

## U Registraturi Ante Kovacic

In this novel, written by the esteemed novelist in 1901, a provincial composer and organist from Croatia struggles to find his way along the perilous frontier between the worlds of artistic vocation and humdrum family life. The local kapellmeister—a Czech, in good Habsburg tradition, and a confidant of Gaj and Palacky, influential politicians of the time—recognizes young Amadej Zlatanec as a prodigy and persuades the stingy mayor and stubborn parish priest to pack the teenager off to the conservatory in Prague. After several years of sordid student purgatory, Amadej returns to Croatia—ready for love and ready to make great art. The world of Central Europe in the 1860s flows past, and Amadej tries to keep abreast of political change. At the same time he ducks and dodges predatory relatives and townspeople in his native district, to which he has returned for the sake of employment. Despite his marriage to the impressionable and vulnerable local beauty, Adelka, and his devotion to their daughter Veruska, Amadej is sorely troubled by the political corruption and isolation of Croatia. His wife takes ill and his family is poor. Yet ultimately it is the vulgar, populist notion of Croatian "identity"—symbolized by the worship of the tamburica, a local musical instrument—that crushes Amadej's career. As it does so, he contemplates the two worlds of national greatness, amidst the Croatian national awakening, and international fame. Finally, frustrated beyond relief by unsuccessful affairs both amorous and professional, and tortured by the philistinism surrounding him, Amadej leaves the world of sanity for a mind-blowing descent into the maniacal and inescapable world of hallucination, paganism, and paranoia.

The concept of 'culture' is a relatively modern invention. It stems from the Latin term *cultura* meaning cultivation. Cicero was the first to use this word in a non-agricultural context. In his *Tusculanae Disputationes* he reflected on the 'cultivation of the soul' (*cultura animi*). Later this term was rarely used in this sense but as of the 17th century more and more authors considered culture an intellectual and not an agricultural phenomenon. Samuel Pufendorf (1632–1694) described culture as a vehicle overcoming natural barbarism. He was followed by German philosophers of culture. Johann Gottfried Herder (1744–1803) argued that human creativity was as important as human rationality and called attention to national cultures. The works of German romantic philosophers were mainly focused on the specificity of the German culture, a factor that was to unite divided German statehoods. At the same time, however, Herder and his followers noticed other national cultures, including first of all those of East and Central Europe. It is therefore noteworthy that the early philosophical reflection on culture was closely connected with the specific traditions of East and Central Europeans.

The 1990s violence in the Former Yugoslavia, the worst in Europe since World War II, triggered the conversion of multi-ethnic, multi-religious, and cosmopolitan areas of idiosyncratic and independent socialism into regions of xenophobic nationalism, wars, and, afterwards, Western-style democracy and capitalism. Unified by their artistic response to these cataclysmic changes, post-Yugoslav literary works and films have much to offer the wider world. Crnkovic reveals select post-Yugoslav literary and cinema works as groundbreaking exploratory achievements of global relevance. She presents post-Yugoslav literature and film as art that makes us aware of previously unconsidered things that bring us wars, and those that constitute part of the tapestry of peace. She foregrounds the radical potential of art to change and enrich the global landscapes of concepts, sensitivities, and politics. As such her book is important not only for those interested in this region, but also for all those wanting to discover and engage with world literature and cinema, and willing to encounter the potential of great new art to illuminate and challenge the world we live in.

Seminar paper from the year 2000 in the subject Russian / Slavic Languages, University of Mannheim (Slavisches Seminar), 15 entries in the bibliography, language: Croatian, abstract: Die vorliegende Einleitung soll dem Leser eine kleine Einsicht in das bescheidene Leben und einspurige Denken der kroatischen Bevölkerung des 19. Jh. verschaffen, die sich in dem, damals wirtschaftlich und geistig sehr zurückgebliebenem, Agrarland Kroatien vorfand. Die Mehrheit der Bevölkerung, überwiegend Bauern, hat sich zwar gerade von der Leibeigenschaft befreit, befindet sich aber immer noch infolge verschiedener Umstände in großem Elend. Die neue kapitalistische Art der Produktionsführung hat gewaltige Folgen für das kroatische Dorf: soziale Differenzen werden mehr und mehr deutlicher, Hausgenossenschaften gehen unter, neue Steuern werden eingeführt. Und während sich die Einen, meistens Kapitalisten und Fremde, in Kroatien enormen Reichtum anhäufen, machen sich die überschuldeten und in Not geratenen kroatischen Bauern auf den Weg in die Städte oder ins Ausland. Die verzweifelte Lage tritt besonders nach dem Kroatisch-Ungarischen Über-einkommen (1868) auf, dazu kommen noch die bekannte Mißernte und die große Agrarkrise. Alle diese Ereignisse aus dem Leben Kroatiens von der 2. Hälfte des 19. Jahrhunderts fanden ihren Widerschein zwanglos und unmittelbar auch in der kroatischen Literatur. Der stärkste Vertreter, der die Ideen des kroatischen Bürgertums der Volkspartei zum Teil hervorheben konnte, war Schriftsteller und Politiker August (?)enoa. Als eine der wichtigsten Aufgaben der Literatur drückt er 1879 im Vijenac mit folgenden Zeilen aus: "Mi hocemo da dignemo narod, da ga osvijestimo, da ga oplemenimo, da mane pro(?)losti popravimo, da budimo u njemu smisao za sve, (?)to je lijepo, dobro i plemenito." Als den wichtigsten Moment in der gesamten Entwicklung betont er den sozialen Moment, die einzig wahre Kraft sieht er im Volk, er fordert die Möglichkeit für Ausbildung und Fortschritt für jeden Bürger. (?)enoas Sympathie liegt offensichtlich beim fleißigen und ehrlichem Bürger, sowie beim unterdrückten Bauer. [...]

The book brings together many of the best known commentators and scholars who write about former Yugoslavia. The essays focus on the post-Yugoslav cultural transition and try to answer questions about what has been gained and what has been lost since the dissolution of the common country. Most of the contributions can be seen as current attempts to make sense of the past and help cultures in transition, as well as to report on them. The volume is a mixture of personal essays and scholarly articles and that combination of genres makes the book both moving and informative. Its importance is unique. While many studies dwell on the causes of the demise of Yugoslavia, this collection touches upon these causes but goes beyond them to identify Yugoslavia's legacy in a comprehensive way. It brings topics and writers, usually treated separately, into fruitful dialog with one another.

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Folkloristische Elemente im Roman Ante Kovacic U registraturi GRIN Verlag

Covers five literatures - Bulgarian, Croatian, Macedonian, Serbian, and Slovenian. The writers chosen serve indirectly as a history of each of these literatures in all genres.

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