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Heroes
Celebrities
and
of the
Nation

Prominent
women and men
in Slovenia
and Central
Europe

Narodni
heroji in
zvezde

Slavni
možje in žene
v Sloveniji
in Srednji
Evropi

23-26 May 2012
University of Ljubljana (Hribar's Hall) Kongresni trg 12 Ljubljana

23.-26. maja 2012 Univerza v Ljubljani (Hribarjeva dvorana)
Kongresni trg 12 Ljubljana



Narodni heroji in zvezde

Slavni moške in žene v Sloveniji in srednji Evropi
Program konference in knjižica povzetkov

Heroes and Celebrities of the Nation

Prominent Women and Men in Slovenia and Central Europe
Conference programme and book of abstracts

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University of Ljubljana, Faculty of Arts

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Mednarodna interdisciplinarna konferenca je posvečena izjemnim posameznicam in posameznikom, ki so pomembno prispevali k oblikovanju nacionalne identitete in ki so Slovenijo in druge srednjeevropske dežele postavili na svetovni zemljevid. Pomembni močje in pomembne žene so znali razbirati in prisluhniti duhu časa. Z jasnovidnostjo, delavnostjo, požrtvovalnostjo in vztrajnostjo so odpirali nova obzorja in vodili množice.

Konferenca torej opozarja na generativni potencial posameznikov in posameznic pri oblikovanju skupnosti, pri čemer etnološka spoznanja nadgrajuje z ugotovitvami drugih ved, na primer antropologije, zgodovino-pisja, literarnih ved, slovenistike, germanistike, sociologije kulture, religiologije, psihologije itd.

The international interdisciplinary conference is dedicated to exceptional individuals that made a significant contribution to shaping national identity and placing Slovenia and other Central European countries on the world map. In the past and still today, exceptional men and women have had a sense for the spirit of a given time. Through their vision, hard work, sacrifice, and perseverance, they opened new horizons and guided their communities.

The conference draws attention to the generative potential of such individuals in shaping the community. At the conference ethnological findings are supported by insights from other disciplines such as anthropology, historiography, literary studies, Slovenian studies, German studies, sociology of culture, religious studies, and psychology.

Sreda / Wednesday,
23. maj 2012 / 23 May 2012

Prihodi / Arrivals

Četrtek / Thursday,
24. maj 2012 / 24 May 2012

9:00-9:30
9:30-10:00

Registracija / Registration
Odprije konference in uvod / Opening ceremony and introduction,
Radovan Stanislav Pejovnik, rektor Univerze v Ljubljani /
rector of the University of Ljubljana
Božidar Jezernik, vodja organizacijskega odbora /
head of the organising committee

Coffee Break

10:30-11:00

Mira Miladinović Zalaznik, Anton Alexander grof Auersperg
(1806-1876) – predmarčni pesnik Anastazij Grün in njegov odnos
do Slovencev / Count Anton Alexander von Auersperg
(1806-1876) – Pre-revolutionary Poet Anastasius Grün
and His Attitude to Slovenians

11:00-11:30

Ana Beno, Baron Andrej Čehovin – najhrabrejši med hrabrimi /
Baron Andrej Čehovin – The Bravest of The Brave

11:30-12:00

Igor Grdina, Ivan Hribar ali Potencial narodnega junaka /
Ivan Hribar or the Promise of a National Hero

Lunch Break

13:30-14:00

Jurij Fikfak, Heroji, zvezde, svetniki: Med kanonizacijo
in marginalizacijo / Heroes, Celebrities, and Saints:
Between Canonisation and Marginalisation

14:00-14:30

Jože Hudales, Junaki in junakinje socialističnega dela /
Heroes and Heroines of Socialist Labour

14:30-15:00

Sara Špelec, Kekec – priljubljen slovenski literarni junak
in filmski lik: Med zvezdništvom in junaštvom /
Kekec – Popular Slovenian Literary and
Movie Character: Between Stardom and Heroism

Coffee Break

Spored / Schedule

15:30-16:00

Agnieszka Będkowska-Kopczyk and Michał Kopczyk,
Stereotipi o ženskah v luči junakinj slovenske slovstvene folklore /
Women's Stereotypes in the Light of Slovenian Literary Folklore

16:00-16:30

Alojzija Zupan Sosič, Heroji in heroinje v sodobnem slovenskem
romanu / Heroes and Heroines in Contemporary Slovenian Novel

16:30-17:00

Janez Vrečko, Črtomir, eden najspornejših junakov v slovenski
literaturi / Črtomir as One of the Most Problematic Heroes
in Slovenian Literature

Petek / Friday,
25. maj 2012 / 25 May 2012

9:00-9:30

Božidar Jezernik, Heroes in the Process of Constructing
a New Nation-State

9:30-10:00

Karel Altman, Innkeeper Petr Faster, Fortunes of a Czech Patriot

10:00-10:30

István Povedák, The Hero and the Antihero

Coffee Break

11:00-11:30

Lada Stevanović, Josip Broz Tito – the Hero of the Nation
or its Traitor

11:30-12:00

Aleksandra Pavićević, Adoring Dead People: Funerals of Rulers
and Leaders in Recent Serbian History

12:00-12:30

Nena Močnik, Hero As a Victim, Victim As a Hero:
Generalization and Cultural Recognition of Heroes and Victims
After the Yugoslav War

Lunch Break

14:00-14:30

Neva Šlibar, The Wild Empress Lisi in Popular Culture and the Provincial Media of Her Time

14:30-15:00

Dan Podjed, History Created by "Minor" Individuals: A Case Study of a Slovenian Celetoid and Erotic Masseuse

15:00-15:30

Rajko Muršič, Big in Slovenia: Big Men and Celebrities in Slovenian Science and Popular Music

Coffee Break

16:00-16:30

Denis Striković, Avdo Mehedović at the Crossroads of Solving the Homeric Question and Identity

