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HISTORICAL AND ETHICAL-IDEOLOGICAL CONDITIONALITY OF LITERARY INTERPRETATIONS OF GAVRILO PRINCIP

Abstract

Sarajevo assassination and its assassin Gavrilo Princip have been a subject to many artistic achievements, starting from literary, artistic, theatrical to music works, almost a hundred years. The paper deals with the historical impact of the topic on the literature, that is how the assassination and its participants led by Gavrilo Princip were interpreted in the literature, and the way the historical and literary discourse is interwoven in the very interpretation. In the paper, an emphasis is on the different perception of Sarajevo assassination and its assassin Gavrilo Princip within Bosnian and Herzegovinian, Croatian and Serbian literature and the impact it has on the literature in different social and historical contexts. On one hand, these are the writers who used the literature as a medium for the projection and affirmation of the historical truth, upon which they agree, and on the other hand, there are literary works which used the historical event as an inspiration and still maintained the aesthetical – ethical dignity, not becoming a servant to any ideology.

Keywords: Gavrilo Princip, figures of remembering and memory, historical discourse, victim, hero

Introduction

The assassination of the Franz Ferdinand, the Austrian Archduke, happened in Sarajevo 28th June 1914 and the beginning of the First World War that happened afterwards had a great impact on the world history. There has been much research on the reasons and the beginning of the First World War, as well as of the assassination and its consequences. There are many studies about these two important events in national and international history. Although, the paper will not deal with the reasons of the assassination or the beginning of the World War I, this remains in the historians' domain. The subject of the paper is in the first place the way the assassination has reflected in the Bosnian, Herzegovinian, Croatian and Serbian literature, when the first interest for the event has occurred, which writers wrote about the assassination and its assassin Gavrilo Princip and the way they are depicted. Sarajevo assassination has mostly been observed in the historiography and there are many studies which tell about the event, but there are not many studies of its reflection on the literature, therefore a need for extended research concerning the literary interpretation of Gavrilo Princip, and how Sarajevo assassination reflected on the literature.¹

In the history of a nation and its culture there are always epochal appearances which mark a certain period or/and a social context, and these historical events are a subject to many interpretations and reinterpretations in a form of a discussion, historical papers, but also to their literary and artistic transformation.

Those are events that form cultural/collective memory. One of those significant events is Sarajevo assassination, which has not stopped occupying scientific researchers, as well as writers searching the inspiration for their literary work.

The great historical themes most often found the reflection in literature, many works have been written about Sarajevo assassination and its assassins, and the event has been depicted in rich and diverse way in literature, leaving a great trace on it. There are many works on the topic – from poetry, novels, dramas to some bordering forms such as memoirs, autobiographies of survivals (members of Mlada Bosnia). More precisely,

¹ It should be stated that there are studies about the First World War and its reflections on the literature (in most cases in forms of memoirs, novels or autobiographies). This event had an enormous impact on the literature and it has been researched for a long time, while there are many works about the literary reflexion of Sarajevo assassination and Gavrilo Princip, but there is not a serious and thorough literary and critical observation on the topic.

this event has been a subject to many genres, which has historical and literary discourse in focus, so there are different scenes of the assassination, and that is what interests the most: in what way such historical event has reflected in literature.

Sarajevo assassination in literature and culture

2014 was the centenary of Sarajevo assassination and the beginning of the First World War and the whole year was marked with it. Institutions, individuals, researchers, journalists and artists wanted to mark the centenary of that significant shot in Sarajevo in their own way.

Sarajevo assassination and its assassin Gavrilo Princip present a constant challenge for artists (not only in literature, but also in theatre, film, music, art), but it has not been so intensive like in 2014. When discussing the interpretations of Gavrilo Princip, not only in literature, but in a much wider sense, the questions whether he was a hero or a terrorist maintains intriguing. This question is brought by media, wider audience, therefore lots of historians deal with it too, whereas in literature there are only examples of Princip's heroization (in Serbian literature), and there is no trace of the interpretation of Gavrilo Princip as a terrorist (wider audience and media are prone to such interpretations, and even some historians speak of Princip in such context), especially not in Serbian literature, and neither in Bosnian or Herzegovinian literature where the destiny of the assassin was followed, without defining him as a hero or a terrorist. These interpretations of Princip, based on assumptions, whether he was a hero or a terrorist, comprise a wider social context, including cultural, national, nationalistic, ideological and political notions.

