the job, suggesting that to Joyce's tools of



silence, cunning, and exile we might add such qualities as “being a dick” and “killing everything you touch.”

Barely fiction, *Fox* isn't quite essay either. Most of its six parts are structured around the adventures (if you can call them that) of a narrator—who, as a Croatian writer in late middle age exiled in Amsterdam since the war, closely resembles Ugrešić herself—while she treads the middle-ranking European writers' circuit, grouching over her back pain on economy flights, being miserable in cheap hotels, and getting grossed out by the mendicancy of going from symposium to conference to shadily funded cultural beano. Interspersed among episodes from this itinerant life is a series of literary-historical detective stories that push with increasing force against the boundaries of the real or possible. There's also an interlude in the country that almost turns into a romance, as well as attempts to connect with other humans, all of whom emerge as foxes-in-training, foxes-in-recovery, or foxes in the full flow of their slippery fox-ness. To become a fox, it becomes clear early on, is to accept the deformations of character which enable people—not just writers, but all exiles, conmen, survivors, border-crossers, people in transition, and involuntary hybrids—to survive the multiple betrayals of language, politics, and circumstance.

That Ugrešić makes of all this a novel that's both ferociously entertaining and formally spectacular is something like a miracle. *Fox* is cunning in the sense that a finely made piece of jewellery or a precision piece of engineering is: densely patterned and recursive, turning intricately back on itself, and resolving order out of apparent chaos. Narrated in short fragments that often number more than one per page, and veering wildly in tone within the space of a sentence, it is also deliberately, maddeningly evasive. Whatever Ugrešić seems about to say, she never quite does; each new break in the text can feel like the willful dodging of a conclusion or cadence that was just hovering into view. That translators Ellen Elias Bursać and David Williams manage to reproduce the complex and momentarily shifting irony of Ugrešić's dizzyingly mobile writing is a serious achievement.

The first tale, an oblique investigation into the doomed Russian writer Boris Pil'nyak's “A Story About How Stories Come to be Written,” keeps insisting that it is, itself, a story about how stories come to be written. But it gets off track as Ugrešić dilates on her parents, her half-century-old memories of being a student, her life, and Russian literature in general. Yet each time she swerves back with some version of the

same phrase: “This, however, is not a story about my mother and father, but a story about how stories come to be written.” It’s an established Shandyesque trick that in another writer might be merely cutesy. Coming from Ugrešić, however, there’s something savage about it, a vulpine evasion arising from the experience of trauma and the expectation of more of the same, a self-protective tic of the displaced and afraid.

Like Ugrešić, the narrator (is there even a difference?) was a Russianist in a previous life who spent part of the 1970s in Moscow researching a master’s dissertation. The life she describes there is one of short-ages, samizdat passed round like secret scripture, and a scholarly project abandoned to chase after the ghosts of writers annihilated in the purges and the war. Her interest in literary conundra, which begins with Pil’nyak, soon extends to Doivber or Boris Levin, a marginal member of the OBERIU groupuscule of Russian avant-gardists. Later, she investigates an incident involving Vladimir Nabokov’s discovery of a new species of butterfly during a road trip across the United States.

Women who rarely receive fair treatment are always to be found around these men. There is the “plain” librarian who drove Nabokov and his wife across the United States and whose capture of the butterfly that will be named after her is, in Ugrešić’s telling, a scene of complex eroticism and mutual humiliation; the woman Pil’nyak first mistreated and then used for her narrative spare parts in writing “A Story About How Stories Come to be Written”; and the various women mistreated by Doivber/Boris Levin before he was snuffed out, or wasn’t, somewhere in the meat grinder of the Eastern Front. Most haunting of all, however, are the relicts. The Widow, the silkily glamorous last companion and legatee of a writer whose name is also Levin, appears as a strange and not quite likeable figure dedicated to safeguarding the legacy of a man whom she knew to be as ridiculous, gross, childish, and pathetic as all the great male writers here. Later there’s a Russian woman who thinks she might be the daughter of Levin, the doomed OBERIU figure, and who writes a book suggesting that he changed his name to escape the NKVD and the front before sneaking out of Russia to start life anew. Every chapter of her book is headed with a quote from Bulgakov’s *The Master and Margarita* in untranslated Russian: “Come on Woland, let’s have the manuscript!” It’s a sly riff on the kind of Shandyesque clowning that Ugrešić herself indulges in, and with its excursions into alternative histories worthy of Borges or Kiš, the book becomes a vehicle

for Ugrešić to have some wry metafictional fun at her own expense. “After her careen through literary-prophetic material, she launches into laments over contemporary culture, which she doesn’t understand well; these laments are followed by autobiographical details which are, I should say, the most successful in terms of literary merit.” It’s exactly like *Fox* to sneak a bathetic auto-review of its own apparent directionlessness into what turns out to be one of the points in the novel where you really believe that something might be revealed, finally and definitively.

It’s not, of course, and very little is. The most direct parts of *Fox*—if we can ever trust it enough to be anything like direct—concern other people, particularly those outside the literary and exilic fox-world. There’s Ugrešić’s relationship with her nearly-teenage niece, the daughter of a dead sister, which unfolds on the page as a remarkably poignant portrait of intimacy after trauma. With a mix of sheer animal need, irritation, fear, and longing, as well as a kind of terrified wonder, Ugrešić watches this child fiercely, listening to her every intonation, afraid of something never quite stated—perhaps the possibility that the child, too, is becoming a fox as she learns the arts of survival.

Elsewhere, Ugrešić arrives at a country house which has mysteriously fallen into her hands only to find it inhabited by a man her own age. Once a judge, he lost the job when the political situation deteriorated in the early 1990s and he failed to make the compromises required of everyone in public life. His wife and daughter left the country. He stayed. What happened then is unclear, but now he lives alone and below the radar, clearing mines from the surrounding woodland. He is one of the closest things to an avatar of honesty and commitment the novel offers—a reformed fox, if you will. A figure of decency, however ambiguously come by, his existence—monadic, outside of history or merely clearing up after it—poses a rebuke to the novel’s more compromised figures: the protesting or unreformed or self-deluding foxes. (It’s worth noting here that Ugrešić the writer, not her fictional avatar, also refused to stop speaking her mind when things turned nasty, an affair that receives some glancing references in *Fox* and that the reader should bear in mind when ploughing through its catalogue of writerly moral abjection. Not unlike Samuel Beckett—or Pil’nyak, who abased himself in public while acting courageously on behalf of his friends during the purges, may have supplied André Gide with material about the real conditions in the Soviet Union, and received an NKVD bullet to the

back of the head for his trouble—Ugrešić’s commitment to absurdity as a form of hard-eyed moral realism is built around a core of steely political decency.)

These relationships are drawn with a sparingness that, you come to expect, might well be drawing attention to itself, signalling with a look and a wink: check out how sparing I am when I do the Big Feels. The possibility that any or all of the book’s sincerities might be red herrings—that there might be no bedrock of intent, just evasions all the way down—is one of the ways *Fox* most haunts its reader. Is there anything left to hold on to? In some sense, all these essays (or episodes, or fables, or practical jokes) can be read as attempts to engage with Ugrešić’s one (wavering, provisional, frustrated) object of faith: language. A multilingual novel, *Fox* repeatedly returns to cruxes in translation, the bizarre intonations of non-native speech, the uncanny persistence of etymology through languages, and the curious instabilities of authority that come with the linguistic border-crossing of exile.

To take just one example, *Fox* contains a fair amount of Russian, including book titles, stray words, and even the odd sentence. In one particularly spectacular footnote, the editors commit to using Cyrillic scripts: “in Slavic languages, the word jež, ёж, еж, ježek, ježko, їжак, means hedgehog.” The rest of the time, however, Russian appears only in Roman transliteration—and, worse, in a transliteration which often seems to be filtered through the Croatian alphabet, rather than through any half-decent system for rendering Cyrillic in a way which makes instinctual sense to an Anglophone reader. Although this makes for some fun estrangement games that the text’s translatedness only deepens, there are some truly puzzling instances, as when Ugrešić back-translates one of Nabokov’s sentences: “Nabokov said, somewhere, that two people in love behave like Siamese twins: one sneezes when the other sniffs tobacco (V ljubvy nuzhno byt’ kak siamskie bliznecy, odin chihaet, kogda drugoj njuhaet tabak).” If you read Russian, this is decipherable but mildly enraging; if you can’t, it might as well be in Cyrillic since it just reveals the obvious cognates “siamskie” and “tabak.”

Of course, this could be part of the novel’s evasive gamesmanship, its efforts to always outfox readers. And there’s certainly plenty of interest here for thinking about translation and untranslatability, and the politics of lexis and script that are particularly fraught in the Croatian context. But I think publishers (and Dalkey Archive Press’s translations of Danilo Kiš come to mind

here as another example) are sometimes too scared to afford other scripts the same courtesy we’ve extended to, say, ancient Greek for centuries. If the idea is that it would now look like undemocratic gatekeeping—don’t bother reading this unless you know your way around the language of Homer—then fair enough. But I don’t feel particularly well served by puzzling through the organised noise of a language I don’t know rendered in my own script rather than the one it’s fitted for.

The authorial voice in *Fox* never turns tail or hesitates when faced with unfamiliar script, preferring instead to read every sign that comes its way to exhaustion. But exhaustion is also where it ends, since the pursuit of signification is ultimately pathological. Exile partly explains it: as Ugrešić traverses Europe reading the small mythologies of each city’s self-image and self-narration, she’s never at home but always alert to trouble, and particularly attuned, like all exiles, to those with whom she shares a mother tongue. Language, like everything else, is by turns relentless, dangerous, difficult, and boring, and its overload can lead to either disintegration or paranoia. In the first case, it leaves Ugrešić curled around her phone in a darkened hotel room, falling asleep to images of the pure chaos of Eyjafjallajökul’s eruption; in the latter, it produces her conviction, while viewing a glitchy website that jumbles meaningful text with random words, that she has stumbled upon some level of signification which simultaneously elevates and reduces everything to pure, bottomless text:

What if texts, imprinted on infinitesimal, transparent layers with hidden text, are overlaid one atop the other, yet we know nothing of them because they remain permanently hidden from view, and only very occasionally, as with the Doivber Levin website, do they appear to the computer user in readable form? What if there are many of these “adhered” layers, which our eye is not capable of perceiving? ... And what if we human beings are actually living, breathing texts? What if we’re walking around with myriad overlays of revisions of ourselves about which we know nothing?

