

КЊИЖЕВНА ИСТОРИЈА

Часопис за науку о књижевности

УРЕДНИШТВО

др Светлана Шеатовић

научни саветник, главни и одговорни уредник (Институт за књижевност и уметност, Београд)

др Бранко Вранеш

ванредни професор, заменик главног и одговорног уредника (Филолошки факултет, Београд)

др Заја Бојић

научни саветник (Институт за књижевност и уметност, Београд)

др Александар Пејчић

научни саветник (Институт за књижевност и уметност, Београд)

др Бранко Златковић

научни саветник (Институт за књижевност и уметност, Београд)

др Сања Париповић Крчмар

редовни професор (Филозофски факултет, Нови Сад)

др Бојан Ђорђевић

редовни професор (Филолошки факултет, Београд)

др Предраг Петровић

редовни професор (Филолошки факултет, Београд)

др Франсиско Хавијер Хуес Галвес

ванредни професор (Универзитет Комплутенсе, Мадрид)

др Бошко Кнежић

ванредни професор (Свеучилиште у Задру)

др Горан Радовић

доцент (Филолошки факултет, Никшић)

др Персида Лазаревић Ди Ђакомо

редовни професор (Универзитет „Габријел д' Ануницио“ Пескара)

др Франсис Р. Џоунс

професор емеритус (Школа савремених језика Универзитета у Њукаслу)

др Александар (Саша) Гришин

професор емеритус, члан Реда Аустралије, сарадник Аустралијске академије за науке (Канбера)

др Малгорзата Филипек

редовни професор (Универзитет у Вроцлаву)

др Ала Г. Шешкен

редовни професор (Филолошки факултет, Московски државни универзитет „М. В. Ломоносов“)

др Делија Унгуреану

ванредни професор (Универзитет у Букурешту, Институт за светску књижевност Универзитета Харвард)

др Еухенио Лопес Аријасу

редовни професор (Универзитет у Буенос Ајресу)

др Александра Пауновић

научни сарадник, секретар редакције (Институт за књижевност и уметност, Београд)

Техничка редакција:

Лепосава Кнежевић

графички дизајнер

др Марија Терзић

научни сарадник Института за књижевност и уметност, преводилац за енглески језик

Грозда Пејчић

лектор и коректор

КЊИЖЕВНА ИСТОРИЈА излази три пута годишње. Издаје ИНСТИТУТ ЗА КЊИЖЕВНОСТ И УМЕТНОСТ, Београд. Уредништво и администрација: Краља Милана 2, тел. 2686-036, knjizevnaistorija@ikum.org.rs. Издавање овог броја часописа финансира Министарство науке, технолошког развоја и иновација. Штампа и повез: Birograf comp, Београд. За издавача: Светлана Шеатовић. Ликовно решење: Соња Павловић. Прелом и припрема: Лепосава Кнежевић. Тираж: 150 примерака.



Creative Commons Attribution-NonCommercial-NoDerivatives 4.0 International (CC BY-NC-ND 4.0)

LVII 2025 186

КЊИЖЕВНА ИСТОРИЈА

Часопис за науку о књижевности

ЧИТАЊЕ ТРАДИЦИЈЕ: Српска књижевност, миграције, сеобе, егзил

Александар Јерков, Кишов *Излeй у Париз* и поетичка рефлексија путовања (9–26)

Милан Д. Вурдеља, Искуство егзила као простор сучељавања културе и природе у Зимском љeйовању Владана Деснице (27–41)

Слађана Илић, Избеглиштво и његове последице у приповеци Горана Петровића „Матица“ (43–55)

Јелена Милић, Литерарни поход у егзодусно: *Парусија, ћласови исyод ћайраћи* Славице Гароње (57–72)

Вељко С. Ивановић, Историјске рефлексије над романом *Пакрац* Владана Матијевића (73–102)

Тадија Стефановић, Сеоба идентитета на примеру меморијала српској војсци на Виду, Зејтинлику и Кајмакчалану (103–119)