The question that imposes is why Sarajevo assassination and its assassin Gavrilo Princip were so fascinating to artists because there were assassinations before and after Princip's shot. More significant historical figures did not have so much space in literature or art, like Princip has. There are two reasons for it. First and foremost, his act is treated like an act of fight for freedom, therefore his courage and willingness to die right after the assassination are enchanting, and the identification with Gavrilo Princip is also present, attributing him the characteristics of epic heroes (such examples can be found in Serbian literature). Through such a story where the small and helpless becomes the great and strong, and where the man does the

assassination in the name of the freedom, a historical role model was created, and based on that assumption a heroic picture of a national history has tried to be created.

Because Gavrilo Princip comes from a small nation and together with a group of young man confronts the other – which is perceived as a conqueror, therefore an enemy, and Princip is someone who sacrifices for welfare of a collective, and that is why it gains the status of a national hero.

The assassination was made on Vidovdan 28th June 1914, which gives a symbolic value to this event, due to the greatness of this national holiday among Serbians, and it is much like Kosovski boj risen into mythical spheres, and every narration of the event and its protagonist gains a form of a mythical ritual. Most often in literature these two events are connected and sacral relations between them are made, between the identification of heroism of Miloš Obilić and Gavrilo Princip and their treatment as national heroes.²

However, it should be emphasized that the very assassins neither have never put themselves in a relation with Miloš Obilić, nor they have been led by his *heroic example* (they have been led by the previous assassin Bogdan Žerajić). The fact is that the assassination occurred on Vidovdan, but except the important date there is nothing else that connects them. People who make the „collective memory“ – from writers to various politicians – want, no matter what, to connect these two events, in order to create the famous history, attributing them epic characteristics and addressing them as national myths. Because Gavrilo Princip and the First World War take an important place within Serbian collective, together with the Kosovo battle, a place of creating/constructing the identity, with an emphasis on different emotional historical variations.

This event is transferred to myth, and the value system based on it, which makes Gavrilo Princip a hero beyond the reality (mythical space), and adjusts him to its optics as an absolute collective value. A myth is one of the key figures of memory, therefore creating the myth is essential to some collectives. When he talks about the myth, Assman quotes: “History which is

² In 1920, when the remains of the assassins were transferred to a common grave at Sarajevo’s Koševo cemetery, eleven of them, Danilo Ilić, Mihailo Miško Jovanović, Jakov Milović, Mitar Kerović, Neđo Kerović, Marko Perić, Trifko Grabež, Nedeljko Čabrinović, Gavrilo Princip, Bogdan Žerajić, and later Vladimir Gaćinović’s remains too, above was the inscription, next to the cross: Vidovdan heroes. From this a conclusion about the viewpoints can be derived, from the transfer of the remains and the end of the War, and that is emphasizing a heroic paradigm, with an obligatory connection with Serbian heroes from the past. However, viewpoints about the assassins changed over history, which will be shown in the paper.

based on a story is a myth, whether it is fictive or factual. (...) The myth is a story which is told in order to create an orientation in the world and in the very being, that is a higher truth which is not true, but on a top of that puts normative challenges and remains formative strength.“ (Assman, 2006: 89-90) One of possible readings of the assassin and Gavrilo Princip is to attribute the historical event with these mythical characteristics, and coined in this way, it appears in literature because through emphasis of the mythical as historical and heroic – attributing these features to an individual, the literature wants to provide an answer to the question about who we really are. Their function is clear, they serve to self-identification through planned construction and identity confirmation.

Sarajevo assassination and its underage organizers led by Gavrilo Princip, as well as events afterwards (the arrest, the torture, the prison) carry a certain drama, therefore it is not strange that they appear as main actors in artistic achievements. On one hand, they are interesting to writers because it is about young people who die bravely. Their battle had not yet been started, when it ended, because they were fighting against someone who cannot be fought or won. Led by their ideas, they decide to do the assassination as the only medium of fight, which they see as righteous, and a possibility for salvation and deliverance of the nation.

The assassins are bordering figures because they consciously cross borders of social norms, but they are also tragical figures because their agony, which follows, is long and excruciating, and it ends with their death. A special attention is given to Gavrilo Princip – the one who shot, therefore he and his life are of a special interest, and writers discuss about him within the speech about tragedy: he is for some people a symbol of a destroyed youth, a young man who fanatically believes in the idea, the one who does an unreasonable act: the murder. Within these works, he is not a hero, his life and idea are followed at the cost of life.

Through a hundred of years, Gavrilo Princip “has suffered“ numerous and various literary interpretations, depending on the authors' viewpoints, as well as the social context within which the works were created. He is interpreted in different ways in literature: as a hero, a terrorist, a coldblooded assassin, a fighter of South Slavic people, a revolutionarist who dies for his ideals, and a boy who believes that he does something good and noble, but is also a victim of the manipulation of Serbian nationalists.