Elsewhere, this could easily come across as the well-what-if-everything’s-really-just-text musings of the kind of M.F.A. novel that might actually bill itself as “a story about how stories come to be written.” But there’s nothing delightful or exciting about it for Ugrešić: the stakes are too high, and it comes from too much personal, political, and historical suffering. It isn’t fun any more. The narrator’s restless travelling and obsessive reading turn her into a kind

of Oedipa Maas figure, equally spooked by the possibility of system and the possibility of its utter absence. Of the Doivber Levin mystery, she writes, “So what if Doivber did survive and turn up elsewhere? Just maybe, he turned up everywhere else on earth?” Here, escape, or a miraculous persistence, is explicitly framed as an imaginative response to unimaginable terror.

That terror isn’t safely relegated to history, either. As Ugrešić makes clear, her trips around Europe only return her persistently to the frontiers of new forms of violence. At a pretentious international school in Spain, improbably named after Holden Caulfield, she encounters the vast obliviousness and catastrophic self-regard of the global rich. Back home, and in her travels amongst the Croatian diaspora, she feels the constant threat of resurgent fascism, like the mines that her friend in the countryside still digs out of the ground. Reflecting on the neighbourly atrocities of European history, she sees the same bestiality rising again across the continent.

Writing, however, is wholly inadequate to the situation. In a book haunted by the refugee crisis, a short passage towards the end reflects with incandescent disgust on the cultural assimilation of suffering—on migrant narrative rendered as miglit, public statues with barbed-wire suitcases for heads, the phrase “migrant chic.” *Fox* puts to rest flattering *nostra* about the healing power of Art because for all the generosity of this book—and it’s an improbably generous one, a vast downloading of passionate obsession and joyful trickery—it doesn’t want you to feel cleverer or more virtuous for having read it. The attention it demands in reading is the same furious, unsentimental, wary, and committed attention it wants you to pay to the world. It goes out raging.

Tomislav Galović, ed. Hrvatski Ustav i njegov »Krčki nacrt« (1990.) / Constitution of the Republic of Croatia and Its “Krk Draft” (1990). Foreword by Branko Smerdel. English summary by Miroslav Barun & John P. Kraljic. Krk—Malinska: Povijesno društvo otoka Krka (Mala knjižnica »Krčkog zbornika«, knj. 5.), Općina Malinska Dubašnica, Arvalis-Zagreb, 2018.

The book includes lectures given at a round table organized in Malinska on August 27, 2015 for the 25th anniversary of the adoption of the first Croatian Constitution, whose initial draft had been crafted in August 1990 in Malinska and is, therefore, known as the “Krk Constitution.” Edited by Assistant Professor Tomislav Galović who also wrote the introduction, it offers the following articles: “Foreword: For a Return to the Ide-

als of the Krk Draft of the Christmas Constitution” by Branko Smerdel, full professor and head of the Chair of Constitutional Law of the Faculty of Law of the University of Zagreb. Darijo Vasilić, Mayor of the Town of Krk, Robert Anton Kraljić, head of the Community of Malinska-Dubašnica and Dr. Milan Radić, president of the Historical Society of the Island of Krk offered the opening addresses which is followed

by the participants’ papers: “The Establishment of Political Parties on Krk 1989/1990. The Beginnings of the Multi-Party System with Special Regard to Vrbnik” by Marina Valković, “Memories of an MP of the Year 1990” by Anton Katunar, “The State of the Church on the Krk Island at the Time of the Creation of the Draft of the Croatian Constitution” by Anton Bozanić, “The Significance of the Adoption of the Croatian Constitution” by Duška Šarin, and “The Christmas Constitution” by Vladimir Šeks. Dragutin Žic, Mladen Juranić and Academician Petar Strčić participated in a brief discussion. Included is also a selection of photographs and several additional contributions: 1) “A Report on the Course and Results of Local Elections for the Members of the Assembly of the Community of Krk, Krk on May 11, 1990”; 2) “The Krk Constitution” – a manuscript by Vladimir Šeks, August 1990; 3) “A Proposal for the Draft Constitution of the Republic of Croatia (working material). Working Group of the Commission for Constitutional Issues of the Parliament, Krk, August 15, 1990”; 4) biographies of four MPs from Krk to the First Democratic Assembly of the Croatian Parliament (1990-1992); and 5) a paper by Prof. Smiljko Sokol: “The Draft of the First Croatian Constitution was Written in Haludovo (Malinska, Island of Krk)” (2006).

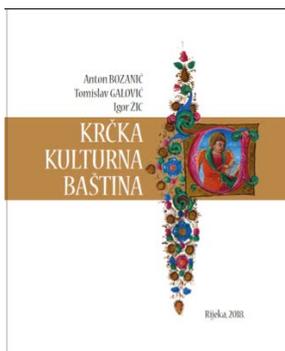


Anton Bozanić, Tomislav Galović and Igor Žic. Krčka kulturna baština / Krk Cultural Heritage. Rijeka: Glosa, 2018.

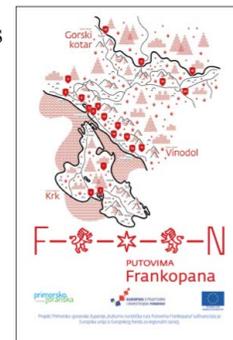
From the 7th and 6th centuries B.C. (the pre-historic period when the earliest forts that have been discovered on the island of Krk were built) right up to the present, the island has been ruled by various tribes, nations, rulers and states. Each of them left traces for future generations, which created something of a mosaic that reveals the level of civilization of each individual historical era. A result of this impressive heritage is also

this book. Chronologically divided into four chapters (Ancient History, Late Antiquity and the Middle Ages, the Modern Era, and the Late Modern Period) with a total of 144 thematic sections, it covers the most important elements that make up today's cultural identity of the island of Krk. The book reveals to the reader the basis of civilization on the island, starting with the earliest traces of pre-historic cultures. After Roman civilization (Krk became part of Roman territory in the 1st century BC during the rule of Augustus), at the end of Antiquity and the beginning of the Early Middle Ages, the island was settled by the Croats in the 8th century A.D. Christianity came to Krk very early on and blended in with the island's cultural heritage. It first took root in the 5th century in the center of the island, in the cathedral. Archaeological research shows that during the Migration period from the 6th to the 8th century, several early Christian / early medieval churches were built on the island of Krk. The Glagolitic script and Croatian Old Church Slavonic, which were used to inscribe hundreds of stone monuments and to write numerous religious and other books from the 11th to the mid-19th century, are particularly important for the cultural identity of Krk. The most important of these monuments at a national level is the Baška Tablet. The medieval culture of the island of Krk would be unimaginable without its priests and monks—the Benedictines and the Third Order of St. Francis. Today's successors of this thousand-year-old cultural heritage have inherited its most valuable elements and continue to build the cultural identity of Krk on these foundations. In the modern era, Krk's cultural heritage is facing three challenges. The first is the most important one and concerns its preservation; the second is connected to its transfer into digital format; and the third relates to its presentation in the English language in order to introduce to an international public Krk's unique cultural heritage as part of the national patrimony of Croatia.

Tomislav Galović. "The Medieval Written Heritage of the Dominion of the Frankopans (With special emphasis on the domains of the counts of Krk and Vinodol)." In *Putovima Frankopana. Frankopanska baština u Primorsko-goranskoj županiji*. Eds. Ines Srdoč-Konestra & Saša

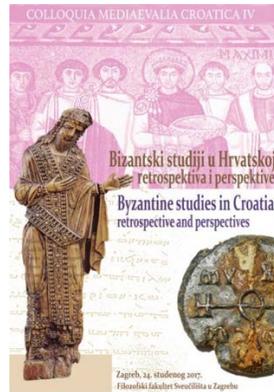


Potočnjak. Rijeka: Primorsko-goranska županija & Sveučilište u Rijeci-Filozofski fakultet u Rijeci, 2018. The Croatian aristocratic family of Frankopans (Frankapan/Frankopan) has left behind—as a result of the entirety of its political and social activity and cultural efforts—an exceptionally rich written heritage which in its basis is bilingual (Croatian and Latin) and recorded in two scripts (in the Glagolitic and the Latin scripts). The present paper aims to deal with the written heritage produced, obtained, or kept in the territories of the dominion of the Frankopans, with special regard for the domains of the counts of Krk and Vinodol. Their other estates (Senj, Modruš, Rijeka, etc.) will be taken into consideration for contextual purposes in order to get a more complete picture and account of this valuable and important part of Croatian cultural and intellectual history. The origins and the development of the medieval chancellery of the counts of Krk will also be presented in broad terms. In this respect, their efforts in the area of the codification of customary law, as well as in the composition of statutes/codes in the domains under their power, will be emphasized too. Special attention will be given to epigraphic monuments and literary works and to pragmatic writings. (Available at <http://frankopani.eu/monografija/>)