СТУДИЈЕ, ОГЛЕДИ, ПРИЛОЗИ

Горан М. Максимовић, Статус књижевног дјела Светозара Ђоровића у историјама и прегледима српске књижевности (123–139)

Ранко Поповић, Непрочитани приповједач Радован Тунгуз Перовић Невесињски (141–162)

Маја Медан Орсић, Дединчева жена или женски Дединци: о репрезентацији женског у поезији Милана Дединца (163–179)

Милена Ж. Кулић, Ангажман и драмска форма у теоријском мишљењу Слободана Селенића (181–204)

Марија Шљукић, Рефлекси друштвених и политичких прилика на породично гнездо Павловића у *Лајму* Светлане Велмар-Јанковић (205–223)

Ивана Танасијевић, Поглед кроз затворени прозор: феноменолошки хијатус поезије Војислава Караповића (225–253)

Наташа Гојковић, Перцепција протока времена у роману *Кројићељи времена* Миомира Петровића и *Дејче у времену* Ијана Макјуана (255–281)

Предраг Крстић, Хелдерлин, Грци и Немци. Једна потрага за националним идентитетом (283–305)

Оливера Жижковић, Фаустовски експеримент професора Преображенског у „Псећем срцу“ Михаила Булгакова (307–327)

Vedran Cvijanović, Irrationality and the Tragic in Eugene O'Neill's Early Plays (329–341)

Niketa Stefa, Il simbolo dell'ulivo nell'opera di Rainer Maria Rilke (343–359)

КОНТЕКСТИ

Новак Малешевић, Како екранизовати филозофију? Случај *Браће Карамазових* (363–392)

Antonio Gurrieri, L'Italie du sud dans les guides touristiques : entre imaginaires dominants et discours alternatifs (393–413)

ГРАЂА

Славица Гароња Радованац, Необјављена грађа из Етнографске збирке Архива САНУ: Јован Воркапић – Рукописне збирке са Баније (1890) (417–428)

Јован Воркапић, Српске народне пјесме из Баније у бившој војничкој Крајини (429–474)

ПОЈМОВНИК

Лазар Буква, О појму ироније, са сталним освртом на Де Мана (477–496)

ПРИКАЗИ

Тања Калајићић, Станко Кораћ и српска књижевност у Хрватској (*Књижевност / Књижевни рад Срба у Хрватској*. Јр. Вирна Карлић и Душан Маринковић. Загреб: Свеучилиште у Загребу, Филозофски факултет, 2025, 396 стр.) (499–502)

Маша Ј. Петровић, Франкофона рецепција Иве Андрића (Миливој Сребро. Иво Андрић у француском кључу: судбина великој йисци из „мале“ књижевности. Београд: Српска књижевна задруга, 2025, 230 стр.) (503–507)

Софija Д. Филипов Радуловићић, Стазама Александра Петрова (Александар Петров. *Og владике до Господа: есеји и симузије*. Зрењанин / Нови Сад: Агора, 2025, 306 стр.) (509–513)

Милица Софинкић, Мисао која не жури, преписка која је метод (Сања Париповић Крчмар. *Метрика у претпоставкама Светозара Петровића*. Нови Сад: Научно удружење за развој српских студија, 2024, 270 стр.) (515–518)

Марија Благојевић, Поезија и мишљење: нови хоризонти тумачења поезије Новице Тадића (*Поезија и јојетичка мисао Новице Тадића*. Ур. Светлана Шеатовић. Београд – Требиње: Институт за књижевност и уметност – Дучићеве вечери поезије, 2025, 376 стр.) (519–524)

Снежана Шаранчић Чутура, Ново научно промишљање савремене српске фантастике за децу (Драгољуб Перић. *Генерација Z, андроиди и пайпра чудовишића – ојледи о савременој фантастичној љубави за децу*. Нови Сад: Филозофски факултет – Међународни центар књижевности за децу Змајеве дечје игре, 2024, 191 стр.) (525–531)