It is all known about Gavrilo Princip in literature, especially in poetry that is opened to the intimate experience of the world. There are numerous works about his life (like a novel that depicts all his life), about his

birth, schooling, parents, references he used, places he visited, time before the assassination, the very assassination, then trial and dungeon in Terezin, a talk with a psychiatrist before death, and eventually the death. Many works contain landscapes (like in Borivoj Jevtić's drama) based on documents, stenographic notes from trial, with the intention of a credible literary transformation of actual facts.

When considering social contexts in which a phenotype of the authors is formulated, in which the main subject is the assassination of Gavrilo Princip, it is important to stress that during the First World War it was not discussed within literature, which is logical, because there was an earthquake and an outcome was expected. Immediately after the War, Miloš Crnjanski's poem *Memorial to Princip* (1919) and then two Aleksa Šantić's poems *Gavrilo Princip* and *On the date of transfer of Gavrilo Princip's remains and his colleagues* (both published in 1920).

In these poems, especially in completely selfrighteous optics from Crnjanski's poem, Princip is celebrated as a hero, and since that a process of his heroization has started. Then there is a silence about this topic. In a newly created country, Gavrilo's act was judged, not celebrated, considering that the terrorism was differently understood at the beginning of the 20th century than at the beginning of the 21st century.

In 1930 at the place from which Princip was shooting a slate was put saying: "Here, at this historical place, on Vidovdan 28th June 1914, Gavrilo Princip declared freedom". This is carried out with a solemn church service, and so Princip was "taken" by the Serbian Orthodox collectivity, although from documents it is known that he never declared himself as a Serb but as a Yugoslav, and an atheist - therefore it can be confirmed that the church officially projects him as an Orthodox hero and a martyr for more goals of the ethnoconfessional collectivity. This way of marking the place of the execution and the establishing the place of memory, with these words on the inscription which emphasize a Serbian holiday, Gavrilo Princip is heroized and goes into narration which permanently stays in Serbian collective as an important topos, making in this way figures of memory and recollection. Since then a memory of the assassin has been renewed and in this way works that make "Princip's cult" are made. In the beginning works that contain memoirs are created by the very assassins, like Dobroslav Jevđević's work *Sarajevo's assassins* (1934), then Borivoje Jevtić writes his memory of the assassination, as well as a drama *Promised land*, then follow numerous literary achievements which deal with Gavrilo Princip's act, as well as two-volume Predrag Palavestra's study *The literature of young Bosnia* (1965), then

Cvjetko Đ. Popović's book *Around Sarajevo assassin: critical views and notes* (1969). In such social context the ideological discourse is formed in which the assassin was not discussed from the ethical point of view, but writers treated it as an act of freedom, giving to Princip heroic features, comparing him with Miloš Obilić.

It is indicative that together with political changes occurs a text change on Sarajevo inscription. After partisans' entrance to Sarajevo, at the place of the assassination there is a new board which says: "In a sign of eternal gratitude to Gavrilo Princip and his comrades fighters against the Germanic invaders, we dedicate this board - the youth of Bosnia and Herzegovina. Sarajevo 7th May 1945." Now in the text Vidovdan is not mentioned and by this gesture the assassination and its assassins are deprived from the value in the previous text, which was comprised in the tendency to create ethnoconfessional meaningful millennial contingency from the Kosovo battle in 1389. to the assassination in 1914. And the new era of Princip and the assassination by this text is based as a revolutionary anticipation of own canon, especially it is done by emphasizing Germanic invaders against which the partisan movement with its communist doctrine led a battle in the war.

In accordance with the text on the new memory board, in a post-war Yugoslavia new literary works about Princip and the assassination of Franz Ferdinand are created, but now from a whole new perspective: now he has got a role of a revolutionarist, and Young Bosnia work is interpreted as a revolutionary movement against the invaders, the monarchist Austro-Hungarian Empire. The Young Bosnia was identified with the partisan movement because the tendency for freedom of the nation and the country was the same. On the place of the assassination in Sarajevo a new board was eradicated saying: "From this place on 28th June 1914 Gavrilo Princip expressed his national protest against tyranny and nation's aspiration for freedom by his shot", and there are concrete Gavrilo Princip's footsteps, and in 1953. in Sarajevo was opened a museum of Young Bosnia. Ethical questioning of the act of Young Bosnia and the assassin Gavrilo Princip in literature was enabled by the crash of SFRJ, but excluding the Serbian culture because it remained the heroization of this historical date and the assassin. In Yugoslavia the assassination was mostly perceived as an act of freedom, a fight for freedom of the submissive nation, the fight against the invaders, while after the Yugoslavia disintegration different interpretations arise, even the violent ones, long, trivial so there is a wide range of Princip's heroization as a Serbian hero (some works even equalize and honour his work together with criminals from the war in 1992 – 1995). In Serbian

cultural and literary discourse (it refers to the whole collective that identifies with them, like Orthodox inhabitants living on Bosnia and Herzegovina borders and not only to Serbs living on the Serbian border) the identification with Princip and his shot is mentioned. He is no longer a Yugoslav hero and a freedom fighter – he is now a Serbian national hero. After Yugoslav disintegration the interest in history is renewed, when there is an interest for important dates of newly created collectives. The Sarajevo assassination is also extracted, where the Serbian interest is emphasized more than before, within the Serbian collective, in order to nurture the cult of eminent heroes.