Tomislav Galović presented a paper **"Byzantinology and Auxiliary Sciences of History in Croatia"** at the conference *Colloquia Mediaevalia Croatica—Razgovori o hrvatskom srednjovjekovlju IV: "Bizantski studiji u Hrvatskoj—retrospektiva i perspektive"* / "Byzantine studies in Croatia—retrospective and perspectives" organized by the Croatian Society for Byzantine Studies (Zagreb) & Faculty of Humanities and Social Sciences, Department of History (Zagreb, Faculty of Humanities and Social Sciences, November 24, 2017). Auxiliary sciences of history have a long and rich tradition within Croatian historiography. They were taught as a separate course at the Royal Academy of Sciences in Zagreb in the eighteenth century, and Ivan Kukuljević Sakcinski proposed the establishment of the Chair for Diplomacy, Heraldry, and Sigillography at the Faculty of Law in Zagreb in the mid-nineteenth century. This, however, was never realized. The development of Byzantine studies in Croatia was limited by the paucity of the extant written sources, as well as of archaeological

research (mainly in terms of discovered inscriptions, coins, seals, etc.), but above all due to the lack of institutionalized framework both at the University and the Croatian Academy of Sciences and Arts. The development of the Auxiliary Sciences of History is inextricably connected to the transformation of the Royal/State Archives into a modern archive in 1848. A quarter century later, in 1875, attempts were made at connecting the Archives with the university study of history with emphasis on the development of auxiliary sciences of history have, by employing an individual who would work in the Archives and taught corresponding courses at the University, a system modelled on the universities of Graz, Vienna and Prague. However, this was not realized, although the cooperation between the two institutions was partly achieved, at a mutual benefit, through the person of Tadija Smičiklas who, at the time, worked on his capital project *Codex diplomaticus Regni Croatiae, Dalmatiae et Slavoniae*. Another important scholar who worked in those two disciplines was Milan Šufflay. Apart from his much-praised study *Die dalmatinische Privaturkunde* (1904), he also wrote his Ph.D. dissertation on Byzantium in the Komnenos period. In 1908, he was appointed as the first professor and head of the Seminar—today’s Chair—of Auxiliary Sciences of History (and of Methodology of History) in the Department of History of the Faculty of Humanities and Social Sciences in Zagreb. This paper offers a chronological survey of the scholars involved and an assessment of their research, pointing to those individuals who connected the two respective scholarly fields.

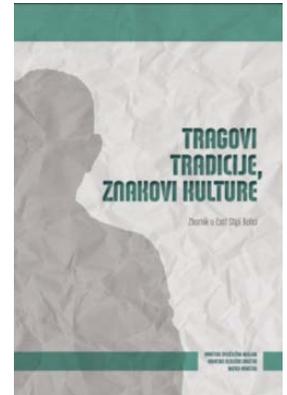


Tomislav Galović. “The Kolejani—Folk Singers of Dubašnica. History, Heritage and Tradition of North-Western Part of the Island of Krk).”

In *Tragovi tradicije, znakovi kulture. Zbornik u čast Stipi Botici*, [Traces of Tradition, Signs of Culture. Festschrift in Honor of Stipe Botica]. Ed. by Evelina Rudan, Davor Nikolić & Josipa Tomašić. Zagreb: Hrvatska sveučilišna naklada, Hrvatsko filološko društvo, Matica hrvatska, 2018, pp. 323–347.

In this paper, the author interprets the Croatian “Koledva” (Yuletide ritual songs) and the custom of “choosing the king” by “Kolejani” (the folk singers of

Dubašnica). The paper provides a survey of one of the most important and exceptionally complex folk customs that survived for centuries in the area of Dubašnica, in the north-western part of the island of Krk (Croatia). The tradition in question is that of the Kolečani of Dubašnica. Its origins are analyzed and the custom, containing three processes, is considered from historiographic, ethnological and folkloric points-of-view as a part of immaterial heritage. The Kolečani of Dubašnica, namely, have a special feature uniting actual customs related to Three Kings’ Day, associated here on the Feast of Saint Stephen (*Stipanje*) with the election of a King and Queen (male) after that the *Koledvanje* (collective Christmas celebrations) in all the villages of the commune of Dubašnica, all ending with the Great Festival. For that reason, it differs somewhat after all from similar and/or



popular events that are celebrated in the period between the Feast of Saint Stephen and the Three Kings’ Day throughout the South-Slav provinces, and even beyond. On the other hand, the Kolečani are also seen as a living tradition, literally the collective memory of this region and its people. The old and rich tradition of this folk custom, dating apparently from as early as the Venetian period, has its starting point in the old brotherhoods of Dubašnica that were active in the local parish. A testimony to the first Kolečani of Dubašnica is found in a song, more properly *Koledva*, written down in 1879 and published in the famous collection *Hrvatske narodne pjesme što se pjevaju u Istri i na Kvarnerskih otocih* [Croatian Folk Songs Sung in Istria and on the Islands of Kvarner]. The first two verses indicate that the Kolečani may at first have been held every year. Since the end of the 19th century, the Kolečani have been an irregular event, held with longer interruptions. We assume that that has been the way of things since the Municipality of Dubašnica was founded (1882). Thus it was due to trials of war and other rigours that the Kolečani of 1939–40 and those of 1972–73 have had an interruption of more than 30 years. The importance of the Kolečani of Dubašnica is shown by the fact that two documentaries were filmed on it in 1972–73 and 1988–89 in the production of the former Zagreb Radio Television (today Croatian Radio Television). In our days, the sponsorship of the Ministry

of Culture of the Republic of Croatia for this custom has clearly recognized and confirmed the importance of this popular event that is much more than just an ordinary folk custom—it is common living of the inhabitants of Dubašnica, it is the Croatian Catholic identity of the region of Dubašnica on the island of Krk (Croatia).

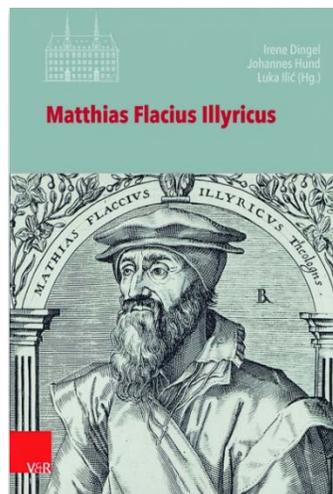
Vinko Grubišić presented the paper “**Paeligni, Ilirija i Ovidije**” at the conference entitled “Croatian writers and Ovid” held on September 28, 2018 and organized by the Croatian Academy of Sciences and Arts and the Department of Comparative Literature of Zagreb’s School of Humanities and Social Sciences Arts on the occasion of the anniversary of the classical poet’s death two thousand years ago. Other presenters included Darko Novaković, Tonko Maroević, Boris Senker, Cvjeta Pavlović, Gorana Stepanić, Bratislav Lučin, Neven Jovanović, Iva Grgić Maroević, and Olga Perić.

Hana Breko Kustura, Fra Mirko Marić, Hrvojka Mihanović Salopek. Fra Petar Knežević, Gospin pjesnik i glazbenik. Franjevačka provincija Presvetog Otkupitelja Split i Matrica hrvatska ogranak Sinj-VAD, Sinj, 2017.

Luka Ilić together with Irene Dingel and Johannes Hund published *Matthias Flacius Illyricus. Biographische Kontexte, theologische Wirkungen, historische Rezeption.* Veröffentlichungen des Instituts für Europäische Geschichte Mainz—Band 125, 2019.

Vjeran Pavlaković, Dario Brentin, Davor Pauković. “The Controversial Commemoration: Transnational Approaches to Remembering Bleiburg.” *Special issue: Politička misao, vol 55, no. 2 (2018).*

The Bleiburg commemoration continues to be one of the most controversial points of debate (along with Jasenovac) in Croatia regarding the Second World War, even after Croatian accession into the European Union in 2013. Bleiburg, the Austrian town on the



border with Slovenia where the armed forces of the Independent State of Croatia surrendered and were handed over to Tito’s Partisans, symbolizes both the communist crimes at the end of the Second World War and the legacy of communist authoritarianism more generally. The ideological divisions in contemporary Croatia, which continue to draw on the symbolic legacies of either the Partisans or Ustaše, have saturated the political arena, media space, social networks, cultural production, sports, and many other aspects of everyday life even when most political observers agree that economic and demographic concerns are of greater importance.

The contributors to this special issue of *Politička misao* [Croatian Political Science Review] are not investigating the actual events in May 1945, such as the nature of the communist repression or the identity of the victims, but rather seek to analyze the memorialization of Bleiburg through commemorative practices, historiographical debates, and media representations from a transnational perspective. While it is the task of scholars to present a narrative as nuanced and objective as possible of this chapter of the past, politicians, religious leaders, and other mnemonic actors involved in commemorating Bleiburg have the accountability to memorialize victims with dignity, emphasize shared European democratic values, and refrain from distorting historical narratives for political interests. Observing the Bleiburg commemorations diachronically, it is possible to see that the commemoration remained controversial and subject to various manipulation, culminating in severe reactions by Austrian authorities regarding the banning of symbols in 2018.

The volume includes: Vjeran Pavlaković, Dario Brentin, Davor Pauković, “The Controversial Commemoration: Transnational Approaches to Remembering Bleiburg”; Martina Grahek Ravančić, “The Historiography of Bleiburg and the *Death Marches* since Croatian Independence”; Oto Luthar, “Post-Communist Memory Culture and the Historiography of the Second World War and the Post-War Execution of Slovenian Collaborationists”; Christian Axboe Nielsen, “The Yugoslav State Security Services and the Bleiburg Commemoration”; Mate Nikola Tokić, “Avengers of Bleiburg: Émigré Politics, Discourses of Victimhood and Radical Separatism during the Cold War”; Jelena Đureinović, “To Each Their Own: Politics of Memory, Narratives about Victims of Communism and Perspectives on Bleiburg in Contemporary Serbia”; Amra Čusto, “Bosnia-Herzegovina and the Cultural Memory of Bleiburg.”

Vjeran Pavlaković and Davor Pauković, eds.
Framing the Nation and Collective Identity.
Routledge, 2019.