Бојана Аћамовић, On Russian Whitman, in a Global Context (Delphine Rumeau. *Comrade Whitman: From Russian to Internationalist Icon*. Boston: Academic Studies Press, 2024, pp. 375) (533–538)

Никола Мильковић, Толстојеви демони и где их наћи (Olivera Žižović. *Demoni ljubavi: Lav Tolstoj i dubinska psihologija*. Beograd: Fedon, 2024, 412 стр.) (539–543)

Павле Зељинић, Кратак спис о вековној жудњи човека (Francesco Patrizi. *The “Kiss” and the Medicine of Love, A Critical Edition of Francesco Patrizi’s Il Delfino*. Прир. Tommaso Ghezzani. Cham: Palgrave Macmillan, Pisa: Centre for the Study of Medicine and the Body in Renaissance, 2025, 140 стр.) (545–550)

IN MEMORIAM

Мирослав Шутић, Оглед о руској естетици и теорији књижевности (Научни подухват Јурија Борјева) (553–562)

LITERARY HISTORY No. 186

Journal of Literary Studies

READINGS OF TRADITION: Serbian Literature, Migration(s), Exile

Aleksandar Jerkov, Kiš's *The Paris Trip* and the Poetic Reflection of Travel (9–26)

Milan D. Vurdelja, The Experience of Exile as a Space of Confrontation Between Culture and Nature in Vladan Desnica's *Winter Holiday* (27–41)

Sladana Ilić, Refugalism and its Consequences in Goran Petrović's Story „Matica“ (43–55)

Jelena Milić, Literary Journey to the Exodus: *Parousia: Voices Under the Ferns* by Slavica Garonja (57–72)

Veljko S. Ivanović, Historical Reflections on Vladan Matijević's Novel *Pakrac* (73–102)

Tadija Stefanović, Migration of Identity in the Example of Memorials to the Serbian Army at Zejtinlik, Vido, and Kajmakčalan (103–119)

STUDIES, ESSAYS, CONTRIBUTIONS

Goran M. Maksimović, The Status of Svetozar Čorović Literary Work in History and Reviews of Serbian Literature (123–139)

Ranko Popović, The Unread Storyteller Radovan Tunguz Perović Nevesinjski (141–162)

Maja Medan Orsić, Dedinac's *Woman* or the *Feminine* Dedinac: On the Representation of the *Feminine* in the Poetry of Milan Dedinac (163–179)

Milena Ž. Kulić, Engagement and Dramatic Form in the Theoretical Thought of Slobodan Selenić (181–204)

Marija Šljukić, The Panorama of Social and Political Reflections on the Pavlović Family Nest in Svetlana Velmar-Janković's *Lagum* (205–223)

Ivana Tanasijević, A View Through a Closed Window: The Phenomenological Hiatus of Vojislav Karanović's Poetry (225–253)

Nataša Gojković, The Perception of the Flow of Time in Miomir Petrović's *Krotitelji vremena* and Ian McEwan's *The Child in Time* (255–281)

Predrag Krstić, Hölderlin, Greeks, and Germans: A Quest for National Identity (283–305)

Olivera Žižović, Professor Preobrazhensky's Faustian experiment in Mikhail Bulgakov's "Heart of a Dog" (307–327)

Vedran Cvijanović, Irrationality and The Tragic in Eugene O'Neill's Early Plays (329–341)

Niketa Stefa, The Symbol of Oil and the Olive Tree in the Work of Rainer Maria Rilke (343–359)

CONTEXTS

Novak Malešević, How to Bring Philosophy to the Screen? The Case of *The Brothers Karamasov* (363–392)

Antonio Gurrieri, Southern Italy in Travel Guides: Between Dominant Imaginaries and Alternative Discourses (393–413)

LITERARY MATERIALS

Slavica Garonja Radovanac, The Unpublished Material From the SASA Ethnographic Collection: Jovan Vorkapić – Manuscript Collections from Banija (1890) (417–428)

Jovan Vorkapić, Serbian Folk Songs from Banija in the Former Military Krajina (429–474)