16:30-17:00

Ilija Stojanović, From Marko Mrnjavčević to Prince Marko: A Reflection Descriptive Beyond Intentions

17:00-17:30

Klaus Ottomeyer, Male Hero: From the Soldier to the "Trademark I"

17:30-18:00

Dagnosław Demski, Hero of 1883 in Poland: The Uses of the 200th Anniversary of the Relief of Vienna

Sobota / Saturday,
26. maj 2012 / 26 May 2012

Odhodi / Departures

Povzetki / Abstracts

Mira Miladinović Zalaznik

*Univerza v Ljubljani, Filozofska fakulteta /
University of Ljubljana, Faculty of Arts, Ljubljana, Slovenia*

Anton Alexander grof Auersperg (1806-1876) – predmarčni pesnik Anastazij Grün in njegov odnos do Slovencev

Anton Alexander grof Auersperg se je rodil leta 1806 v Ljubljani. Bil je nemški pesnik, ki je znal slovensko, politik liberalne usmeritve, učenec Franceta Prešerna (1800-1849), poznejšega največjega slovenskega pesnika, in njegov prijatelj. V predmarčni dobi je napisal znamenite pesmi *Spaziergänge eines Wiener Poeten*, ki so leta 1831 v nemščini izšle anonimno. Bil je prvi nemško piščič pesnik, ki je izdal politične pesmi predmarčnega obdobja. Ker je c. kr. dvorna policija ugotovila, kdo je avtor, mu je kancler Metternich v privatni avdienci ukazal, naj ali preneha pisati ali naj odide v Ameriko. Auersperg je leta 1848 postal član Frankfurtskega parlamenta in že 11. 4. zahteval zagotovilo za »nedotakljivost nacionalnosti avstrijskih Slovanov«. Leta 1850 je Grün v Leipzigu izdal zbirko slovenskih ljudskih pesmi v svojem prevodu pod naslovom *Volkslieder aus Krain*. Avtorica tematizira njegov odnos do slovenskih sodobnikov (Prešerna, Kordeša, Dežmana, Cimpermana) in do Slovencev nasploh; zaznamovala sta ga tako ljubezen do Kranjske kakor tudi prepričanje, naj se Slovenci toliko časa držijo nemškega jezika (in kulture), dokler ne bodo razvili svojega lastnega jezika do tiste ravni, kjer bodo lahko dosegali vrhunec.

*Count Anton Alexander von Auersperg
(1806-1876) – Pre-revolutionary Poet
Anastasius Grün and His Attitude to Slovenians*

Count Anton Alexander von Auersperg was born in 1806 in Ljubljana. He was a German poet who spoke Slovenian, and a liberal politician. He was also a student and a friend of France Prešeren (1800-1849), who later became known as the most important Slovenian poet. In the pre-revolutionary era he wrote his famous collection of songs *Spaziergänge eines Wiener Poeten*, which in 1831 was published anonymously in German language. He was the first German-writing poet who published political songs before the Spring of Nations. When the court police found out about the authorship, he was ordered at a private audience with the chancellor Metternich either to quit writing or go to America. In 1848, Auersperg became a member of the Frankfurt Parliament and already on March 11, he demanded a warrant for "the national immunity of Austrian Slavs". In 1850 Grün published in Leipzig a collection of Slovenian folk songs. It was translated by himself and published with the title *Volkslieder aus Krain*. The paper presents his attitude to Slovenian contemporaries (Prešeren, Kordeš, Dežman, Cimperman) and his attitude to Slovenians, which was marked by his love for Carniola and his conviction that Slovenians should stick to the German language (and culture), until they develop their own language to the level that enables the creation of the highest achievements.

Ana Beno

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Baron Andrej Čehovin – najhrabrejši med hrabrimi

Andrej Čehovin, avstro-ogrski vojaški heroj iz zgornje Braniške doline, je za večino prebivalcev Slovenije še neznan. O njegovi življenjski zgodbi, uspehih in vojaških zaslugah pričča marmorni spomenik pred njegovo rojstno hišo v vasi Dolanci v občini Komen. Čehovinovo junaštvo se kaže v tem, da je kljub preprostem stanu in telesni šibkosti, z vztrajnostjo, pogumom in predvsem iznajdljivostjo uspel narediti bleščečo kariero v avstrijski armadi med letoma 1848 in 1849. Zaradi svojih zaslug je bil leta 1850 celo povišan v baronski stan; to izjemno redko čast so lahko dosegli le najzaslužnejši vojaki neplemiškega stanu. S številnimi akcijami na lokalni in regionalni ravni ga v zadnjih dvajsetih letih iz lokalno znanega junaka skušajo postaviti med pomembne može slovenske vojaške zgodovine.

Avtorica v prispevku, poleg Čehovinove življenjske zgodbe, predstavlja prizadevanja lokalne skupnosti po ohranitvi spomina na avstro-ogrskega vojnega junaka v sedanjih družbenih in političnih razmerah.

Baron Andrej Čehovin – The Bravest of The Brave

Andrej Čehovin, an Austro-Hungarian military hero from the upper Branica valley, nowadays still remains unknown to most of the Slovenians. The monument in front of his birth house in the village of Dolanci (near Komen) reveals his life story, his achievements and military accomplishments. Čehovin's prowess is reflected in the fact that despite his humble beginnings and physical weakness, he built himself an outstanding career within the Austrian army during the years 1848 and 1849 due to his perseverance and courage. As an award for his achievements, he was even promoted to baron in 1850, which was an extremely rare honour for soldiers of common birth like himself.

In the last twenty years, numerous measures in honour of the locally known hero have been undertaken by the local communities and initiatives, slowly establishing Čehovin as one of the most important figures of the Slovene military history.