Framing the Nation and Collective Identity analyzes top-down and bottom-up strategies of framing the nation and collective identities through commemorative practices of events from World War Two and the Homeland War in Croatia. Seven commemorations related to World War Two and the Homeland War are observed and analyzed using discourse analysis, corpus-based linguistic analysis and frame analysis, as well as site-based interviews and participant observations during the commemorative events. The media representations of the commemorative events and opinion poll data are likewise analyzed in order to map how these discourses are transmitted and received in the Croatian society. Although the focus is on the commemorative speeches of Croatia's political elites (specifically the president, prime minister and speaker of the Parliament), the speeches of oppositional politicians and other social actors (Croatian Catholic Church, antifascist organizations, war veterans' and victims' organizations), which either support or challenge the official narratives, are also analyzed. The analysis is conducted at three levels: top-down political discourse (elites), media representation and transmission, and the reception of the narratives in Croatian society (bottom-up reactions). The primary source of research material are field research and the accompanying media analysis collected for the project Framing the Nation and Collective Identity in Croatia: Political Rituals and the Cultural Memory of Twentieth Century Traumas (www.fram-nat.eu), funded by the Croatian Science Foundation. Research material includes four cycles of commemorative events (from spring 2014 to spring 2018). The various chapters examine the role of cultural memory and key concepts such as: the nation and state-building, sovereignty, European (Union) values, reconciliation, victimization, gender roles, and ethnic and ideological identities. Additionally, the political discourses generated in the commemorations and media representations are analyzed from a cognitive linguistic perspective using a corpus-based methodology. The aim is to identify semantic and pragmatic aspects of the framing of national and collective identities.

Katherine C. Sredl published "**Gendered market subjectivity: autonomy, privilege, and emotional subjectivity in normalizing post-socialist neoliberal ideology**" in 2018 in *Consumption Markets & Culture* 21.6: 532-553 and has a book chapter forthcoming in Feb 2019 entitled "**Gender East and West: Transnational Gender Theory and Global Marketing Research**," in Handbook of Research on Gender and Marketing" in Susan Dobscha, ed. from Routledge, ISBN: 978 1 78811 537 7 <https://www.e-elgar.com/shop/handbook-of-research-on-gender-and-marketing>

Aida Vidan's article "**Framing the Body, Vocalizing the Pain: Perspectives of South Slavic Female Directors**" was published in *Studies in European Cinema. Recent Quality Film and the Future of the Republic of Europe*, 2018 (15:2-3): 125-145; and her "**Perceptions of Authority and Freedom in Late Yugoslav and Post-Yugoslav Film**" came out in *Studies in Eastern European Cinema. Europeanization in East-Central European Fiction Film and Television (1980–2000)*, 2017 (9:1): 33–46. Her conference contribution "**Magicians and Captive Maidens: Oral Sources and Croatian Renaissance Drama**" is to appear in *Singers and Tales in the 21st Century: The Legacies of Milman Parry and Albert Lord*. Ed. David Elmer. Her short documentary **Blue, Arrival**, 2017 was included in the official selection of the South East European Film Festival, Los Angeles and Festival des cinémas du Sud-Est Européen, Paris (both 2018) and she just completed **Hands of Ours/ Ruke naše** (2019), another short documentary based on the visual anthropology of a Dalmatian island.

OBITUARY
Dr. Jere Jareb (May 3, 1922–November 20, 2017), one of the founding members of the Association for Croatian Studies and the Croatian Academy of America passed away on November 20, 2017. Dr. Jareb studied law in Zagreb during WWII and in 1945 fled to Austria. After arriving in the U.S. in 1952, he completed the study of history at Columbia University in New York where he also obtained his Ph.D. His dissertation focused on *The Adriatic Question from June 1919 to February 1924*. From 1963-66 he was a professor at Rutgers University in New Brunswick and as of 1966 at Saint Francis University in Loretto, Pennsylvania, where he also served as chair of the Department of History and Political Science from 1970–92. He published numerous studies on the Croatian history of the first half of the twentieth century.

Croatian Publications

Golubović, Veselin. Zagrebačka filozofija prakse. Zagreb: Plejada, 2018. ISBN 978-953-7782-61-0; 280 pp.

A critical survey of the principal tenets of philosophy and social theory developed in the 1960s and 1970s in the circle of Zagreb and Belgrade philosophers and sociologists who established the renowned Korčula Summer School and initiated the Praxis publication.



Stolac, Diana and Anastazija Vlastelić, eds.

Jezik i njegovi učinci. Zbornik radova s međunarodnoga znanstvenog skupa Hrvatskoga društva za primijenjenu lingvistiku održanoga od 4. do 6. svibnja 2017. godine u Rijeci. Zagreb: Srednja Europa & Hrvatsko društvo za primijenjenu lingvistiku, 2018. ISBN 978-953-7963-86-6; 363 pp.

The volume includes 23 articles and covers a broad range of subjects, primarily focusing on the sociolinguistic, psycholinguistic and cognitive-linguistic aspects of language.



Antonina, Divna Mrdeža, ed. Vila, Pisnik i čatnici Zbornik radova sa znanstvenog skupa "Vila Slovinke' Jurja Barakovića (1614-2014)." Zadar & Zagreb: Filozofski fakultet Zadar; Hrvatska akademija znanosti i umjetnosti : Filozofski fakultet Zagreb, 2017. ISBN 978-953-331-172-2; 277 pp.

The book presents 13 articles by Croatian and foreign scholars on Baraković's epic. These contributions provide new insights into its genre and style and explore its thematic frameworks including the motifs of traveling, melancholy, introspection and trauma. In addition, the volume includes a discussion of the hitherto unknown documents about Baraković which cast light on his life in Novigrad and Šibenik.

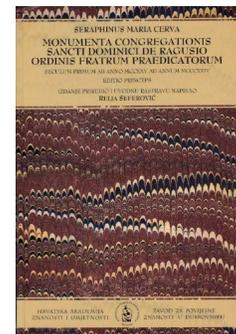


Vekarić, Nenad, ed. Crijević, Serafin Marija. Monumenta historica Ragusina: Monumenta Congregationis Sancti Dominici de Ragusio Ordinis Fratrum Praedicatorum: seculum prim-

um ab anno MCCXXV ad annum MCCCXXIV: editio princeps.

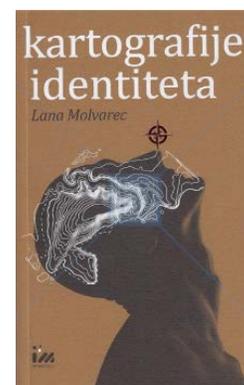
Transl. Relja Seferović. Zagreb & Dubrovnik: HAZU, Zavod za povijesne znanosti u Dubrovniku, 2017. ISBN 9789533470955; 384 pp.

This critical edition of the first volume of Monumenta Congregationis Sancti Dominici de Ragusio written by Serafin Marija Cerva (1686-1759) is based on a manuscript from the library of the Dominican Monastery in Dubrovnik. The author deals with the history of the Dominican order in Dubrovnik in five volumes, chronologically divided from the 13th to the 18th centuries. The current volume focuses on the arrival of the Dominicans in Dubrovnik and their initial work in this area, including building the church and the monastery, relations with the authorities and Church representatives, missionary activities in the neighboring regions and their everyday life in Dubrovnik. The author discusses various crises that the order had to face on the international scene as well as the relations with the Vatican. His observations are grounded in an array of sources from the monastery's archive and the archive of the Republic of Dubrovnik as well as various medieval chronicles.



Molvarec, Lana. Kartografije identiteta: predodžbe izmještanja u hrvatskoj književnosti od 1960-ih do danas. Zagreb: Meandar, 2017. ISBN 9789533341415; 487 pp.

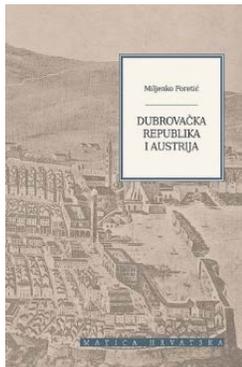
In the world of unstoppable migrations and displacement, this book casts light on literature which thematizes the world in movement. It analyzes work of the Croatian authors from the 1960s to contemporary in relation to the topics of travel, exile, departure, identity crisis and acculturation, including Antun Šoljan, Dubravka Ugrešić, Daša Drndić, Irena Vrkljan, Bekim Sejranović, Miljenko Jergović, Davor Rostuhar, Damir Karakaš and others.



Foretić, Miljenko. Dubrovačka Republika i Austrija. Zagreb: Matica hrvatska, 2017. ISBN 9789533410272; 219 pp.

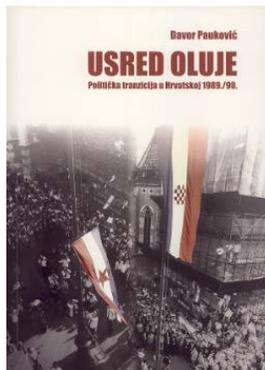
In this study the author examines the gradual weakening of the ties the Dubrovnik Republic had with the Otto-

man Empire in the period of the Habsburg penetration to the southeast. He disputes the so called “Turkish thesis” of the Belgrade historiographic school about permanent Ottoman dominance in politics, diplomacy and economy of the Dubrovnik Republic. Based on superb knowledge of the archival materials, Foretić painstakingly reconstructs Dubrovnik’s political, diplomatic, economic, military, monetary and cultural ties with the Habsburg Monarchy and especially with the Habsburg Adriatic ports of Trieste and Rijeka. Equally important is the data on the connections between the Croatian nobles of the Settecento and the development of Dubrovnik’s Adriatic shipping activities and banking connections in Vienna.



Pauković, Davor. Usred oluje. Politička tranzicija u Hrvatskoj 1989/90. Zagreb: Srednja Europa 2018. ISBN 9789537963804; 248 pp.

The author analyzes the process of the political transition in Croatia from the beginning of liberalization in the 1980s until establishment of the democratic order and the new constitution in December 1990. He focuses on questions of the liberalization and disintegration of socialism, initial discussions of democratization, forming of the opposition and associations which later became political parties, acceptance of the multi-party elections, pre-election campaigns, election, and establishment of the new order. A range of additional topics is discussed including the disintegration of Yugoslavia, the question of statehood, preparations for the war as well as the question of Serbs in Croatia in the context of national homogenization.