TERMINOLOGICAL GUIDE

Lazar Bukva, On the Concept of Irony, with Continual Reference to De Man (477–496)

(CRITICAL) REVIEWS AND NOTES

Tanja Kalajdžić, Stanko Korać and Serbian Literature in Croatia (*Literature / Literary Work of Serbs in Croatia*. Ed. Virna Karlić and Dušan Marinković. Zagreb: University of Zagreb, Faculty of Philosophy, 2025, p. 396) (499–502)

Maša LJ. Petrović, The Francophone Reception of Ivo Andrić (Milivoj Srebro. *Ivo Andrić in the French Key: The Fate of a Great Writer from "Small" Literature*. Belgrade: Serbian Literary Cooperative, 2025, p. 230) (503–507)

Sofija D. Filipov Radulović, On the Paths of Alexander Petrov (Aleksandar Petrov. *From Bishop to God: Essays and Studies*. Zrenjanin / Novi Sad: Agora, 2025, p. 306) (509–513)

Milica Sofinkić, A Thought That Doesn't Hurry, Correspondence That is a Method (Sanja Paripović Krčmar. *Metrics in the Correspondence of Svetozar Petrović*. Novi Sad: Scientific Association for the Development of Serbian Studies, 2024, p. 270) (515–518)

Marija Blagojević, Poetry and Opinion: The New Horizons of Interpreting Novica Tadić's Poetry (*Poetry and the Poetic Thought of Novica Tadić*. Ed. Svetlana Šećatović. Belgrade – Trebinje: Institute for Literature and Art – Dučić's Poetry Evenings, 2025, p. 376) (519–524)

Snežana Šarančić Čutura, The New Scientific Thinking of Contemporary Serbian Fantasy Prose for Children (Dragoljub Perić. *Generation Z, Androids and Paper Monsters – Essays on Contemporary Fantasy Prose for Children*. Novi Sad: Faculty of Philosophy – International Center for Children's Literature Zmaj's Games, 2024, p. 191) (525–531)

Bojana Aćamović, On Russian Whitman, in a Global Context (Delphine Rumeau. *Comrade Whitman: From Russian to Internationalist Icon*. Boston: Academic Studies Press, 2024, p. 375) (533–538)

Nikola Miljković, Tolstoy's Demons and Where to Find Them (Olivera Žižović. *Demons of Love: Leo Tolstoy and Deep Psychology*. Belgrade: Fedon, 2024, p. 412) (539–543)

Pavle Zeljić, A Short Essay on the Centuries-Old Man's Desire (Francesco Patrizi. *The "Kiss" and the Medicine of Love, A Critical Edition of Francesco Patrizi's Il Delfino*. Ed. Tommaso Ghezzani. Cham: Palgrave Macmillan, Pisa: Centre for the Study of Medicine and the Body in Renaissance, 2025, p. 140)

IN MEMORIAM

Miloslav Šutić, The Review of Russian Aesthetics and Literary Theory (The Scientific Undertaking of Yuri Borev) (553–562)

Bojana AĆAMOVIĆ

ON RUSSIAN WHITMAN,

IN A GLOBAL CONTEXT

(Delphine Rumeau. *Comrade Whitman: From Russian to Internationalist Icon*. Boston: Academic Studies Press, 2024, pp. 375)

