

based on research of the Society for victimology, was downsized to 1.1 million people.¹

Enyeart states that Adamič's discussed social issues with Edvard Kardelj while in Ljubljana, implying that the young communist made a significant impact on Adamič. This is unlikely, since Adamič sent a letter to Kardelj in July 1946 in which he expressed regret that he did not remember Kardelj from his visit to Yugoslavia.²

It should also be noted that the saying "Smrt fašizmu, svoboda narodu" ('Death to fascism, liberty to the people') was not only a phrase of the Liberation Front, but also a motto on official documents of communist-led authorities who sometimes deprived their people of basic civil liberties.

To sum up, I am impressed with the presentation of Adamič's idealism, his affinity for a wide range of social issues and acumen for integrating marginal stories into mainstream literature. While the author achieved his goal of shedding light on Adamič's *oeuvre* and thereby resurfacing Adamič's works in the current climate of extreme polarization, more attention should have been given to Adamič's presentation of his homeland. After all, Adamič was a talented storyteller inhabiting a life in-between his native roots and his adopted homeland.

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Marko Juvan. *Worlding a Peripheral Literature.* Singapore: Palgrave Macmillan, 2019. vii + 291 pp. 36.39 euro (hardcover) ISBN 978-981-32-9404-2 28.88 euro (e-book) ISBN 978-981-32-9405-9 59.99 euro (pbk.) ISBN 978-981-329-407-3.

This book tells an integrated, fresh story, drawing partly on the author's extensive publications on component topics and his *Prešernovska struktura in svetovni literarni sistem* (The "Prešernian structure" and the literary world system 2012), of how Slovene literature became and continues to become part of world literature. Careful consideration is given both terms. It relies in part on extensive use of scholarship by David Damrosch, Franco Moretti, Irina Neupokoyeva, and others, as well as Slovene studies of comparative literature, world literature, the canon, and individual works. In doing so, the

¹ Vladimir Žerjavič, *Gubici stanovništva Jugoslavije u drugom svjetskom ratu, Jugoslavensko viktimoško društvo, Zagreb 1989.*

² Archives of the Republic Slovenia, AS 1468, box 2, Letter from L. Adamič to E. Kardelj, 29 July 1946.

book demonstrates the worlding of Slovene literary criticism as well as literature.

After a substantial, twenty-nine-page introduction, chapter 2, “The Canonicity of World Literature and National Poets,” describes how Goethe originated the term world literature for a then relatively peripheral German-language literature. Juvan finds world literature as it originated in the 1820s, both as an idea and an arena, to be a blending of Enlightenment cosmopolitanism and Romantic nationalism. It paralleled the development of market capitalism, and literature itself became of form of capital. Relying on extensive research he, Marijan Dovič, and others conducted comparing Slovene and Icelandic literatures’ recognition of national poets, as well as research on national poets as cultural saints by Dovič and Jón Karl Helgason’s (and their collaborators’), Juvan establishes that new nation states needed national poets as symbols to garner recognition from other cultures. As European national literatures developed in the nineteenth century, their works joined those from the Classical canon to comprise a canon of world literature. Leaders of peripheral cultures aspired to place their literary works in the company of well-known French, Italian, Spanish, and other cultures’ works. As Juvan puts it, they sought the “Promised Land of their potential universality... the gateway and goal of their worlding.” The building blocks were not simple—standardization of a literary language, for example, was necessary for both internal cultural cohesion and as a vehicle to enter world literature.

In chapter 3, Juvan considers a variety of objections on the part of proponents of postcolonialism, transnationalism, regional transfers, and other views of literary interactions worldwide to Goethe’s and following Western-centric understandings. The most important discussions, however, are the opening examination of translation in relations between center and periphery, and the related, concluding look at avant-guardist Srečko Kosovel’s place in the canon of world literature, which eventually depended on his image as a Slovene Rimbaud. Juvan concludes that “Kosovel’s case confirms... the asymmetric structure of the modern world literary system reflects the economic, political, and linguistic-cultural overdetermination of the global interliterary exchange” (76).