The author of the paper presents Čehovin's life story as well as the efforts of local communities striving to preserve the memory of the Austro-Hungarian war hero within current social and political circumstances.

Igor Grdina

Znanstvenoraziskovalni center Slovenske akademije znanosti in umetnosti / Scientific Research Centre of the Slovenian Academy of Sciences and Arts, Ljubljana, Slovenia

Ivan Hribar ali Potencial narodnega junaka

Ivan Hribar (1851-1941) vse do zadnjega časa nikoli ni bil slavljen kot narodni junak. Kot politik je bil dolgoročno neuspešen: pred prvo svetovno vojno je doživel popoln polom v spopadu s katoliškim taborom pod vodstvom »nekronanega vojvode kranjskega« Ivana Šušteršiča, v znotrajstrankarskih prerivanjih v okviru liberalne NNS pa ga je Ivan Tavčar uspel popolnoma onemogočiti. Njegova dva poznejša politična dviga sta bila odvisna od naklonjenosti ministrskega predsednika Nikole P. Pašiča (poslaništvo v Pragi in kraljevsko namestništvo) in kralja Aleksandra (imenovani član Senata, tj. zgodnjega doma Narodnega predstavništva). Svobodna Jugoslavija, ki jo je proglasil 29. oktobra 1918, se je zrušila že 1941 (kar je Hribarja pahnilo v samomor) in nikoli več ni bila obnovljena.

Podobna je bila usoda njegove podjetniške pobudnosti, ki prav tako ni zapustila trajnejših sadov, saj je komunistični režim po 1945 izničil rezultate njegove tovrstne neutrudne dejavnosti. Za njim je ostala samo secesijska Ljubljana, ki pa je bila z nepremišljenimi voluntarističnimi posegi po 2. svetovni vojni v veliki meri demolirana (opustitev tramvaja, prezidava južnega krila Slovenskega trga v obdobju, ko se je moral imenovati Marxov). Večina Hribarjevega literarnega opusa in virov, ki so povezani z njegovo dejavnostjo, še ni izdana. Zavest o pomenu njegovega dela pri Slovencih ni globoka niti po postavitvi spomenika, ki ga je izdelal Mirsad Begić, in po posnetju kratkega dokumentarnega filma (ki pa nima slaviteljskih pretenzij).

Kljub temu pa so Ivanu Hribarju že za življenja različni sodobniki priznavali izjemne vrline. Spoštovali so ga tudi zunaj liberalnega tabora (Ignacij Žitnik, Juro Adlešič); njegov pogreb

v začetku okupacije je bil dejansko zadnja manifestacija narodne enotnosti pred velikim razkolom na revolucionarni in legalistični tabor 1941 (čepprav je Hribar naredil samomor, se je pogreba udeležil tudi ljubljanski škof). Hribarjev prostovoljni odhod iz življenja, ki je bil tematiziran tudi v umetniški ustvarjalnosti, ni zaradi okupacije in posebne oblike državlanskega spopada mogel pomeniti začetek njegovega postavljanja na piedestal. Po 2. svetovni vojni zaradi nenaklonjenosti do internacionalističnega komunizma liberalni in monarhistični narodnjak Hribar prav tako ni mogel obveljati za junaka. Šele v obdobju poznega socializma se je z vnovičnim natisom njegovih spominov lahko začela njegova pot na slovenski Olimp; pospešek je dobila ob poskusih profiliranja Ljubljane kot opozicije do ostale Slovenije. Samo čas bo pokazal, ali bo takšna pot Hribarja dokončno pripeljala med nacionalne junake – kar pa bi bil paradoks v času, ko so tovrstni liki v dinamiki (post)moderne življenja postali anahronistični (tisti, ki so kot takšni bili etabrirani, pa so v veliki meri že abdicirali).

Ivan Hribar or the Promise of a National Hero

Until recently, Ivan Hribar (1851-1941) was never hailed as a national hero. His political career was a long-term non-success: before World War I he experienced complete failure in a conflict with the catholic camp led by the “uncrowned duke of Carniola”, Ivan Šušteršič, and in an internal party scuffle within the liberal NNS he was completely blocked by Ivan Tavčar. His later two political feats depended on the favour of the Prime Minister Nikola P. Pašič (legation in Prague and royal deputation) and of King Alexander (appointed member of Senate, i.e. Upper House of the National Representation). The free Yugoslavia, which the latter declared on 29th October 1918, collapsed already in 1941 (which led Hribar to commit suicide), never to be restored again.

Similar was the fate of his business initiatives, which also failed to bring lasting consequences as after 1945 the communist regime eliminated the results of his tireless efforts in this regard. The only thing that remained was the art nouveau Ljubljana, which was largely demolished after World War II in reckless whimsical interventions (withdrawal of the tram, rebuilding of the south tract of the Slovenian Square, when it had to be named after Marx). The major part of Hribar's literary opus and sources related to his actions has not yet been published. The awareness of Slovenians of the importance of his work has not deepened even after a memorial by Mirsad Begić was erected in his honour and a short documentary film recorded (although without any pretence to praise).

Nevertheless, Ivan Hribar was admitted exceptional virtues by his contemporaries while still alive. He was respected even outside the liberal camp (Ignacij Žitnik, Juro Adlešič); and his funeral in early occupational times was actually the final manifestation of national unity before the major split into the revolutionary and legalistic camps in 1941 (even though Hribar committed suicide, the bishop of Ljubljana also attended the funeral). Due to the occupation and specific form of the civil conflict, Hribar's voluntary departure from life, which was also featured as a theme of artworks, could not result in his being placed on a pedestal. After World War II, the liberal and monarchic nationalist Hribar again could not be considered a hero because of his adverseness to the internationalist communism. Only in the period of late socialism, his journey to Slovenian Olympus could begin with a new publishing of his memoirs. It was then accelerated alongside the attempts to position Ljubljana as a contrast to the remaining Slovenia. Only time will tell if this might finally bring Hribar among the national heroes – which would be a paradox in the times when the dynamics of (post)modern life have made such figures anachronistic (whereas those established as such have mostly abdicated by now).

