Ivana Ignjatov Popović

THE MYTH ABOUT THE INDIVIDUAL IN IVO ANDRIĆ’S THE DEVIL’S YARD
(WITH REFERENCE TO THE DEVIL’S YARD IN ADAPTATION
AND DIRECTED BY NEBOJSA BRADIĆ)

(Summary)

The works of Ivo Andrić are the ideal foundation for creating dramatic works. The main topic of The Devil’s Yard (Prokleta avlija, 1954) – man’s freedom to speak and to be what he is – was very interesting for drama creators throughout the decades. The most successful dramatization of The Devil’s Yard is the one by Nebojsa Bradić staged in 1999. It is interesting that, at The Devil’s Yard, neither Andrić nor Bradić, point the finger at anomalies of society and the human psyche, but create characters shaped by the social circumstances and leave the reader / viewer to recognize and assess them. In Andrić’s original, and also in Bradić’s dramatization we can recognize that attitudes are never just good or bad, but that there are both sides in a man’s soul, and it is only a matter of circumstances and time to determine which side will be manifested. Events depicted in The Devil’s Yard are neither tragic nor comic, but their participants are.
ON IVO ANDRIĆ’S ‘TURKISH STORIES’ AND LITERARY-CULTURAL ARCHIVE OF HIS NARRATIVE-NOVELISTIC WORK

(Summary)

Already in his first story Put Alije Derzeleza (1920), as well as in those which soon followed in the author’s literary practice, I. Andrić indicated some of the basic directions of the development of his entire massive narrative-novelistic work, while opening series of the so-called ‘Turkish stories’, or – more precisely – the ‘Turkish theme’ in his opus, which will be one of the pivots of his overall subsequent literary work. Dealing with this theme resulted in the particular complexity of the author’s literary world, which was noticed relatively early, while today, in the time of domination of culturally oriented literary studies, but also in the context of still lasting complex (re)definitions of South-Slavic literary and cultural identities, this complexity has become even more obvious. This all leads to the question of literary-cultural archive of Andrić’s narrative-novelistic work as a particular wider semiotic framework in which the author’s work is produced and in which, while taking its positions in it, it acquires its meanings, and finally to the question of Andrić’s literary work as a literary place of intercultural dialogue.
The space of the world depicted in Ivo Andrić’s prose is inhabited by – as the Qur’an labels them – Peoples of the Book, i.e. communities of Abrahamic religions: the Sunni Muslims, the Orthodox and Roman Rite Christians, the Sephardic and Ashkenazi Jews. All of these communities co-create an environment in which xenophobia and intolerance have, for centuries, found optimal conditions for development; the higher the concentration of religious signs in a given space, the more reasons exist for division and estrangement – both in real and symbolic space. Mutual antagonism and resentment of local religious groups can sometimes be translated into solidarity by an outside threat, however in Andrić’s world it can happen only seemingly since authentic and lasting solidarity is impossible exactly because every group expects a salutary change (or non-interference) from another direction.

The prose of Andrić contains many examples of both hostile and correct neighbourly and friendly coexistence between people of different religions in his native Bosnia. A common place and concern for it, a need for cooperation in the face of danger and disaster, exchange of services, people’s traits of character that win over the sympathy of the environment – all demobilize fundamentalisms and work in favor of cultivating the values constituting the philosophy of komšiluk (neighbourhood). Their chances of fulfillment increase the more logic and ethics are liberated from the dictate of the Letter. However, if the „spiritual leaders” manage to restore or impose religious discipline amongst their ranks, then such a multicultural komšiluk becomes vulnerable to the forces of destruction to an extent proportional to the number of individuals infected by the virus of intolerance. When social conflicts outbreak in Andrić’s Bosnia, religion becomes the strongest common social binder nullifying other collective identifiers: ethnogenetic and linguistic. Max Levenfeld – one of the most enlightened characters created by Andrić, marked to a large extent with autobiographical elements – drew practical conclusions from this sad state of affairs and decided to abandon forever his very religious fatherland.

Translated by Jakub Banasiak
Marinko Zekić

ANDRIĆ ABOUT BOSNIA AND BOSNIAKS
BOSNIAK PERCEPTION OF IVO ANDRIĆ’S LITERARY WORKS

(Summary)

Andrić’s work is almost entirely inspired by the history of his native country – Bosnia. The author’s literature presents an impressive record of the unstable social, political, and cultural history of the country and its people. Full of ambivalence and controversy, Andrić’s literary depictions of Bosnia and its people have been interpreted in numerous ways. Many Bosnian-Muslims hold a grudge against him because of his alleged negative attitude towards Muslim culture. Croats have also shared a lack of enthusiasm for Andric and his work after he acquired Serbian citizenship, betraying his Croatian origin. Serbs see him as an accurate and historic writer.
Magdalena Koch

IVO ANDRIĆ – MILJENKO JERGOVIĆ – MUHAREM BAZDULJ, OR AN INTERGENERATIONAL DIALOGUE IN CONTEMPORARY BOSNIAN LITERATURE

(Summary)