bojana.acamovic@gmail.com

Institute for Literature
and Arts, Belgrade

The monograph *Comrade Whitman: From Russian to Internationalist Icon* undertakes to explore an important and vast area in Whitman reception studies, that concerning the poet's presence in Russian and Soviet culture. With this edition, Delphine Rumeau, professor of comparative literature at the University of Grenoble Alpes, continues her extensive research of Whitman's poetics and reception, parts of which were earlier presented in her monographs *Fortunes de Walt Whitman. Enjeux d'une réception transatlantique* (Paris: Classiques Garnier, 2019) and *Chants du Nouveau Monde. Épopée et Modernité (Whitman, Neruda, Glissant)* (Paris: Classiques Garnier, 2009). Relying on the previous findings on the Russian as well as international reception of Whitman, Rumeau offers an insightful overview and analysis of the different ways Whitman's poetry was perceived by and presented to the audience in the Russian Empire and the USSR. The focus on the Russian/Soviet context, which in itself suggests a panoply of cultures and languages, and the broad timeframe covering one hundred years (1880–1980) promise a multitude of diverse responses, which considered in the overall international context further elucidate the functioning of global literary networks. The book was published by Academic Studies Press (Boston), an independent scholarly publisher specializing in Slavonic and Jewish studies, which also issued an anthology of Yugoslav avant-garde literature *Zenithism (1921–1927)* (A. Bošković, S. Teref, 2023).

As the subtitle suggests, although the primary focus is on the Russian reception of Whitman's work, *Comrade Whitman* covers a far broader scope, with large sections of the book devoted to the poet's reception worldwide. While Rumeau retains her earlier adopted transnational perspective, the focus on Russia and the Soviet Union allows for the introduction of new materials discovered in the course of this extensive research. Exploring the multicultural and multilingual environment of the Russian Empire and Soviet Union, along with the diaspora which constitutes the core of Whitman's Yiddish reception in the United States, provided new insights not only into the international reception of one particular poet, but also into the transnational cultural relations. In this respect, Delphine Rumeau's latest book is a significant

ORCID 0000-0001-6926-3667

<https://doi.org/10.18485/kis.2025.57.186.29>

Књижевна историја (0350-6428), 57/186 (2025)

научни приказ

821.09(049.32)

contribution to a series of studies by international scholars exploring Whitman's reception in French, German, British, Irish, Polish, Italian, Caribbean, Latin American, Iranian, and Serbian literatures and cultures, which together illuminate a vast global literary network with Walt Whitman as its nexus.

The monograph combines a literary-historical approach, drawing on the theories of cultural transfers and analyzing specific instances of mediation (esp. translations), with the close reading of selected poems and in-depth analyses of stage adaptations and visual representations considered against the backdrop of the contemporary historical and cultural circumstances. Such broadening of the scope is particularly valuable as it underlines the importance of interdisciplinary and intermedial perspectives in literary reception studies.

Following the Introduction, which clarifies the aims of the study and offers a brief outline of the global historical context and the Russian/Soviet and Yiddish reception, the ten chapters chronologically present the different stages of Whitman's reception, each highlighting one dominant aspect and examining it across different national cultures and literatures. The focus of the first two are the last decades of the 19th and first two decades of the 20th centuries, years of momentous changes for the Russian and the surrounding nations. The main emphasis is placed on the poetic aspects of Whitman's reception, which foregrounded Whitman as a *primitive* and as a futurist poet. Primitivism as an aesthetic phenomenon, at the time most eagerly explored in European thought and art, guided the attention of the contemporary critics towards the related themes in Whitman, which resulted in the poet being variously perceived as the poet of nature, the Adamic or Greek poet, or the barbarian. Rumeau's transnational perspective here is quite justified as it offers not only a comparative presentation of literary tendencies in different European cultures, but shows their interconnectedness. This perspective is retained in the following chapter on futurism, where we also learn about the perception of Whitman as an urban poet and as a "propeller" of the Western avant-garde. Analyzed in more detail is the work of Velimir Khlebnikov and Vladimir Mayakovsky and also examined are instances of reception in the Baltic states and Ukraine.

The following chapter "Whitman the prophet (1880s–1930s)" brings to the forefront the work of Konstantin Balmont, one of the two most notable Whitman's Russian translators of the time, discussing his essay "The Poet of personality and life". Emphasized is Whitman's poetry of the body, but with Balmont's emphasis on its democratic connotations. In relation to Russian cosmism, Rumeau examines responses by a number of authors, from the Yiddish poet Morris Rosenfeld, to the more psychologically oriented readings of Richard Maurice Bucke and William James, to the Russian views of Balmont and the artist Boris Grigoriev. Parallel to the Russian, Rumeau explores the Yiddish reception, mostly by the

American Yiddish poets, but also by those from the other parts of the then Russian Empire – Poland and Lithuania.

