

result of an intrigue (again attributed to Irene), and Branković continues to rule. Even though Petrašin's main belief is that nothing material lasts forever, the fortress of Smederevo still stands, seen here as a symbol of the Serbs' indestructibility. The allusions to modern times, however, are tempting, not so much to Tito and his ability to rule for almost half a century, as to the confrontation between a despot (in the modern sense) and his opponents on the moral and spiritual side. Nenadić is not explicit in this respect, as if wanting to avoid tying his novel to any specific, mundane historical situation and wishing instead to endow it with universal significance. An additional and perhaps more telling quality of the novel lies in the author's ability to resurrect the aura of the Middle Ages. The teeming throng of merchants, builders, craftsmen, innkeepers, sailors, spies, fortune-tellers, crooks, and others enriches the canvas and lends the main characters a nuanced profile. Nenadić achieves his goal of creating an appropriate atmosphere by way of linguistic freshness. The novel teems with archaic words and neologisms, thus lending itself an added charm.

It is unfortunate that there are so many typos in the book. In spite of this, *Despot i žrtva* is one of the best Serbian novels of the year, strengthening the trend of invoking the past in search of solutions to present-day problems. Dobrilo Nenadić achieves this in an inconspicuous yet very effective way.

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Živojin Pavlović. **Blato.** Banja Luka, Yug. Glas Srpski. 1999. 346 pages. ISBN 86-7119-165-6.

The prose collection *Blato* (The Mud) includes sixteen stories by Živojin Pavlović, divided into five sections. The opening section, "Prologue," offers Milovan Djilas's story "The War," which serves as an introduction to the actual contents of the book. The mud through which numerous protagonists slosh — over humid fields, filthy water ditches, rainy mountains — enters their hearts as well, imbuing them with evil, cruelty, and deviousness and making them

behave like wild beasts, bloodthirsty, murderous, and predatory. Subsequent sections are titled "The Events," "The Interactions," "The Consequences," and "Epilogue." The common denominator of them all is war, specifically the recent war resulting in the breakup of Yugoslavia. The characters are mainly Serbs, but Croats are also in evidence.

In "Four-Leaf Clover" two good friends, Marko and Ibro (a Serb and a Muslim respectively), surprised by the battle which suddenly erupts in their village, wander through forests and fields to escape the military and paramilitary forces of both sides, clinging to each other and to their long-standing friendship. They think they might be safer with the column of refugees they encounter, consisting mostly of old women and men and of children, and so they join the column; but wrongly assuming that the two friends are lovers, the infuriated old women beat the two to death.

"The Ambiguity" describes the individual, personal consequences of a historical misfortune, war. Left alone in a Serbian village, a Croatian wife is subjected to various humiliations and harassments. Her husband, a Serb, deserts the front line and returns home. So both of them are being pursued, by opposite sides, and they flee to Hungary, to a refugee camp; there she decides to leave her husband and to take their son with her.

The longest selection, "The Luck," is a sad story of the flight which thousands of Serbs had to make to elude the Croatian military forces, leaving behind their homes, lands, fields, everything they had acquired in life. The columns of trucks, tractors, automobiles, and carts were slowly moving toward Serbia, hundreds of them failing, when air attacks by the Ustasis inflicted heavy casualties.

The consequences of the war, of what was seen, experienced, and done, haunt the protagonists of the stories in Pavlović's collection. In "The Window" a refugee looking through a window at a woman, expecting him for a sex session, recalls that he was recently looking through a window in the same manner at a small boy, whom he killed.

"The Mud" is a posthumous publication. Živojin Pavlović (1933–98) was a fertile and versatile writer, and also a movie director. His complete works (novels and

story collections) amount to thirty-eight books, many of them honored with prestigious literary prizes. He directed sixteen films (a seventeenth remained unfinished), several of which were presented at international cinema festivals around the world and received top awards. What a pity that his creative life was so unexpectedly cut short.

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Ukrainian

Hryhorii Kostiuk. **Zustrichi i proshchannia: Spohady.** Vol. 2. Edmonton, Alberta. Canadian Institute of Ukrainian Studies Press. 1998. xi + 609 pages, ill. Can\$39.95. ISBN 1-893571-18-9.

The first volume of Hryhorii Kostiuk's memoirs appeared in 1987. It dealt with the author's early life in the Ukraine (he was born in 1902), his education, and the promising start of his scholarly career, interrupted by his imprisonment during the years of the Stalinist terror (1935–38), and ended with the onset of the German-Soviet war in June 1941. Volume 2 opens with Kostiuk's life under the German occupation of the Ukraine and reports on his experience as a refugee or displaced person in postwar Germany and on his life and activities in the United States since 1952. Kostiuk's memoirs, however, unlike most other books of this genre, do not concentrate on the author's personal life and do not stick to a strictly chronological sequence. Kostiuk focuses on issues and activities in which he was the leading actor and on silhouettes of some of his famous contemporaries.

Kostiuk began to write *Zustrichi i proshchannia* (Meetings and Farewells) when he was eighty-one. Only the years he had spent in the notorious Vorkuta concentration camp were covered in an earlier book (*Okaianni roky*, published in 1978 and reviewed in the Spring 1979 issue of *WLT*). The second volume of *Zustrichi* was written when the author was in his nineties. The memoirs are a testament to Kostiuk's fabulous memory (aided, obviously, by scrupulous notebooks and documents), his old-fashioned

liberal humanism, his good-natured and tolerant character, and his dedication to Ukrainian literature and Ukrainian democratic politics. Kostiuik has an exceptional talent for writing eminently readable prose, full of lively dialogues, humorous observations, and insightful portraits of his contemporaries. His memoirs, moreover, will remain an important document on certain developments which future historians can ignore only at their own peril.