Rafolt, Leo. Odbačeni predmet: između filologije i izvedbe. Zagreb: Matica hrvatska 2017. ISBN 9789533410760; 460 pp.

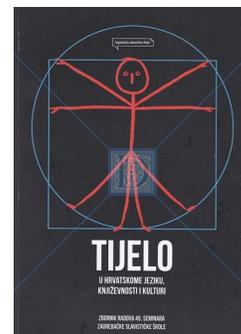
This volume is a welcome contribution to comparative and intercultural research in domestic literary historiography. After the introductory remarks delineating the principal tasks of investigation and the question of relation between national philology and comparative

study of literature and culture, the author comments on the critical state of current philological research and its discarded subject of study. This important philological, literary-historical and theoretical undertaking is qualified by methodological heterogeneity and an anchoring of multiple humanist disciplines in the area of philology.



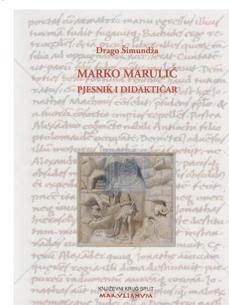
Brković, Ivana and Tatjana Pišković, eds. Tijelo u hrvatskome jeziku, književnosti i kulturi: zbornik radova 45. seminara Zagrebačke slavističke škole. Zagreb: Filozofski fakultet, Zagrebačka slavistička škola, Hrvatski seminar za slaviste, 2017. ISBN 9789531756297; 224 pp.

This volume includes conference proceedings from the 45th seminar of the Zagreb Slavic School. The overarching topic focuses on the body and its role in the shaping of identity, models of its social structuring, disciplining, and placing into function as well as linguistic coding and the articulation of bodily concepts. Various aspects of the body and corporeality can be studied from the perspective of multiple humanist and social science disciplines and for this reason the conference and the proceedings include works by linguists, literary scholars, anthropologists, ethnologists, film experts, historians and scholars working in the area of cultural studies.



Šimundža, Drago. Marko Marulić, pjesnik i didaktičar. Split: Književni krug, 2017. ISBN 9789531634496; 539 pp.

This exceptional contribution consists of four parts: the first provides a general discussion of Marulić’s opus, the second focuses on his poetry in Croatian and its reception as well as the reasons why Croatian literary historiography of the 19th century pronounced Marulić “the father of Croatian literature”, the third part looks into Marulić as moral-theological didact and ethic-theological writer, while part four deals with esthetic-ethic and biblical-theological aspects of his opus.



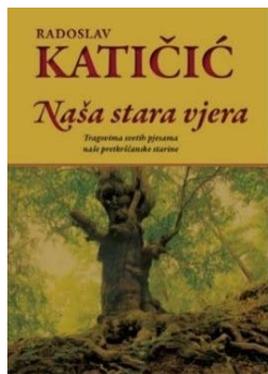
Matičević, Ivica, ed. Milan Begović: zbornik radova sa simpozija u povodu 140. obljetnice rođenja —Zagreb, 15. XI. 2016. Zagreb: Društvo hrvatskih književnika 2017. ISBN 9789532781977; 230 pp.

This book is based on a conference devoted to the work and life of Milan Begović, held on November 15, 2016, and organized by the Croatian Writers' Association. The participants included Croatian and foreign philologists and theater scholars who focused on various aspects of Begović's work in the period of the Moderna, Expressionism and modern Objectivism, and his treatment of gender relations, eroticism, and destructive forces in individual lives and in society.

Katičić, Radovan. Naša stara vjera: nacrt sinteze. Za-

greb: Ibis grafika, 2017. ISBN 9789536927982; 235 pp.

After four volumes dealing with pre-Christian antiquity which reconstruct the ancient texts using meticulous philological analysis, Radoslav Katičić offers a survey of fundamental concepts in this synthetic work, pertaining to old Slavic beliefs and makes it accessible to the broad reading audiences. What was the religion of ancient Slavs before Christianity, what constituted "holiness" and ritual, who were the principal deities and what were their relations? Finally, how do the remnants of antiquity color our current times? The world of Perun, Veles, Mokoš, Jarilo and Morana—Jure i Mare—is uncovered in this volume in its multiforms and connected to our contemporary customs and language.



Novak, Slobodan Prosperov. Pisac i vlast: poetika Marina Držića. Zagreb: Školska knjiga

2017. ISBN 9789530608399; 200 pp.

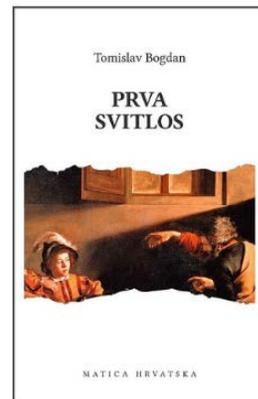
What Dante was for the Italians and Shakespeare for the English, Držić was for the Croats. This important monograph about one of the greatest names of Croatian literature includes a detailed chronology of



Držić's life with numerous hitherto unknown details as well as an analysis of the writer's texts using contemporary methodologies and relying on Novak's three decades of research into the Croatian Renaissance period.

Bogdan, Tomislav. Prva svitlos: studije o hrvatskoj renesansnoj književnosti. Zagreb: Matica hrvatska, 2017. ISBN 9789533410562; 287 pp.

The volume consists of eleven historical-literary reconstructions of Dubrovnik-Dalmatian Renaissance literature. Polemically situated in relation to previous research, this scholarly contribution comments on the unfounded connections between Croatian literature and extraliterary reality and underscores that the discussed texts were created within an intense dialogue between literary practices. The author makes particular note of the fact that it was precisely during the Renaissance period that literature separated as a cultural practice and that literary works were characterized by tight mutual interconnections.



Karlič, Virna, Sanja Šakić, Dušan Marinković, eds. Tranzicija i kulturno pamćenje: zbornik radova s istoimenog međunarodnog znanstvenog simpozija održanog 26. i 27. studenog 2015. godine na Filozofskom fakultetu Sveučilišta u Zagrebu.

Zagreb: Srednja Europa, 2017. ISBN 9789537963620; 538 pp.

This volume includes presentations from the international symposium entitled "Transition and Cultural Memory" which took place at the School of Humanities and Social Sciences in Zagreb in November 2015. Some forty historians, literary theorists, linguists, philosophers, cultural scholars and other specialists from the social studies and humanities discuss various aspects of transition in the literatures of ex-Yugoslav countries, the culture of memory, relation to the past, language and educational reforms, and numerous other topics.

Škvorc, Boris. Naracija nacije: problemi (književne) pri/povijesti. Split: Književni



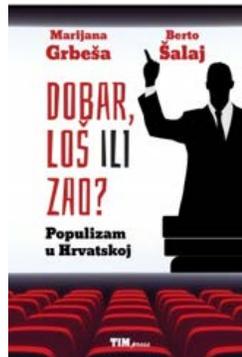
krug, 2017. ISBN 9789531634410; 357 pp. Narration of the Nation examines complex relations between history and narration, world and text, literary fiction and media constructs, ideology and creation of the literary canon. Paying particular attention to methodological anchors of literary historiography, the author focuses on synthetic works by B. Vodnik, M. Kombol, I. Frangeš, M. Šicel, D. Jelčić, S. P. Novak, D. Fališevac, D. Dukić, M. Tatarin i L. Rafolt. The author investigates the principal hermeneutic paradigms of Croatian literary history and singles out their extratextual motivation and theoretical, cultural and ideological base for their construction (e.g. Panonism, Mediterraneanism, Central-Europeanism, etc.). He further examines the possibility of situating various histories of Croatian literature in the post-imperialist, post-colonial, and post-dependent context.



boris šivoric
naracija nacije:
problemi (književne)
pri/povijesti

Grbeša, Marijana and Berto Šalaj. Dobar, loš ili zao?: populizam u Hrvatskoj.

Zagreb: TIM press, 2018. ISBN 978-953-8075-45-2; 307 pp. This is a systematic study of populism, a globally spread phenomenon in contemporary politics for which the authors hold that it is inherent to democracy since populist movements keep provoking democratic governments until they fulfill their proclaimed ideals. As a broader framework for discussing populism in Croatia, the authors provide the context of various types of populisms in the U.S., Latin America and Europe. There is a particular focus on the Croatian presidential elections 2014/2015 and parliamentary elections in 2015.

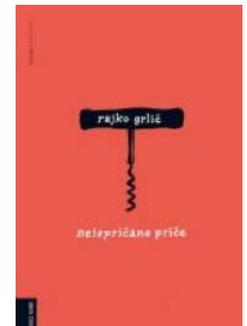


Koroman, Boris. Suvremena hrvatska proza i tranzicija. Zagreb: Hrvatska sveučilišna naklada: Zavod za znanost o književnosti Filozofskog fakulteta & Pula: Sveučilište Jurja Dobrile, 2018. ISBN 978-953-169-353-0 (Hrvatska sveučilišna naklada); ISBN 978-953-7320-48-5 (Sveučilište Jurja Dobrile); 357 pp. Political and social transition in relation to contemporary Croatian prose is the focus of this work which addresses several subareas: the problem and multi-

cursiveness of the term transition, analytical treatment of some forty examples of Croatian literary prose (mostly novels), and synthetic conclusions based in literary and cultural theory and interpolation of various multidisciplinary models.

Grić, Rajko. Neispričane priče. Zagreb: HENA com, 2018. ISBN 9789532592023; 388 pp.

In his Untold Stories Grić connects life and film in a unique way while at the same time writing autobiographical prose in which film terms are interwoven with key life events, biographical fragments, memories, anecdotes, notes from directorial notebooks and evidence about transformative travels of a family pushed from one corner of the world to another by social, political and war-related turmoil. This book is much more than a classical autobiography – it constitutes a document of a time, a revelation of individual and collective fates, but also the written trace of a remarkable career which, in addition to many awarded films, bursts with those that were not filmed but came to life as stories.