Jurij Fikfak

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Heroji, zvezde, svetniki: Med kanonizacijo in marginalizacijo

V prispevku avtor osvetljuje nekatere temeljne dileme o tem, kako posameznik ali posameznica postane in ostane heroj, zvezda ali svetnik; prav tako bo z nekaterimi primeri tematiziral potrebo po zgledih, bodisi na humanitarnem, političnem, religioznem področju ali polju medijev (t. i. heroji in zvezde trenutka). Temeljne značilnosti teh pojavov so kanonizacija (formalna, npr. beatifikacija A. M. Slomška, praznovanje Prešernovega dne ali razglasitev letališča z imenom J. Pučnika), marginalizacija, ki se zgodi s prelomi v družbenopolitičnem sistemu (kje so spomeniki cesarju Francu Jožefu, kralju Aleksandru idr.). V teh primerih je raba herojev, pomembnih osebnosti in svetnikov sestavni del oblikovanja identitete na osebni, lokalni, regionalni, narodni ali celo evropski ravni. Številnim primerom je lastna tudi temeljna ambivalenca, ki omogoča ritualne prakse spominjanja ali pozabo.

Povzetki / Abstracts

Heroes, Celebrities, and Saints: Between Canonisation and Marginalisation

This article addresses certain basic questions about how an individual becomes and remains a hero, star, or saint. It uses selected examples to thematize the need for images, be these humanitarian, political, or religious, or in the media (i.e., heroes and stars of the moment). The basic characteristics of these phenomena are canonization (formal; e.g., the beatification of Anton Martin Slomšek, the observance of Prešeren Day, or the dedication of an airport to Jože Pučnik) and marginalization, which occurs with breaks in the sociopolitical system (e.g., where are the monuments to Emperor Franz Joseph I, King Alexander I of Yugoslavia, etc.?). In these cases, the use of heroes, important personalities, and saints is a constituent part of shaping identity at the personal, local, regional, national, and even European level. Many examples also have an inherent basic ambivalence, which enables a ritual practice to change or be forgotten.

Jože Hudales

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Junaki in junakinje socialističnega dela

V prispevku avtor predstavi koncept socialističnih sobotnikov in nedeljnikov, prostovoljnega udarniškega dela in proizvodnih tekmovanj med različnimi udarniški brigadami, ki so se v času uvajanja petletnih planov pojavile in razvijale v Sovjetski zvezi, predvsem v rudarstvu in težki industriji. Po drugi svetovni vojni so tudi v nekdanji Jugoslaviji organizirali različna proizvodna tekmovanja v mnogih industrijskih panogah, da bi v času prvega petletnega plana dosegli čim boljše rezultate. Posebej močna so bila takšna tekmovanja med jugoslovanskimi premogovniki v letu 1949, ko so skušali doseči in preseči svetovni rekord prvega junaka socialističnega dela v Sovjetski zvezi Alekseja Grigorijeviča Stahanova, ki je zaslovel, ko je v nekoliko manj kot šestih urah nakopal 102 toni premoga ter tako v svoji državi postal simbol prizadevanj za povečanje produktivnosti dela in simbol premoči socialističnega gospodarskega sistema. Stahanova so poskušali posnemati tudi v Jugoslaviji in 26. julija 1949 je njegov "svetovni rekord" zrušil Alija Sirotanović, ki je z osmimi sodelavci nakopal 152 ton premoga in postal jugoslovanski junak socialističnega dela ter je bil razglašen za dvanajstkratnega udarnika. Vsi ti "dosežki" so bili pozneje sporni, saj se je pokazalo, da so "rekord" ustvarili z izdatno pomočjo številnih sodelavcev. Avtor v prispevku analizira tudi nekatere etnografske podatke o lokalnih junakih in junakinjah socialističnega dela.

Povzetki / Abstracts

Heroes and Heroines of Socialist Labour

In his contribution the author presents the concepts of socialist free-time workers (*sobotniki*), the shock workers (*udarniki*) movement and competitions between different work teams of shock work brigades (*udarniške brigade*), which appeared and were developed in the Soviet Union between 1918 and 1940, mostly in heavy-metal and mining industry. After World War II competitions between different industrial enterprises were also organized in Yugoslavia in order to reach better results during the first Five-Year Plan (*petletka*). The competition was especially strong in 1949, involving coalmines all around Yugoslavia, when they even tried to overcome the world record of the first Hero of Socialist Labour from the Soviet Union, Alexey Grigoryevich Stakhanov. He became a celebrity in 1935 when he mined a record 102 tonnes of coal in 5 hours and 45 minutes (14 times of regular quota) and became a symbol of state movement for increasing workers' productivity and demonstrating the superiority of the socialist economic system. In Yugoslavia on 24th July 1949, Alija Sirotanović became new "world record breaker" when he and his 8 comrades dug out 152 tons of coal and became Yugoslav celebrities – heroes of socialist work. He was also proclaimed the shock worker (*udarnik*) twelve times. Of course, all these "achievements" have been called into question since they were carried out with the help of many other miners who actually prepared the whole "event". At the end of the paper, the author analyses the data about the local "hero of socialist work" in Slovenian coalmines, and tries to find out whether there were also female "heroines of socialist work".