An extensive exploration of Whitman's reception in socialist and democratic circles starts off with the period from the 1880s to 1919, which is bound to be much more related to the overall historical context than the previous one on Whitman's *prophetism*. A considerable part of Rumeau's analysis is an overview of the British, German, Italian, French leftist appropriations of Whitman, relying on the earlier scholarly work, here placed side-by-side for comparison. The Russian socialist reception is allocated a separate section, with the author's indication that this is where the Russian reception "stands further apart from the European and the North American ones. Whereas Whitman the *primitive* or Whitman the prophet were shared constructs, Whitman the democrat took on rather specific features in Russia" (123–124). Attention is drawn to one of the earliest instances of Russian translations of Whitman (or rather mock translations, including those well-known by Korney Chukovsky), with an overall conclusion that at the time Whitman was more of a poet of revolutionary-spirited Russians than of Russian revolutionaries. Rumeau stresses the importance and radicalness of Balmont's reading of Whitman, aiming to offset the apparent neglect of Balmont's work in the Soviet period, when Chukovsky's translations were favored as far superior.

The section about what promises to be a most engaging period in Whitman's East-European reception (the interwar years) begins with the chapter on "The extraordinary adventures of Walt Whitman in the land of the Bolsheviks (1918–1936)", giving a nod to the 1924 film by Lev Kuleshov. As Rumeau notes, the reception peaked between 1918 and 1923, while the rest of the 1920s and 1930s served for a consolidation. Chukovsky's 1918 translation is the starting point of the analysis, with special attention given to the preface by Anatoly Lunacharsky. Also included are the data on the print run – the fact that Chukovsky's translation was printed in 5000 copies in 1918 and reprinted the next year in 50,000 is a telling indicator of the growing popularity of the American poet, not surprising as Whitman was part of Maxim Gorky's World Literature publications. Rumeau mentions but does not explore in much detail the cover art by E. Belukha, as well as the appearance of Whitman's poems in various almanacs, periodicals, chapbooks, which would certainly be a prompt for further research and analysis. Here again we obtain some information on the non-Russian Soviet reception – the Armenian and Ukrainian translations as well as work of the Ukrainian poet Ivan Kulyk. The text is accompanied by images of book covers and magazine pages, offering a glimpse into the rich interwar print culture and graphic design. The exploration of different media responses is continued with the non-literary instances of reception, with Rumeau paying particular attention to the agitprop and offering extensive and

engaging descriptions of the inclusion of Whitman's poetry in the Proletkult shows. The readers are thus informed on the actors, the audience, and the reviews of the shows, both positive and negative. Exploring the Whitmanian echoes in the Soviet cinema, Rumeau turns to the works of two cinematographers of major importance, Dziga Vertov and Sergei Eisenstein.

A comparatist perspective on the interwar European reception is resumed through the presentation of publications and activities marking the centennial of Whitman's birth in Germany, Austria, France, Italy, Hungary, and Poland. Rumeau here talks about a "Comintern of translators" referring to the networks of Whitman enthusiasts with socialist inclinations active across Europe (France, Germany, Yugoslavia, Latvia, Lithuania) as well as in the US. Included are also the responses from South America and those by "the other America", i.e. the representatives of the Harlem Renaissance.

At certain points in the book, Rumeau switches from a panoramic view of the broader international reception to focusing more attentively on specific "cases" – notable editions, translations, or adaptations, or to one particular poem and its appearance at different times and in different places. A whole chapter is thus dedicated to the poem "Pioneers! O Pioneers!", where covering a timeframe of almost sixty years (1886–1944), Rumeau explores the history of the poem and its political transfers with particular focus on the Russian and Soviet cultural space, but also touching on its significance to the leftist and socialist circles in Poland and Yugoslavia. Apart from being a valuable repository of information on different editions and translations, this also serves as an illustration of the various possibilities of comparative literary research, addressing both purely literary aspects and the broader context in the source and the target culture. The central interest of this chapter (and perhaps the whole book) is an avant-garde edition of "Pioneers!" in Russian translation published by the Petrograd Cooperative Segodnia in 1918 and featuring the artwork by Vera Ermolaeva.