This paper presents an intergenerational, intercultural, intertextual dialogue between three eminent Bosnian writers of different generations – Ivo Andrić (1892–1975), Miljenko Jergović (1966) and Muharem Bazdulj (1977). The prototext for this Bosnian identity discourse is a short story entitled A Letter from the Year 1920 published by Ivo Andrić in 1946. Two other texts by younger writers, The Letter (1994) by Jegović and Another Letter from the Year 1920 (2002) by Bazdulj will be analyzed here. This intergenerational dialogue broadens and revises the Bosnian post-war discourse introducing new, more recent theoretical dimensions (racial, postcolonial and transcultural as well as postmodernist intertextual literary games). All three texts are analyzed with the use of two key theoretical terms: dialogue and heteroglossia.
DESTINY, DOOM, ‘KISMET’ – A MULTICULTURAL PICTURE OF FATE IN IVO ANDRIĆ’S LITERARY WORKS

(Summary)

The attention to the link between the *tamni vilajet* and fatalism, especially with its religious reflection, in literary works of Ivo Andrić has been drawn many times. First of all, the land of darkness (in that way Maria Dąbrowska-Partyka explains Andrić’s *tamni vilajet*) is a space in which a man, an anonymous cog in the great machine of history, particularly suffers from cruelty and fate or God’s destiny. On the other hand, Andrić constantly criticized passivity and inaction as a typical eastern, oriental feature. It can therefore be concluded that Andrić makes an effort to wrestle with the theme of fate, and with fate itself. The problem of fate, destiny, *kismet*, God intervention and doom is shared by many Andrić’s characters. The multicultural picture of destiny has all the consequences specific for the hybrid, diverse identities emerging in tensions and conflicts, but also bursting with creation of new cultural quality, the quality of borderland identity.
DEFINING BOSNIAN IDENTITY IN THE MULTICULTURALITY OF BOSNIAN-HERZEGOVINIAN BORDERLAND AND CHANGES IN THE PERCEPTION OF THE WORKS OF IVO ANDRIĆ

(Summary)

This article covers the topic of the contemporary reception of the works of Ivo Andrić and explores to which extent social interaction led to the interpenetration of different traditions and values, different identities and mental profiles. Over the years, a common historical past and experiences of different groups in society were shaped by the nature of the relationship between them. The power of the ethno-cultural experience undeniably remained, and maintained the negative stereotypes of diverse communities. They only came to the foreground during the process of defining the Bosnian identity, influencing the formation of a conscious image of “others” – “foreign” by maintaining their own cultural characteristics – religion, language and customs. The attitudes to Andrić’s work, even that of the writer himself, would later reflect the process of shaping the Bosnian/Bosniak identity when he began to create artificial cultural differences, accepting only those cultural elements that serve their own projection of ethnic identity.
CONSTRUCTION OF WOMEN’S CHARACTERS IN ANDRIĆ’S STORIES

(Summary)

This paper shows how Andrić constructed women’s characters in three stories: Jelena, žena koje nema (Jelena, the Woman Who Was Not), Mara milosnica (Mara the Concubine) and Anikina vremena (Anika’s Times). In these stories women live in strict patriarchal cultures. In my opinion Andrić deconstructed the position of women in patriarchal cultures by using their body. They are using body as a way of constructing their identity.
Effective reading of the bridge as a link between different time periods, cultures and nations. It is paradoxical that shortly after the death of Andrić explanations for better understanding of the last war conflict would be sought in his works, and all the three parties involved, starting from the same starting point would find opposing interpretations of the text. Instead of one dominant there are different interpretation consensuses, although in all the readings the author tends to be canonized. Ambivalent attitude towards Andrić in Croatia was very dependent on the daily politics. This paper addresses these readings and their impact on the reception of the novel in Croatia since its publication to the present.
ANDRIĆ’S QUEST FOR OTHERNESS

(Summary)

This paper focuses on legends present in two narratives, (the first narrative is Anikina vremena, the second is Rzavski bregovi) and in the novel Na Drini ćuprija (The Bridge on the Drina) by Ivo Andrić. These legends are organized as individual stories where we meet constrained and unusual individuals, unhappy women as well as disappointed husbands. Exactly in legends as a genre of oral literature, Ivo Andrić found a great number of metaphors by which he illustrated the culture of Bosnia and Herzegovina.
THE CHARACTER OF IVO ANDRIĆ’S SYNTAX ON THE BASIS OF THE BRIDGE ON THE DRINA

(Summary)

This paper is focused on the syntax of the novel *The Bridge on the Drina*. A special emphasis is put on the organization of paratactical and hypotactical sentences and the phenomenon of cataphora. The predominant characteristic to be found is that the proportion of the occurrences of simple sentences to those more complex is usually around 5% : 95%. As for the complex hypotactical sentences they seem to have few occurrences of cohesion in its most typical form of pronomilization. The phenomenon of cathaphora seems to be often used by the author of the novel as a better means of introducing heroes and events. The different styles used result from the way of description of Bosnian realities of life during the last three hundred years. The static description of the times in which the bridge building originated contain many different expanded structures that make for a specific melody of the text. While the parts dealing with the most recent times and events from the nineteenth and the beginning of twentieth centuries show more dynamics that resemble the style of journalism.