Sara Špelec

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Kekec – priljubljeni slovenski literarni junak in filmski lik: Med zvezdništvom in junaštvom

Avtorica predstavi priljubljen slovenski literarni in filmski lik, tj. Kekca, in ugotavlja, na čem temelji njegova popularnost. V prvem delu referata tematizira okoliščine, ki so prispevale k mednarodni slavi tega lika in njegovemu pomenu za Slovenijo. V drugem delu predstavi historični koncept junaka in njegovega slavljenja ter pojasni, kako folkloristika razlaga vlogo bodisi junakov bodisi slavnihih oseb. Na teh izhodiščih postavlja ključni vprašanji: V čem je skrivnost Kekčevega uspeha? Ali je Kekec junak ali zvezda? Struktura knjige vsebuje namreč elemente pravljice in povedke, zaradi česar si bralec zastavlja vprašanje o naravi Kekčevih junaštev oziroma o tem, ali je ta lik fiktiven ali dejanski. Številni pravljичni elementi pričajo o tem, da Kekec ni zgolj slovenski junak (ali pa junak katerega drugega naroda), saj pripada svetovni folklori in je zato, naj se strinjamo ali ne, univerzalen.

Povzetki / Abstracts

Kekec – Popular Slovenian Literary and Movie Character: Between Stardom and Heroism

The aim of the author is to introduce Kekec, the most popular Slovenian literary and movie character, as well as to establish the cause of his popularity. The first part concentrates on the circumstances that have contributed to his worldwide fame and on the importance of the character for Slovenian nation. The second part contains the historical concepts of a hero, hero-worship and folklore studies of a hero on the one hand and a short history of a celebrity on the other. Having that in mind, the central question of the paper is as follows: What is the secret of his success and is Kekec therefore a hero or a star? The structure of the book consists of a fairy-tale and of a legend, therefore allowing us to raise the question about the nature of his heroism, in other words, about whether his character is fictional or real.

Considering the high amount of fairy-tale elements in the book it must be concluded that Kekec is not simply Slovenian or anyone else's hero for that matter, but that he belongs to the world of folklore and is, whether we like it or not, universal.

Agnieszka Będkowska-Kopczyk and Michał Kopczyk

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Stereotipi o ženskah v luči junakinj slovenske slovstvene folklore

Namen prispevka je analizirati izbrane ženske like slovenske slovstvene folklore z vidika kulturnih stereotipov. V tem primeru je stereotip podoba ženske, ki se oblikuje na osnovi opazovanja in pričakovanj oz. zahtev v zvezi z vlogami, ki jih ali naj jih ženske imajo v družbi (npr. vloga žene, matere, ljubice). Kulturni stereotipi žensk se zrcalijo tako v jeziku (npr. v frazeologiji) kot v besedilih, npr. ljudskih pesmih, baladah in pripovedkah, ki so sestavni del ljudskega izročila.

Avtorja izhajata iz predpostavke, da se v slovstveni folklori zrcalijo kulturni vzorci, ki so bili na eni strani značilni za ustvarjalce ljudskega izročila (diahroni vidik) in ki so na drugi strani do neke mere aktualni (četudi zanikani), saj »krožijo« v sodobni družbi (sinhroni vidik). Avtorja obravnavata like, npr. Lepo Vido, Mlado Bredo, Mlado Zoro, Desetnico in druge z uporabo metodološkega orodja, ki ga ponujajo slovstvena folkloristika (Stanonik), etnolingvistika (Bartmiński) in feministična kritika (Borkowska).

Povzetki / Abstracts

Women's Stereotypes in the Light of Slovenian Literary Folklore

The main purpose of the paper is to present selected female characters from Slovenian literary folklore from the perspective of cultural stereotypes. The authors see the stereotypical woman as an image that is constructed on observations of women and expectations or demands regarding their role in society (e.g. wife, mother, lover). Cultural stereotypes of women are reflected both in language (e.g. phraseology) and in cultural texts – folk songs, ballads, and tales – which are an element of folk tradition.

The authors' starting point is a presumption about cultural patterns in the literary folklore having been typical of creators of folk tradition (diachronic viewpoint), yet also current and up-to-date (although denied) as they "circulate" in the contemporary society (synchronic viewpoint). The authors analyse characters like Lepa Vida (Lovely Vida), Mlada Breda (Young Breda), Mlada Zora (Young Zora), Desetnica (The Tenth Daughter) and others using the methodological tools of literary folkloristics (Stanonik), ethnolinguistics (Bartmiński) and feminist criticism (Borkowska).

Alojzija Zupan Sosič

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Heroji in herojinje v sodobnem slovenskem romanu

V sodobni literarni vedi je termin heroj ali junak zastarel, saj so ga zamenjali izrazi protagonist, lik, oseba ali značaj. Sodobna evropska književnost je začela sistematično spreminjati svoje koordinate junaka že na začetku 20. stoletja, z vdorom modernizma po letu 1910. V pripovednih delih je tako antipozitivistična in antiracionalistična usmerjenost modernizma, prepojena z metafizičnim nihilizmom, zamenjala dogajalnost z reflektivnostjo, meditativnostjo in diskurzivnostjo, kar je močno preoblikovalo tudi romaneskne junake. Tudi za sodobni slovenski roman je primernejša oznaka literarni lik ali oseba, saj so protagonisti pretežno pasivni, brez moči in možnosti po spreminjanju sebe in okolja. Le nekaj jih je, ki bi jim lahko ohranili »zastarelo poimenovanje« junak in jih opredelili v heroičnem smislu njihove subverzivnosti ter aktivnega vplivanja na družbene odnose romanesknega sveta. Da bi nakazala pestrost njihovega aktivizma, sem si izbrala pripovedno, žanrsko in tematsko različne romane, v katerih glavni junaki delujejo še v tradicionalnem smislu svojega poslanstva: romana Vitomila Zupana *Menuet za kitaro* in *Levitan*, romana Marjana Tomšiča *Oštrigeca* in *Zrno od frmentona* ter romana Berte Bojetu *Filio ni doma* in *Ptičja hiša*. Vseh šest romanov sem analizirala skozi poetiko posameznega avtorja in njegovega časa, nato pa se poglobljeno posvetila herojstvu – v izbranih romanih liki niso samo upravičeni do klasičnega poimenovanja junaki, ampak bi jih zaradi njihovih heroičnih značilnosti lahko poimenovali celo heroji in herojinje.