The chapter "Anti-fascist Whitman (1936–1945)" explores the continual presence of Whitman in the discourse of the antifascist fight of the late 1930s and during the war, in the US as well as the USSR, considering the different ways the poet was accepted as "the champion of 'Democracy', a word that functioned as a unifying mantra, in spite of its different meanings" (223). Noted are the references to Whitman's poems in the context of the Spanish Civil War, with special attention paid to the work of the poet Leon Felipe, his political "translation" of "Song of Myself", and the mutual processes of "whitmanization" of Felipe's and "felipization" of Whitman's voice. The included instances of "fake translations", original poems written by Whitman-inspired "translators", show Whitman's lasting impact on the imagination of the poets and the way the idea of authorship has been constantly challenged and

perhaps even ridiculed. Further on, the author examines Whitmanian antifascist references that gained global significance during World War II and the ways in which extra-literary circumstances often dictate the literary production. One instance of this would be the temporary absence of Whitman from Soviet publications coinciding with the Molotov–Ribbentrop Pact of non-aggression, which corroborates the thesis that Whitman was for the most part the poet of leftist and antifascist forces. Of the more notable wartime Whitman appearances, apart from those in American anthologies, are those in the Soviet magazine *Internationalnaya Literatura* along with the tenth edition of Chukovsky's translation (1944).

Whitman's reception in the turbulent post-WW2 years are covered in the chapter "Salut au Monde!" across the Iron Curtain (1946–1956)", where Rumeau again takes up the global perspective and explores little studied Whitman's reception in the postwar French communist circles, including the instances of employing Whitman in support of the anticolonial discourse, as well as in South America, extensively analyzing the work of poets and translators in Brazil, Chile, and other Latin American countries. Around the centennial of the first edition of *Leaves of Grass*, in the USSR, Czechoslovakia, and Hungary new translations appeared as well as original works of poetry Whitmanian in nature.

The final chapter moves on to the second half of the 20th century, when Soviet reception was not that dynamic as before (Whitman being already established as a classic), but when the poet's compatriots, primarily the Beat poets, were taking the lead in literary and social activism, often Whitmanian in its nature. Owing to them, Whitman retained his aura of a revolutionary leftist as his poetry was referenced to in the context of the Vietnam War and the rising counterculture. In this re-establishment of Whitman as a political poet a significant role was played by Pablo Neruda. Aside from this, Rumeau particularly pays attention to Allen Ginsberg's references to Whitman in the context of the USSR and Russian poetry.

Comrade Whitman concludes with a "Coda" presenting Whitman's place and role in the contemporary Russian culture and society, which is in sharp decline from the 1980s. This is again mostly due to the overall political climate and international relations, which in itself could be a topic for further analysis. One thing, however, seems to be a constant – Whitman retains his aura of a political poet and this is confirmed in the quoted speeches of Sergei Lavrov and Hillary Clinton, delivered at the unveiling of Alexander Burganov's Whitman monument on the Lomonosov University campus in 2009. That the American poet still occasionally provokes new artistic responses in Russia is proven by a mural painted in the city of Pskov in October 2022, reproducing a 1918 portrait of Whitman. In view of the dismal circumstances in which it appeared

and the controversies it sparked, the mural seems to be an appropriate conclusion for a book with this topic – reflecting the complexities accompanying the international reception of a poet such as Whitman. Delphine Rumeau elucidates some of these complexities minutely analyzing the crucial points of Whitman's Russian reception and connecting them to the contemporary tendencies in other cultures. What remains to be further explored are the many lesser known or lesser studied responses in Russian culture, briefly touched on in this book but worthy of more attention.