Nemec, Krešimir. Glasovi iz tmine: krležološke rasprave. Zagreb: Ljevak, 2017.

ISBN 9789533551340; 256 pp. This book attempts to provide an answer to the question of the position of Miroslav Krleža in Croatian culture today and how reception of his works has changed over the past thirty-five years since his death. Since 1914 when he appeared on the Croatian literary scene with his drama Legends until our time, Krleža caused radical polarizations and provoked opposing critical stances. Neither his works nor his social engagement left anyone indifferent. Through his analysis of texts by Krleža's apologists but also numerous anti-Krleža pamphlets, the author reveals the reasons why this great writer continues to divide Croatian intellectuals even after his death.



Presentations by ACS members at 2018 ASEES convention

Kristina Despot, Institute of Croatian Language and Linguistics, Zagreb

“Embodied Conceptual Structures and (Figurative) Language Production”

Panel: Figurative Language: Croatian

This paper describes the theoretical background, methodology, tasks, results, and challenges of the MetaNet.HR (Croatian Metaphor Repository) project, which combines a theory-driven introspective top-down approach that analyzes the system of conceptual metaphors in the Croatian language (following the methodology of the MetaNet project) with a bottom-up corpus-based approach that analyzes how metaphors are used in language corpora. Based on the data stored in this lexical and semantic database of the Croatian language, we will show the connection between (embodied) conceptual structures (cognitive primitives, image schemas and semantic frames), cultural models and an actual linguistic performance as reflected in large linguistic corpora. Primary data consists of the corpus manually annotated for metaphor (linguistic metaphor, its grammatical construction, conceptual metaphor, its type and level, source frame, target frame etc.). Corpus data are further supported by embodied cognition experiments results, and the research of „impaired“ figurative language production (by patients with schizophrenia).

Anita Peti Stantić University of Zagreb

“Figurative potential of light verb constructions in Croatian“

Panel: Figurative Language: Croatian

Anita Peti-Stantić, Professor at the University of Zagreb, presented the talk, Figurative Potential of Light Verb Constructions in Croatian, on the panel: *Figurative*

Language: Croatian. She discussed part of the ongoing work of *The Building Blocks of Croatian Mental Grammar: Constraints of Information Structure* (HRZZ-IP-2016-06-1210), a project organized under the auspices of the Croatian Science Foundation. One of the outcomes of the project is the Croatian Psycholinguistic Database published at <http://megahr.ffzg.unizg.hr/>. Peti-Stantić presented the results of psycholinguistic research performed by extracting lexemes from a database of 3000 Croatian lexemes, annotated for concreteness, imageability, relative frequency and Age of Acquisition and comparing paired light-verb constructions and regular verbs from the same root (i.e. ‘dati poljubac’ vs. ‘poljubiti’, give a kiss vs. to kiss and ‘baciti ples’ vs. ‘zaplesati’, throw a dance vs. to dance) to the denotative uses of the verbs to give and to throw with concrete nouns (i.e. ‘dati loptu’ and ‘baciti loptu’ give a ball, throw a ball). Based on qualitative and quantitative measures, she reported on the figurative potential of light-verb constructions, as well as their productive capacity.

Ellen Elias Bursać, Independent Scholar

“Translating the Figurative Language of Bodrožić, Jergović, and Štikš”

Panel: Figurative Language: Croatian

This paper considers figurative language in translation, and the ways individual writers use figurative language as a stylistic feature of their novels. A few generalizations can be made about translating figurative language. The image conveyed in a simile can often, though not always, be preserved in the translation; hyperbole is, generally, not difficult to retain in the translation. On the other hand, particularly challenging are single-word metaphoric usage and the translation of idiomatic phrases. Where the figurative usage is unique to that author, the translation is usu-



Meeting of the ACS in Boston, December 7, 2018.

ally not as challenging as when the figurative usage is more broadly idiomatic in the language. In those cases the translator is more likely to reach for English-language familiar idiomatic usage in the translation, which probably will diverge from the image in the original.

Tomislav Galović, University of Zagreb
“Glagolitic Graffiti in Istria as a Performance of Literate Individuals: From the Middle Ages to the Early Modern Period”

Panel: Performances in Zones of Contention: Istrian Glagolithism and Italian Irredentism

Croatian Glagolitic inscriptions and graffiti from the era of the Middle Ages and the Early Modern Period are especially important historical sources. In contrast to inscriptions which are primarily memorial texts, graffiti are secondary writings, for the most part inscribed on stone or other hard surfaces. They were written by individuals who wished to leave behind some written record, to show their own mastery of writing, or to mock another person or matter. It is in its way a unique example of a performance. Inscriptions are extremely important for researches in history, art history and related fields, thus they are rightly referred to as “archives in stone”. In terms of their creation and purpose inscriptions are related to the object on which they are found, such as those referring to a particular form of construction or tombstones. Graffiti were later engraved on an object and reflect the everyday life of individuals or communities. Each epigraphy, depending on the language and the script in which the records were made, enters the domain of philological and linguistic research. Most of Croatian Glagolitic epigraphic monuments have been preserved in Istria and Kvarner, followed by the Zadar area, and elsewhere where the Slavic liturgy was present. This paper will discuss and focus on those graffiti which are recorded and preserved in Istria, and which reflect the special Glagolitic culture of the Istrian Peninsula. These inscriptions are an expression of literateness and also reflect the education of the individual writers who had obtained their knowledge in the rural setting of Glagolitic clerics and are thus a unique example in the literary heritage of Western Europe. (This paper was supported by the Scientific Centre of Excellence for Croatian Glagolithism at the Old Church Slavonic Institute in Zagreb).

Elvis Orbanić, Pazin State Archive
“Glagolitic Script in Istria: A Centuries-Old

Expression of Croatian Culture and Performance”

Panel: Performances in Zones of Contention: Istrian Glagolithism and Italian Irredentism

In this presentation our intention was to provide a short and therefore incomplete review of the written Glagolitic tradition in Istria as well as all the efforts that the State Archives in Pazin, as the only institution of this type on the Istrian peninsula, have made for preserving this part of our cultural heritage. On a walk between the villages of Roč and Hum in Istria, one sees the importance of Glagolitic culture on this largest peninsula on the Eastern Adriatic. The Glagolitic Alley is a breathtaking sight which shows, among other things, how the Croats, beginning in the 11th century, introduced the Glagolitic script initially in Plomin from where it spread east to Grdoselo and Beram and west towards Trieste and Gorizia. In many Istrian villages, Croats created birth, marriage and death registers, private legal deeds, public legal monuments, missals and breviaries, all in Glagolitic. The State Archives in Pazin, a cultural institution whose primary mission is the custodianship of archival material created in the Istrian County, launched *Glagolitic Manuscripts*, a serial publication, in 1991. To date, 12 volumes of extensive Glagolitic manuscripts created in the territory of Istria during the medieval and early modern centuries have been published. In the near future there will be three more books about manuscripts from the hinterland of Trieste.

Nives Rumenjak, University of Pittsburgh & Webster University

“Political Cartooning, Democracy, and the Performance of Power in the Croatian Diet: 1868–1918”

Panel: Censorship, Caricature, and the Power of the Press in the Russian and Austro-Hungarian Empires: 1868–1918

This year, Nives Rumenjak was delighted to be among a few recipients of the new ASEEEES Convention Opportunity Travel Grant, which allowed her jubilee-10th-participation at the 50th Convention in Boston, 6–9 December 2018. At the Friday panel “Censorship, Caricature, and the Power of the Press in the Russian and Austro-Hungarian Empires: 1868–1918” Dr. Rumenjak presented her interdisciplinary paper “Political Cartooning, Democracy and the Performance of Power in the Croatian Diet: 1868–1918,” which mingles a variety of historical and International Relations approaches. Dr. Rumenjak’s

paper looks at political cartooning as a narrow societal window for expressing free speech and criticism of the political establishment in the context of limited political autonomy and the pseudo-parliamentary system in Croatia (Croatia-Slavonia) at the turn of the 20th century.

Dr. Rumenjak argues that in the period dominated by political pressure from the Magyar government and its indirect performance of power in the Croatian Diet, political cartooning, as a specific form of visual communication, was less subjected to strict state censorship. This made political cartooning not only an important means for democracy and free speech under undemocratic regimes in South-East Europe in the late 19th century, but also a very valuable primary source for exploration of the political views of the opposition, in a period when the opposition was silenced or removed from the Croatian parliamentary system. Dr. Rumenjak emphasizes the peculiar case of Serbian political cartooning in Croatia-Slavonia, since this created a negative national auto-stereotype through numerous gloomy pictures featuring the inscription ‘the parliamentary Serbian Club.’ While it is well known that members of the Serbian Club were the main pillars of the pro-Magyar government of Ban Khuen-Héderváry, scholarship rarely mentions that the negative image of Serbs as supporters of foreign regimes in Croatia was generated by cartoons of the Serbian radical opposition during Khuen’s era. Dr. Rumenjak concludes that cartoons have been vehicles for racial, national, religious and cultural prejudice, but historically have also had a powerful role in democratization and development of free speech culture in hegemonic systems of government, as was the case in Croatia during the pseudo-parliamentary-system of the *Nagodba* period, 1868–1918.

Vjeran Pavlaković, University of Rijeka
“Contested Sites and Fragmented Narratives: Jasenovac and Disruptions in Croatia’s Commemorative Culture”

Panel: World War II in Southeastern Europe: History and Memory

Boycotts, protests, and counter-commemorations by political rivals or other memory actors characterized every commemoration related to the Second World War that is part of the FRAMNAT research project from 2014–2017, indicating the deep divisions in Croatian society and the politicized nature of dealing with this traumatic past. This paper traces how these sites of memory have

become arenas where the state has had difficulty converting the dominant narrative into political memory, resulting in frequent challenges by multiple actors that have occasionally resulted in physical disruptions. It focuses on the commemorations and commemorative speeches at the Jasenovac concentration camp, which was a symbol of both communist manipulation of the past and Croatian efforts to harmonize with EU paradigms of Holocaust remembrance. However, since Croatia became a member of the EU, Jasenovac has once again become the center of debates about Croatian nation-building narratives, ideological divisions in the Second World War, and controversies over symbols and representations of the past. In addition to analyzing the contested sites of memory and how the fragmented narratives changed over time, the paper discusses the various mnemonic actors involved as well as the relation with other commemorations dealing with the Second World War.