Povzetki / Abstracts

Heroes and Heroines in Contemporary Slovenian Novel

In contemporary literary studies the term hero is already out-of-date, since it was replaced by the terms protagonist, figure, person or character. Already at the beginning of the 20th Century – with the appearance of modernism after 1910 – modern European literature started to systematically change the coordinates of its hero. In prose works an anti-positivistic and anti-rationalistic attitude of modernism, saturated with metaphysical nihilism, was replaced by reflexivity, meditateness and discursivity, which noticeably transformed the hero of the novel. In the case of contemporary Slovenian novel it is also more adequate to use the label a literary figure or a person, since protagonists are mainly passive, powerless and without the possibilities to change themselves and their environment. There are only a few who could keep the “outdated designation” of a hero and could be defined in the heroic sense of their subversiveness and active influence on social relations in the world of novels. To present the variety of their activism, the author of the paper selected the following novels of diverse narration, genre and theme, in which the main heroes still operate in the traditional sense of their mission: *Minuet for Guitar (Menuet za kitaro)* and *Leviathan (Levitan)* by Vitomil Zupan, *The Magic (Oštrigeca)* and *Corn Grain (Zrno od frmentona)* by Marjan Tomšič and *Filio is Not at Home (Filio ni doma)* and *Bird House (Ptičja hiša)* by Berta Bojetu. These six novels were analysed through the poetics of individual authors and their time, the focus being on heroism – in the selected novels characters were not only entitled to the classical label of a hero (Slov. *junak*), but due to their heroic characteristics they might actually be called heroes and heroines.

Janez Vrečko

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Črtomir - eden najspornejših junakov v slovenski literaturi

Črtomir je eden najspornejših junakov v slovenski literaturi. Moj prispevek želi pokazati, da ni bil ne vojaški poraženec, ne samotni verski spreobrnjenec, ne resigniran ljubimec, ampak človek, ki je ob prehodu iz epskega sveta v svet zgodovine znal odkriti nove prostore svobode tako zase kot za svoj narod. Prešeren se je tu zgledoval pri Homerjevem Ahilu in njegovo razumevanje javnega in zasebnega prenesel tudi v Krst pri Savici.

Črtomir - One of the Most Problematic Heroes in Slovenian Literature

Črtomir is one of the most problematic heroes in Slovenian literature. The paper intends to show he was neither a military loser nor a lonesome religious convertite nor a resigned lover. He was in fact a man who at the transition from the epical to the historical world was able to discover new spaces of freedom for himself and his nation. Prešeren actually took Homer's Achilles as an example and transferred his understanding of public and private into the *Baptism at Savica Falls* (Krst pri Savici).

Povzetki / Abstracts

Božidar Jezernik

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Heroes in the Process of Constructing a New Nation-State

In France, in the process of creating the nation-state, they turned—in a famous phrase of Eugene Weber: “peasants into Frenchmen”. In contrast, in the nation-state of Southern Slavs respective (national) elites continued to regard the peasants as Slovenes, Serbs, and Croats. When in 1866 Italy was unified, less than 2.5% of the population used Italian as their first language, whereas the vast majority employed a wide range of dialects. This accounts for Massimo d’Azeglio’s call for the time of Unification: “Ora che l’Italia è fatta, bisogna pensare a fare gl’italiani!” (“We have made Italy, now we have to make Italians!”)

When the first Southern Slav nation-state was established, nobody spoke the Serbo-Croatian-Slovene language, yet the leading political parties were not striving to make Yugoslavs, but Slovenes, Croats and Serbs.

Separated by state borders between the Habsburg and Ottoman Empires and, after 1878, between Austro-Hungary, and Serbia and Montenegro, the Southern Slavs did not know much about each other. In the western part, the image of the Serbs was based on aggressive antipropaganda, representing the inhabitants of both Serbian Kingdoms as “barbaric people” who with the Byzantine culture also received its worst elements. On the other hand, Serbian people did not know much about Southern Slavs from Austria-Hungary and used to mistake them “Germans” and “Hungarians”. In short, they looked upon them as “hostile Švabs”.

Thus, a whole new set of images and mythologies had to be invented in order to construct a new nation. In this process, heroes played an important role.

Karel Altman

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Innkeeper Petr Fastei, Fortunes of a Czech Patriot

Petr Fastei (1801–1868) went down in history of the Czech nation as a patriot who played an active role in the revolutionary year 1848 when he became vice-chairman of the Prague St. Vaclav's (St. Wenceslas) Committee and member of the National Committee. Although he came from the lower middle classes, he became involved in high-level politics in the 1840s, for which he – as an innkeeper – had good opportunities. His Národní kavárna (The National Café) at St. Vaclav's Bath in Prague became a centre for writers, artists, students as well as other liberal patriots. Later on, Fastei ran the inn U zlaté husy (At the Golden Goose) in the Horse Market (Wenceslas Square), which became famous for being one of the most important centres of the 1848 revolution. Fastei got in the thick of things thanks to his public activities and everyday contact with his regular guests – intellectuals and burghers – as well as with clients arriving from remote destinations.

In the 1850s, after the victory of the reactionary powers, he was not allowed to take part in public life, becoming persona non grata in the conservative national circles and remaining isolated because of the regime despotism. He did not return to political life, and devoted himself entirely to his family and trade. He died in 1868, in the periphery of Prague, almost in oblivion.