Volume 2 of *Zustrichi* provides important data about life in the Ukraine under the German occupation, especially about the attempts to revive certain cultural activities and the very different reaction of German occupational forces to these activities in the eastern (formerly Soviet) Ukraine and in the western territories (formerly under Poland). Readers of Kostiuik's memoirs will have a better understanding of why thousands of Ukrainians, including a substantial percentage of the Ukrainian intelligentsia, refused to remain on territories reoccupied during the war by the Soviets, then declined repatriation to their homeland after the war ended, and thus found themselves as either refugees or former *Ostarbeiter* in Germany. Of considerable importance is Kostiuik's testimony on how the Ukrainian democratic revolutionary party came into existence in the DP camps of postwar Germany, a party that brought together former citizens of the USSR united by the ideal of an independent democratic Ukraine.

Kostiuik, however, is first and foremost a literary scholar and critic, and by far the most important sections in his book are his reports on how he became involved with the saving and preservation of the literary heritage of Volodymyr Vynnychenko, the Ukraine's premier writer and statesman, who died in France in 1951. It was Kostiuik who personally examined and described the huge Vynnychenko archive and arranged for it to be brought over and deposited at the Columbia University library. It was also Kostiuik who established the Vynnychenko commission at the Ukrainian Academy of Arts and Sciences in the United States and was responsible for the publication of hitherto unknown Vynnychenko novels and diaries.

Volume 2 of Kostiuik's memoirs contains memorable profiles of his fellow

writers Arkadii Liubchenko, Iurii Klen (Oswald Burghardt), Ivan Bahrianyi, Ulas Samchuk, Halyna Zhurba, Mykola Shlemkevych, Todos' Os'machka, and Iurii Kosach; the best and most extensive of these is the colorful portrait of Os'machka, a prominent Ukrainian poet and Shakespeare translator with an eccentric and paranoid personality, whose behavior created all kinds of comic and tragic episodes. Kostiuik was directly involved, as the head of the Art Commission, with the successful efforts to erect a Shevchenko statue on public grounds in Washington, D.C., and as the longtime president of the Ukrainian Writers Association, he was responsible for bringing together over one hundred Ukrainian writers in exile, organizing literary readings and conferences, publishing the periodic literary almanac *Slovo*, and participating in the worldwide efforts of PEN International on behalf of dissident and imprisoned writers in the USSR.

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Yugoslavia

Andrew Baruch Wachtel: **Making a Nation, Breaking a Nation: Literature and Politics in Yugoslavia.**

Stanford, Ca. Stanford University Press, 1998. viii + 302 pages, ill. \$55. ISBN 0-8047-3180-2 (3181-0 paper).

Andrew Baruch Wachtel traces the ebb and flow of ideological currents of cultural and political history in Austria-Hungary and Yugoslavia during the nineteenth and twentieth centuries. The conflicting ideologies described and analyzed are those of *Yugoslav* as opposed to Croatian, Serbian, Slovene, and Macedonian orientation. The presentation is chronological; the opening chapter, "The Rise of the Yugoslav National Idea," recounts the emergence and the cultural and political background of Yugoslav ideology, and the final chapter, "The Precipitous Rise and Calamitous Fall of Multinational Yugoslavia," presents the reasons for and circumstances of the triumphant restricted allegiance to the separate entities of Croatia, Serbia, Slovenia, Macedonia, and Bosnia-Herzegovina.

The emergence of Albanian nationalism is mentioned, but for the most part the Croatian-Serbian relationship is the focus of Wachtel's work. The second and third chapters discuss the two attempts at fostering and supporting the Yugoslav idea with different aims, the first between the two world wars (1918-41) and the second after 1945 in communist Yugoslavia.

In discussions of the sudden and rapid disintegration of Yugoslavia, it has often been mentioned that the country was doomed from the beginning as an artificial creation inhabited by people bearing ancient hatreds. Wachtel convincingly disproves such views by pointing out that the educated elites among both Croats and Serbs supported the union of their respective languages and cultures. The demise of Yugoslavia was, according to the author, due for the most part to the loss of the Yugoslav national idea, although other reasons were also present, including the political and economic decentralization of the country.

Individual works by Yugoslav authors offer Wachtel a key to their ideological orientation and an indication of future political developments in the region. It is in the literary arena that the Yugoslav national idea battled with cultural particularities. Ivo Andrić's Nobel Prize, announced in October 1961, is, for the author, the final landmark of Yugoslavism; after that date the gradual emergence of cultural particularism took place in literature and in school instruction. One example provided is Dobrica Ćosić's novel *Vreme snubi*, which deals exclusively with Serbian history and the content of school instruction in different republics, where less and less attention was paid to other national literatures. Both opposing ideologies, Yugoslavism and cultural particularism, were sponsored and advocated by cultural elites, with the political movements following in their wake. The author refers, for instance, to Ćosić's "Memorandum," which became a linchpin of Milošević's political agenda. It follows from Wachtel's narrative that the people of Yugoslavia were manipulated, first by the intellectual elite and then by politicians, to approve and carry out political plans and agendas to which they were initially indifferent. As a result, in Wachtel's words, "The ravaged economies, the millions of refugees, the thousands of rapes and murders, and the