Vjeran Pavlaković, University of Rijeka,
discussant/chair, Panel: Cultural Transformations in Yugoslavia and its Successor States: 1950s–1990s

While the story of Yugoslavia’s political evolution, economic decentralization, and even some of the experiences of everyday life under the dictatorship are becoming more understood, what remains far less explored are the cultural impacts and influences of the socialist experiment. The question remains: how did Yugoslavs interact with the broader changes occurring around them, and what role did culture play? Detailing the performances of musical diplomacy between Yugoslavia and the United States, the implementation of natural and national heritage protection, and the impact of a Yugoslav-made children’s game on collective memory, the papers offer new insight into the cultural dynamics that were intertwined with Yugoslavia’s well-known political and economic trajectory.

Igor Duda, Juraj Dobrila University of Pula
“Self-Management in the Neighborhood: Yugoslav Socialism and its Active Citizens”
Panel: Yugoslav Socialism in Local Communities

In the 1960s “local communities” were introduced in Yugoslavia as a new lowest level of governing on the level of a city quarter or a village, as an equivalent to the practice of the workers’ self-management. It meant that, even outside work, citizens were

expected to engage in direct managing, discussing, electing and decision-making. The paper discusses some aspects of this process and the performance of Yugoslav socialism in the local neighbourhoods.

Anita Buhin, European University Institute
“Culture to the Workers: Implementation of Cultural Policies in Self-Management Communities of Interests of Culture”

Panel: Yugoslav Socialism in Local Communities

Starting from the 1950s, the question of workers’ participation in culture, either in its creation, or only by consumption of cultural products, was one of the central issues of Yugoslav cultural politics. The new Constitution of 1974 and the enactment of The Associated Labour Act of 1976, which prescribed further reinforcement of self-management at all levels, reopened the debates of the cultural needs of working people. On the example of a local Self-Management Community of Interest (SIZ) of culture, this paper will explore to what extent self-managing cultural practices were applicable to the existing cultural organizations.

Nikica Gilić, University of Zagreb
“Performing Auteurship in the Work of Vinko Brešan (and Srđan Dragojević)”

Roundtable: Performing Auteurship as Politics: The Post-Yugoslav Case

When discussing the performance (or performing) of auteurship in cinema, it makes sense to take into account populist and popular authors (i.e. V. Brešan, S. Dragojević, E. Kusturica, etc.) who reach wider audience and attract more attention in a society (or in societies), thus enabling them to be more of an influence in the political sphere. It is interesting to notice that the work of Vinko Brešan (the most popular contemporary Croatian filmmaker), such as *How the War Started on My Island* or *The Witnesses*, does not go beyond the mainstream ideologies of Croatia, which does not prevent certain cultural and political circles from considering him a left-wing extremist, entirely missing the point of his films. Srđan Dragojević in his transnational success of *The Parade* shows similar traits (and is also misunderstood, although not with the same political trends), while both directors fit the definition of auteur quite well.

Aida Vidan, Harvard University
“Performing Auteurship as Politics: Grlić and Kusturica”

Roundtable: Performing Auteurship as Politics: The Post-Yugoslav Case

This presentation explores the intersection of the auteur’s public persona and artistic production in post-Yugoslav space with examples of artistic work by Rajko Grlić and Emir Kusturica, two prominent directors, both students of the FAMU in Prague and recipients of numerous prestigious recognitions, including those at the Cannes film festival. More specifically it focuses on Rajko Grlić’s *You Love Only Once* (aka *Samo jednom se ljubi/The Melody Haunts My Memory*, 1981) and Emir Kusturica’s *When Father Was Away on Business* (*Otac na službenom putu*, 1985) and compares these early works with their later films, Grlić’s *Constitution* (*Ustav Republike Hrvatske*, 2016) and Kusturica’s *On the Milky Road* (*Na mlečnom putu*, 2016). The interplay between privacy and authority serves as a key for interpretation of these films. While both authors in their early works explore civil and political boundaries through their character’s private universes, in their most recent works they take the opposite strategies: Kusturica dissolves the psychological dimension and agency of his characters to make them fit an ethnocentric narrative while portraying the world as incessant warfare in which no ethical values can be upheld. By doing so he effectively collapses the ethical capacity of his project, turning it into kitsch. Grlić, in contrast, rests his film on human intricacies in a carefully established private universe while at the same time mobilizing alternative perspectives in a politically monolithic atmosphere. By weaving two intimate narratives with the public script he strips bare once again a grand historical narrative and shows how imperfections of real life undermine an ostensibly perfect political agenda.

Croatia-related panels at 2018 ASEES convention

Session 2—Thursday—2:00–3:45 pm

2–06 A Centennial Reflection on the First Yugoslavia(Roundtable)—Clarendon, 3

Chair: Melissa Katherine Bokovoy, U of New Mexico
Part.: Emily Greble, Vanderbilt U Gregor Kranjc, Brock U (Canada) Carol S. Lilly, U of Nebraska at Kearney Nicholas John Miller, Boise State U Momcilo Pavlovic, Institute for Contemporary History (Serbia)

Session 3—Thursday—4:00–5:45 pm

3–16 Contentious Politics in Formerly Communist Countries—Grand Ballroom Salon C, 4

Chair: Katie L. Stewart, Knox College
Papers: Nina Simeonova Barzachka, Dickinson College
“A Tough Nut to Crack: Performance, Mobilization, and the Success and Failure of Recent Protest Movements in Bulgaria,” Timothy Model, Indiana U,
“Corruption Perceptions and Resistance to Moscow’s Housing Project,” Mila Dragojevic, Sewanee:
The U of the South “Identity and Nonviolent Protest: The Croatian Spring Movement,” Disc.: Katie L. Stewart, Knox College
Emilia Alexandrova Zankina, American U in Bulgaria (Bulgaria)

3–25 Contemporary Visual Culture in Post-Yugoslav Spaces—(Roundtable)—Harvard, 3

Chair: Dijana Jelaca, Fordham U, Part.: Vladislav Beronja, U of Texas at Austin Dragana Obradovic, U of Toronto (Canada) Antje Postema, UC Berkeley

3–41 The Burden of Triumph: Violence and the “Problem” of War Victory in East-Central Europe after 1918—Tufts, 3, Chair: Rudolf Kucera, Masaryk

Institute and Archive, ASCR (Czech Republic), Papers: Claire Morelon, U of Padua (Italy), “Armed Associations and the Maintenance of Order in the Bohemian Lands (1900–1920),” John Paul Newman, National U of Ireland Maynooth (Ireland), “Honour for Honour: Yugoslav and Czechoslovak War Volunteers as Sacrifice and Symbol, 1918–1941,” Gábor Egrý, Institute of Political History (Hungary), “A Victory (Dis)uniting the Nation’s Soul: Violence, State Cohesion, and Social Conflict in Romania of the 1920s,” Disc.: Rudolf Kucera, Masaryk Institute and Archive, ASCR (Czech Republic)

Session 4—Friday—8:00–9:45 am

4–09 Figurative Language: Croatian—Connecticut, 5 Chair: Aida Vidan, Harvard U

Papers: Anita Peti-Stantic, U of Zagreb (Croatia)
“Figurative Potential of Light Verb Constructions in Croatian” Kristina Strkalj Despot, Institute of Croatian Language and Linguistics (Croatia)
“Embodied Conceptual Structures and (Figurative) Language Production” Ellen Elias Bursac, Independent Scholar, “Translating the Figurative Language of Bodrožić, Jergović, and Štikš”
Disc.: Antje Postema, UC Berkeley

Session 6—Friday—12:30–2:15 pm

6–05 Censorship, Caricature, and the Power of the Press in the Russian and Austro-Hungarian Empires: 1868–1918—Brandeis, 3

Chair: Gulmira Salimzhanovna Sultangalieva, Al-Farabi Kazakh National U (Kazakhstan)
Papers: Nives Rumenjak, Webster U Leiden (Netherlands) / U of Pittsburgh, “Political Cartooning, Democracy, and the Performance of Power in the Croatian Diet: 1868–1918”
This preliminary program was last updated on June 15, 2018. Changes will be made to the online version only
Ala Creciun, U of Maryland, College Park
“The Russian Press and Competing Visions for the Monarchy under Alexander III: 1881–1894”
Oleg V. Riabov, St. Petersburg State U (Russia)
“The Birth of the Russian Bear?: The Bear Symbol in Caricatures of the 1905 Russian Revolution”
Disc.: John D Deak, U of Notre Dame

Association for Croatian Studies—(Meeting)

Falmouth, 4—8:00–9:30 PM

Session 9—Saturday—8:00–9:45 am

9–24 Corporate Lives After Socialism: Theory and Ethnography—Grand Ballroom Salon K, 4

Chair: Douglas J. Rogers, Yale U, Papers: Robin Elizabeth Smith, Leiden U (Netherlands)
“Chains of Debt in Croatia’s Agribusiness Sector”
Benjamin Krupp, U of Illinois at Urbana-Champaign
“Perpetuating Postsocialism: Nike and the Production of Market Conditions,” Yuson Jung, Wayne State U
“Romanticized Ideals and Nostalgic Sentiments: Corporate Forms and Lives in Bulgaria’s Wine Industry”
Disc.: Douglas J. Rogers, Yale U

Session 10—Saturday—10:00–11:45 am

10–07 Trajectories of Mass Violence in Central and Southeastern Europe—Columbus 1, 1