Povzetki / Abstracts

István Povedák

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The Hero and the Antihero

A comparative analysis of the contemporary cult of former Yugoslav and Hungarian political leaders could lead to an ambiguous result. While the adoration of Tito has affected a significant part of Post-Yugoslav societies, the figure of János Kádár, the leader of Hungary from 1956-1989, and Imre Nagy, the martyr prime minister of the 1956 revolution, have earned ambivalent adjudication. Although Kádár, who beat down the 1956 revolution, was unpopular for decades, after the 1989 political turn he became “our Kádár father” in certain strata of society. Imre Nagy, on the other hand, was a political symbol of anti-socialism before 1989, but has nowadays become interpreted ambivalently by Hungarians. This paper tries to introduce the cult of the two politicians and the changing motivations of their cults.

Lada Stevanović

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Josip Broz Tito – the Hero of the Nation or its Traitor

Focusing on the death of Josip Broz Tito, his spectacular funeral and the destiny of his mausoleum – the memorial which was built for him while he was actually still alive, the paper researches the change of attitude towards him that accompanied the national awakening occurring throughout the SFRJ several years after his death, although this case study is limited to Serbia. Researchers of death have long ago emphasized the importance and specific impact that public funerals of extinguished people have on the political sphere. Apart from that, monuments as part of the public space represent one of the crucial components in the shaping of the collective memory. Having that in mind, the paper presents how the destinies of Tito's Mausoleum (The House of Flowers) and Tito's Museum (25th May Museum) were reflecting the needs and moves of the political elites of the time, and how the hero and the father of the nation became the enemy and the traitor.

Aleksandra Pavićević

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Adoring Dead People: Funerals of Rulers and Leaders in Recent Serbian History

Celebrities and heroes – persons who are and have always been considered pillars of epochs, people and ideas; persons whose personalities have always been imagined along the line between the sacred and profane; individuals whose lives, deeds and deaths have often succeeded in transcending the limitations of finiteness and oblivion. Looking back to history, we most often find them among state rulers and political leaders. The way they were celebrated has always reflected the core ideological climate of the epoch, whose role in shaping the images of reality was usually becoming more evident in the case of death of such important persons. Regardless of whether ideologies they were promoting had been of religious or secular nature, in these situations, death appeared as the point of inevitable realm of religious symbolism and discourses. This fact is particularly interesting in the cases of extreme secular ideologies and their promoters.

The presentation compares three funerals that occurred in recent Serbian history: funerals of Josip Broz Tito, president of SFRJ, Zoran Đinđić, the first Serbian democratic premier in the second half of the 20th Century, and Slobodan Milošević, the dethroned president of SRJ. It tries to show what religious patterns were used in their send-offs and burials and how they were changed based on the differences between ideologies that these celebrities represented.

Nena Močnik

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Hero As a Victim, Victim As a Hero: Generalization and Cultural Recognition of Heroes and Victims After the Yugoslav War

Cultural constructions and gendered roles are equally presented in warrior mythologies worldwide and do not differ evidently from the peaceful times. Even in modern, contemporary wars men are positioned in the role of active protectors and defenders of the territory and the associated property, which includes the passive role of women, culturally determined and perceived to be protected or in the worst case, to become sacrificed victims of the victorious enemy. The paper aims to analyse and reflect the controversial post-war heroization of war criminals on the one side, and the invisible heroism of surviving victims as post-war peace-keepers on the other. Particular emphasis is placed on the manifested gender categorization of men-heroes and women-victims, which significantly inhibits women's peace and anti-war heroism from being recognized and visible in local and international environments.

Neva Šlibar

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The Wild Empress Lisi in Popular Culture and the Provincial Media of Her Time

A clear indicator of whether a historical figure has become an icon or myth seems to be their entrance into the vast fields of popular culture. To the Austrian-Hungarian empress Elisabeth (1837-1898) this has happened gradually over the years, but certainly with a leap in the fifties with the three Sissi-films featuring the young Romy Schneider. Popularity has not diminished since then, on the contrary: the myth of the beautiful, relentlessly headstrong but tragically lonely and even murdered royalty has thickened by being used for tourist propaganda as well as researched by historians and literary scholars when her poetic diaries were published. The paper focuses on two phenomena: on the one hand it goes into the reasons of myth-making in contemporary culture against the background of the desire for fairy-tale like heroines, princesses, on the other hand it analyses and tries to interpret the scarce media response in some of the provincial, i.e. "Slovenian", papers of the time. The gap is eloquent and indicative of different life-styles, of a change in media-coverage and reporting, in information flow as well as in the relationship towards royalty.

Dan Podjed

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History Created by “Minor” Individuals: A Case Study of a Slovenian Celestoid and Erotic Masseur

In 1841 the Scottish historian Thomas Carlyle published his famous work on heroes in which he explained that “Universal History, the history of what man has accomplished in this world, is at bottom the History of the Great Men who have worked here.” This paper claims the opposite: history can also be created and directed by hyper-connected “minor” individuals who skilfully use popular media and online networks for their self-promotion. Even if they don’t achieve anything historically remarkable, they can still manage to influence the wider social environment by their omnipresence in media, activities on the Internet and especially by their central position in online – and offline – social reality.

The author presents a case study of a Slovenian female celebrity – or *celestoid*, as such an individual would be called by Chris Rojek – working in the entertainment industry, who shows no particular talents, and is yet famous. She constantly appears on front pages of magazines, “acts” in reality shows, amuses audiences at concerts in local pubs and is extremely active on Facebook. Her public appearances are not necessarily socially benign, as they can influence people’s behaviour and decision-making on a larger scale. For example, her role in a video supporting the national retirement reform, which was financed by the Government Communication Office of the Republic of Slovenia and published on the YouTube portal, turned political events into a very unpredicted direction.

Even more widespread and talked-about was her appearance in a video clip from an erotic massage salon, which was also (accidentally?) published online. Activities of this “panoptic” salon were later linked to influential politicians and businessmen, and new online rumours about the celebrity masseuse were created and spread through media and the Internet – which made her even more famous and consequently influential.