The lengthiest chapter, number 4, presents the fascinating story of how the Slovene literary canon was formed, emphasizing the importance of literary self-reference, in particular from the late 1700s to Josip Stritar’s efforts to establish France Prešeren as national poet, albeit of a nation yet without a corresponding country. The story begins with an excursus on imagined geographical literary heights, Elysium and Parnassus, and their importance in the Classical and medieval canons, as well as their role, in Carniola, in signaling differences over the proper role of Slovene literature—relatively more utilitarian or aesthetic. In the latter part of the chapter, Juvan

returns to the Slovene scene, exploring positions of central literati and bringing key texts into the discussion—there are extended examinations of Prešeren's "Nova pisarija" (New writing) and Fran Levstik's "Ježa na Parnas" (Ride to Parnassus), for example. The recounting of tensions within the developing Slovene literary scene will be familiar to those who know the story, but Juvan caps it with emphasis on Prešeren's achievement as poet-historian in "Krst pri Savici" ("The Baptism on the Sava"), thus connecting his work to patterns of forming national literatures, and showing the poet's personalized, Romantic view of the endeavor. Further, Juvan highlights Stritar's characterization of Prešeren the suffering, redeeming artist, aligning him with cultural saints in other lands and arriving at the significance of his works both domestically and internationally. I use the latter two terms loosely, because in this chapter Juvan adopts Alexander Beecroft's framework of literary ecologies, in this case the Slovene national one. The chapter may not resolve the question it raises about how a national literature might relate to a national ideology (to be found in chapter 6), but it efficiently and eloquently explains how the Slovene literary canon began to be formed and a national poet recognized.

Chapter 4, then, introduces what Juvan outlines in his introductory chapter 1 as Prešeren and Matija Čop's program of grounding "ethnic identity in literary cosmopolitanism to attract the educated classes to the national movement" (19). Their thinking bears out the tension or even contradiction, as Juvan puts it, between a localized (national) literature and world literature, to which it aspires. This is especially true of peripheral literatures seeking broader recognition from both dominant and similar literatures while cultivating their (peripheral) uniqueness. In the following chapter, Juvan fully explains the Prešeren-Čop project on the background of postnationalist theories of transnationalism and cultural transfer, with a lucid look at the importance of German Romanticism (Jena School) and its privileging of poetry and literary theory in combination. Juvan's previous research into intertextuality in the history of literature provides formidable support for his explanation. Further in, he turns to Miroslav Hroch's views on nationalism, pointing up similarities between the Slovene national movement and letters and those of other relatively small European nations. The entire review of Friedrich Schlegel and Goethe's understanding of world literature and their aim of moving German literature from the periphery—with the market analogy hard at work—leads directly to an examination of the Prešeren-Čop project (but not before introducing Vladimir Biti's critique of the German stripe of cosmopolitanism in world literature). This is where chapter 5 becomes even more interesting to students of Slovene literature, as Juvan deems Prešeren's 1847 *Poezije* "a kind of a Romantic national digest of world literature, including modern currents of pre-Romanticism, Romantic Byronism and Orientalism, Slavic national Romanticisms, and Biedermeier" (181), and describes the friends' project in terms of cultural transfer. The

conclusion is that “Prešeren and Čop belonged to hundreds of nameless individuals from European peripheries that, with their practices, works, and concepts, constituted the reference of Goethe’s term Weltliteratur” (190). Relaying the general framework of chapter 5 leaves aside the rich details of regional contacts, Čop’s library, and other essentials the reader will find fascinating.

In chapter 6, “A Compromise ‘World Text,’” Juvan explains why the Slovene novel could not function as a nation building form, as in other European literatures, but, as in other relatively peripheral literatures, it was Prešeren’s modern epic “Krst pri Savici” (“Baptism on the Savica”) that did this, “thematizing the involuntary compromise of an epic hero and his renouncement of the fight for the national cause,” and it “was paradoxically canonized as a sacred text that defines ‘Slovenianness’ and as such gives rise to ever new critical, literary, and artistic reinterpretations.” The national poet’s work belongs to an early phase of nation building, the mass-produced novel to a later stage. The first Slovene novel, Josip Jurčič’s *Deseti brat* (The tenth brother, 1866), belonged to a genre that could not serve, as it did in England, for example, as a vehicle for nation building. As Juvan writes in his introduction, Prešeren is the protagonist of this book, and he returns to him throughout for evidence of the worlding of Slovene literature.

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Aleksej Kalc, Mirjam Milharčič Hladnik, and Janja Žitnik Serafin.

Doba velikih migracij na Slovenskem. Series Migracije 30.
Ljubljana: Založba ZRC, 2020. 515 pp. 17 euro (hardcover) ISBN
978-961-05-0263-0.

This book is an integrated compendium of research on many forms of migration that have affected the Slovene lands. It is divided into three parts, by Aleksej Kalc, Janja Žitnik Serafin, and Mirjam Milharčič Hladnik, respectively. One half of the 460 pages of text are taken up by part I, on the historical, social, economic, and political aspects of migration. Over one hundred pages describe émigré organizations, émigré cultural and artistic activities, and language preservation. Six life stories are featured on the eight-five pages of part III. It is easy to cross-reference information in the three parts. The book draws on a wealth of primary and secondary sources (461–504) relevant to the topic. Bibliographic entries for Marjan Drnovšek fill two pages; for the three authors, a page each, as for Matjaž Klemenčič.