Chair: Joachim von Puttkamer, U of Jena (Germany)
Papers: Raz Segal, Stockton U, "From 'Greater Hungary' to Soviet Ukraine: State Violence and State Building in the Carpathians, 1938–1946"
Diana V. Dumitru, Ion Creanga, State University (Moldova), "Genocide for 'Sanitary Purposes'? Romanian and German Murderous Collaboration in Bogdanovka," Emil Kerenji, United States Holocaust Memorial Museum "From Unification to Dismemberment: Understanding 1941 in Yugoslavia"
Disc.: Holly Case, Brown U

10–24 Critical Approaches to Race in Southeast Europe—Grand Ballroom Salon K, 4

Chair: Sunnie Trine'e Rucker-Chang, U of Cincinnati
Papers: Milorad Lazic, George Washington U
"Brotherhood and Unity for the World: Race, Decolonization, and the Yugoslav Policy of Nonalignment"
Jasmina Tumbas, U of Buffalo, "Necropolitics and the Position of Ethnic Roma in Post-Yugoslav Balkania: Art as Resistance"
Miglena S Todorova, U of Toronto (Canada), "Race, Women, and State Socialisms in the Balkans: Transnational and Feminist Approaches"
Disc.: Sunnie Trine'e Rucker-Chang, U of Cincinnati

Session 11—Saturday—1:30–3:15 pm

11–07 "For the Individual and for Society": Health, Social Policy, and Self-management in Socialist Yugoslavia—Columbus 1, 1

Chair: Marko Dumancic, Western Kentucky U
Papers: Bogdan Branka, Monash U (Australia)
"Preventing Pregnancy is a Very Old Social Phenomenon. Family Planning, However, is a Relatively Young Social Movement": Family Planning in Socialist Yugoslavia, 1952–1974," This preliminary program was last updated on June 15, 2018. Changes will be made to the online version only
Ivan Simic, Carleton U (Canada), "Medical Experts and Youth Sexuality: Defining 'Normality' In Early Yugoslav Socialism," Mat Savelli, McMaster U (Canada)
"The Birth of Social Psychiatry and a New Approach to Mental Healthcare in Yugoslavia," Disc.: Marko Dumancic, Western Kentucky U

11–38 Cultural Transformations in Yugoslavia and its Successor States: 1950s–1990s—St. Botolph, 2nd
Chair: Josef Djordjevski, UC San Diego
Papers: Nela Erdeljac, U of Karlovac (Croatia)
"Music and Diplomacy in Yugoslav-American

Foreign Relations during the Cold War Era"
Zala Pavsic, Independent Scholar, "Remembering Yugoslavia: The Board Game Monopoly and Cultural Memory," Josef Djordjevski, UC San Diego
"Preserving Yugoslavia: The Protection of Natural and Cultural Heritage on the Adriatic Coast, 1967–1991"
Disc.: Vjeran Ivan Pavlakovic, U of Rijeka (Croatia)

Session 12—Saturday—3:30–5:15 pm

12–07 World War II in Southeastern Europe: History and Memory—Columbus 1, 1

Chair: Jovana Babovic, SUNY Geneseo, Papers: Filip Erdeljac, New York U, "Performers or True Believers: Jewish Croats in the World War II Ustasha State" Gregor Kranjc, Brock U (Canada)
"After the People were Gone: Rewilding Kočevje in the Wake of the Expulsion of Slovenia's Gottscheer Germans, 1941–Present," Vjeran Ivan Pavlakovic, U of Rijeka (Croatia), "Contested Sites and Fragmented Narratives: Jasenovac and Disruptions in Croatia's Commemorative Culture," Disc.: Jovana Babovic, SUNY Geneseo

Session 13—Sunday—8:00–9:45 am

13–06 Generation '68: Reality or Myth? Events of 1968 as a Generation-Formative Experience in Czechoslovakia, Poland, and Yugoslavia—(Roundtable)—Clarendon, 3

Chair: Krzysztof Jasiewicz, Washington and Lee U
Part.: Kristina Andelova, Charles U in Prague (Czech Republic) Irena Grudzinska Gross, Princeton U
Hrvoje Klasic, U of Zagreb (Croatia) Piotr Oseka, Institute of Political Studies, PAS (Poland) Jacques Rupnik, Center for International Studies and Research (France)

13–07 Yugoslav Socialism in Local Communities—Columbus 1, 1

Chair: Nikolay Raykov Karkov, Michigan State U
Papers: Igor Duda, Juraj Dobrila U of Pula (Croatia)
"Self-Management in the Neighborhood: Yugoslav Socialism and its Active Citizens," Anita Buhin, European U Institute (Italy), "Culture to the Workers: Implementation of Cultural Policies in Self-Management Communities of Interests of Culture," Tanja Petrovic, Slovenian Academy of Sciences & Arts (Slovenia), "Army Cities: The Yugoslav Military and its Presence in Urban Spaces of Socialist Yugoslavia," Disc.: Patrick H. Patterson, UC San Diego

13–25 “Toward a Concrete Utopia”:

Yugoslav Socialist Architecture at

MoMA—(Roundtable)—Harvard, 3

Chair: Tanja Damljanovic Conley, MassArt

Part.: Vladimir Kulic, Florida Atlantic

U Elidor Mehilli, Hunter College, Ana Miljacki,

MIT, Matthew Worsnick, New York U

13–31 LeftWorlds IV: Yugoslav Socialism and the Post-War International Order—New Hampshire, 5

Chair: Filip Erdeljac, New York U

Papers: Vladimir Unkovski-Korica, U of Glasgow (UK)

“The Yugoslav Developmental State and the Cold War Geo-Economy,” Johanna K. Bockman, George Mason U

“Thinking Foucault through Tito: Socialist Banking,

Neoliberalism, and Capitalism,” James MacEwan

Robertson, Woodbury U, “Culture, Self-Management, and Creative Autonomy in Yugoslav Socialism”

Disc.: Zsuzsa Gille, U of Illinois at Urbana-Champaign

13–41 Interwar Eastern Europe, 1918–1941: The Failure of Democracy-building, the Fate of Minorities—Tufts, 3, Chair: Stefano Bianchini,

U of Bologna (Italy), Papers: Mieczyslaw B.

Biskupski, Central, Connecticut State U

“Interwar Poland, 1918–1939: The Failure of Democracy-building, the Fate of Minorities”

Sabrina Petra Ramet, Norwegian U of Science &

Technology (Norway), “Interwar East Central Europe, 1918–1941: The Failure of Democracy-building, the Fate of Minorities,” Constantin Iordachi, Central European U (Hungary), “Fascist Movements in Eastern Europe: 1918–1941,” Disc.: Neal H. Pease, U of Wisconsin, Milwaukee, David B. Kanin, Johns Hopkins U

Session 14—Sunday—10:00–11:45 am

14–07 Refracted Revolutions: 1968 in Yugoslavia—Columbus 1, 1

Chair: Aleksandar Boskovic, Columbia U

Papers: Ivana Bago, Duke U, “The Time of the Yugoslav 1968, or the Summoning of Origins” Kaitlyn Tucker, U of Chicago, “Radical Play: Ljubljana’s Alternative in 1968,” Eliza Rose, Columbia U, “Vertigo of the Real: The Parallel Film Diaries of Vukica Dilas and Józef Robakowski” Disc.: Branislav Jakovljevic, Stanford U

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14–31 Performing Auteurship as Politics:

The Post-Yugoslav Case—(Roundtable)

New Hampshire, 5, Chair: Vida T. Johnson, Tufts U

Part.: Nikica Gilic, U of Zagreb (Croatia)

Miranda Jakisa, Princeton U Dijana Jelaca,

Fordham U Aida Vidan, Harvard U

Session 15—Sunday—12:00–1:45 pm

15–07 The Rekindling of the Sino-Yugoslavian Relations—Columbus 1, 1

Chair: Robert Edward Niebuhr, Arizona State U

Papers: Zvonimir Stopic, Capital Normal U (China)

“Coexistence vs. Coexistence: The Intersection between the Yugoslavia’s ‘Active Peaceful Coexistence’ and China’s ‘Bandung Spirit,’” Robert Edward Niebuhr, Arizona State U, “Yugoslavia in the Forbidden City: Tito’s China Visit in Perspective,” Ivica Bakota, Capital Normal U (China), “Thinking Outside the Bloc: Sino-Yugoslavian Relations on the Dawn of the Chinese Economic Reform” Disc.: Tvrtko Jakovina, U of Zagreb (Croatia)

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Summer School in Split

Summer School of Croatian Language and Culture at the Faculty of Humanities and Social Sciences in Split offers intensive Croatian language courses for foreign students. Since the first Summer School in 2007, over two hundred students from all over the world have mastered their Croatian language skills and learned about Croatian culture in a rich program of activities in Split and its broader area.

Initially, the Summer School was intended for young people of Croatian origin, but over the years it has grown into a program for anyone who wants to learn or expand their knowledge about Croatia, and learn or improve Croatian as a foreign language. The school offers three levels of instruction: elementary, intermediate and advanced. Each student's level is determined on the basis of their previous knowledge and the language proficiency test. In addition to academic language courses, participants have an opportunity to visit museums, galleries, theatre plays, concerts and numerous cultural events taking place in Split in July. They also enjoy guided tours of the city of Split and organized trips.

The academic Croatian language program includes 75 teaching hours: 50 hours of compulsory language instructions, 10 hours of lectures on Croatian culture and civilization and 15 hours of field work. Classes are taking place from Monday to Thursday. Erasmus students are not subject to payment. Students arriving through other types of mobility schemes (such as CEEPUS etc.) have to pay a special rate of 600 Croatian kuna per semester. All other applicants are subject to the semester course tuition fee of 2,300 Croatian kuna per semester.

2019 Summer School will be held during the first three weeks in July (July 1–19, 2019). Those interested can direct their inquiries to the program coordinator Ms. Jelena Novaković jnovak@ffst.hr or review information on this website:

<http://www.ffst.unist.hr/centri/centar-za-hrvatske-studije>



Participants of the Summer School of Croatian Language and Culture 2016, field trip to Island of Korcula

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