In the paper, the “achievements” of the Slovenian celestoid and erotic masseuse are compared to other similar individuals from local and global scenes. The author finally explains that Great Men and Women – creators of history – in contemporary world in fact use the same techniques of self-promotion as the celestoids. If so, then the boundary between heroes and celestoids becomes quite blurred ...

Rajko Muršič

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Big in Slovenia: Big Men and Celebrities in Slovenian Science and Popular Music

The author begins his paper by a comparison of stardom in popular music and science. Musical charts, music sales and airplay lists in popular music are congruent to citation indexes, publication sales and university ratings in science. Deriving from these extraordinary similarities in the production of knowledge and art in advanced capitalism, the author will present some examples of admired and ignored Slovenian musicians and scientists/scholars.

The blog by the famous Slovenian rap artist N'toko (Miha Blažič) gives a first-hand story and criticism of the mafia-like approach of certain artists in Slovenian popular music who managed to impose their (old) music to be played in the prescribed air-time for Slovenian music on commercial radio stations, thus earning a lot of money and monopolizing the field of popular music production in the present. This resulted in the fact that the most-played artists in the year 2011 were more or less obsolete or parochial.

Similarly, being a big scientist or scholar in Slovenia does not necessarily mean that he or she would have a substantial bibliography. Sometimes it is sufficient to be well-established within the Slovenian academia, a member of review boards and a self-pronounced major expert in the field; especially if he or she is the only one in the country. This is how an average scientist or scholar, as is admitted self-critically by the presenter of this paper himself, can not only survive but become important in the local community. And this is why – and how – globally respected scholars, like Slavoj Žižek and Mladen Dolar, may become ridiculed in Slovenia.

Denis Strikovič

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Avdo Međedović at the Crossroads of Solving the Homeric Question and Identity

In the thirties of the previous century professor Milman Parry and his assistant Albert Bates Lord from Harvard University went to the former Yugoslavia with ambition to solve the Homeric Question. Kingdom of Yugoslavia was chosen because they wanted to found epic poetry in the area with similar historical and social context as in the time of Homer. Epic poetry with that context was mostly founded in the area of Sandžak (Sanjak). In Bijelo Polje they found Avdo Međedović, an interesting personality, who reached similar extend to an epic poems by Homer. He also helped to resolve the Homeric Question with showing the quality and method of creating his work to Harvard researchers. This article will refer to this global discovery of Avdo Međedović by researchers from America and with that they saved out from oblivion the work of the epic poet. In the area with plural identities this solution opened the way to use this epic poet for various purposes. Raised question of his identities, which was certainly a multilayered and plural, brought also ignorance, glorification and appropriation of himself and his work and even challenge that he is not part of some identity and similar thing in that way.

Ilija Stojanović

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From Marko Mrnjavčević to Prince Marko: A Reflection Descriptive Beyond Intentions

Being unchallenged regarding his status of the greatest epic hero of South Slavic folklore, Prince Marko is one of the figures that have inspired generations of people born and raised in the Balkans. However, his historical appearance, though undisputed among scholars, stands in a relation of notable disparity to a figure based on it and brought to life by the expressions of popular art and folklore. That fact introduces a fair amount of controversy into the portrait of a legendary hero, thus making him ever present in academic considerations, just as much as in popular ones. The essential question would have to be the one about the process of his transformation itself: what are the main factors behind the shift of this man's general perception from a loyal Ottoman vassal to a legendary superhuman hero who is most celebrated for his merciless campaigns against those same Ottomans, in his chivalric efforts to fight the oppressor and protect the oppressed?

This paper aims at offering one possible view of Prince Marko's re-emergence, based on the historical and socio-political contexts that marked the period when epic poems about him were first taken away from fiddlers and written down. Who needed Prince Marko, and why was he needed almost five hundred years after the death of his mortal body? How did the creation of his new portrait fit the requirements of the moment, and was it a successful manoeuvre? From the evolution of the perception of Marko through the symbolism he carries to his legacy visible nowadays, this paper explores the less manifest aspects of the legend in an attempt to find more than meets the eye.

Klaus Ottomeyer

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Male Hero – From the Soldier to the “Trademark I”

Male hero is an archetype that can appear in various versions and combinations, e.g. as a physically strong warrior, a dragon killer or a cunning man. Towards the end of the 18th century, the political and social scene wanting to find a hero was looking back, particularly to the classical antiquity, and what was discovered was the anti-feudal image of a man, a soldier. This is an image that was made somewhat blunt and questionable in 1920s and again in 1960s, yet it still defines us to a great extent. In the Alpe-Adria area, the image has been embodied by Jörg Haider, Umberto Bossi and others who were quite successful in making use of the fascination with “Macho” or “Neo Macho” heroes, relating it to the popular marketing strategy “Trademark I”, which often verges on fraud.

Dagońław Demski

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Hero of 1883 in Poland: The Uses of the 200th Anniversary of the Relief of Vienna

The aim of this paper is to display how the 200th anniversary of the Vienna battle was reflected in the Polish journals printed in Warsaw, Krakow, Lviv and Poznan, and how it was celebrated in cities inhabited by Poles, belonging to separate states. The main figure of the year was Jan Sobieski, memorized and presented in the press in a variety of forms.

Official celebrations were conducted in Krakow (Austrian empire), which was mentioned in the journals in Poznan (Prussian empire) and totally forbidden to refer to in Warsaw (Russian empire). However, the figure of King Jan III Sobieski was present in many Polish journals of the time.

The paper focuses on the means of expression used in celebrations and on what people had to say through their acts, words and images (both in the celebrations and the press representations). These events were part of a wider stream of experiences, and the ways of memorizing the past glory were used to evoke certain national sentiments. Thus the questions of how it was to be a Pole celebrating this anniversary, and what these celebrations meant to the participants, seem relevant to be asked.