Lots of prominent Serbian poets (members of different generations in different time context) wrote at least one, and there are ones who wrote 2-3 poems about Princip, or a poem dedicated to Princip. There are more than hundred of these poems, whether it is about literary achievements or poems written by nation and conveyed orally and performed with a traditional instrument *gusle*³, more than twenty stories, three dramas and several novels⁴. After the last war against Bosnia and Herzegovina, in Sarajevo in 2004 was eradicated a new bord, with an English translation saying: “From this place on 28th June 1914 Gavrilo Princip made an execution of the Austro-Hungarian crown prince and his wife Sofia.“

If one looks over the text changes over history, in different social contexts, it can be concluded that the relation and understanding towards Gavrilo Princip and Sarajevo assassination has changed. That is the case in literature too – where interpretations and optics about Princip have changed.

The main grouping of the works made as a reflexion on the assassination is: on one hand, there are writers and their works which abused the literature in order to project and affirm the thing they call a historical truth and their political-ideological intentions, on another hand there are works to which the assassination was the inspiration, but they remained aesthetical-ethical dignity, not becoming a servant to any kind of ideology.

³ In anthology *Rebel angel* editor Milenko Stojičić brings 64 poems that say about Gavrilo Princip, a handwritten version was used for the inspection into the book because it has not been published yet. In 2015 in Montenegro the collection of poems Princip again in Vienna was published, and contains 104 poems about Princip.

⁴ Authors and the titles of their novels in the research will be mentioned, and they are about Gavrilo Princip, that is the Sarajevo assassination: Jovan Babić: *Gavrilo's Assumption* (Banja Luka, 1994), Željko Pržulj: *Hand of an angel* (Belgrade, 2014) Momčilo Moca Petrović: *Gavrilo Princip, the immortal youth* (Belgrade, 2014), Ševko Kadrić: *Sarajevo assassination 1914: I am not giving Gavrilo* (Sarajevo, 2014), Svetislav Basara: *The angel of the assassination* (Belgrade, 2015).

During hundred years period it can easily be seen the viewpoint on the historical event and its assassin Gavrilo Princip, which depended on the social context, and through the literary discourse, which is the most appropriate, but also the most dangerous for creating a collective memory, it is obvious that the history is the one things that suffers from constant changes and different interpretations – depending on the time speaking, and the social context. The literature is more complete testimony than any other historiography because it brings human destinies (when it comes to the assassination and its assassins), while historiography insists on general historical movement. That is very usual for historiography because it is a science, while the literature is the art, and subjective, which brings certain dangers. It can be seen from the example of literary interpretation of Gavrilo Princip and the way the writers submitted the history to changes and reinterpretations. When talking about dangers brought by different interpretations of Gavrilo Princip, Aristotle's differing of things that happened (which are the subject of the history) and the things imagined, which are the subject of the literature, is considered. However, literary interpretations bring both, therefore there are works that insist on historical truth or are based on it in order to convey it to fiction. These are the writers who use the assassination as an inspiration, whereas the majority of writers base their works on another thesis, so together with *what could have happened* they add what happened, adjusting the history to themselves, changing it and through the literature they convey it to the collective, therefore they create a memory. In this case, when discussing the historical event and its reflection on the literature, it is about creating works based on the historical experience. So in works there is a relation present-past, past-past, past-present, because they have “a story“ from the past as a subject and its observation, transformation through the transfer into the literary discourse.

This is a basic division, more precisely: observation of the literary creation within the period from the assassination until today. It is particularly interesting literary interpretation of the assassination and Gavrilo Princip from the point of view of younger Serbian writers generation who observe this historical event in the frame of culture and literature. Their works are neither submissive to the ideological discourse, nor Princip is treated like a great Serb who has all heroic characteristics, but they treat a boy Gavrilo Princip and his human unfortune in a new and different way. Such example is given by the author Biljana Srbljanović who through drama *This tomb is too small for me* (2013) emphasizes the revolutionarity of Gavrilo Princip, as well as the manipulation of the young men by the colonel Dragutin Dimitrijević

Apis, the leader of the Black hand, a national movement in Serbia. It does not give to Princip heroic, mythical features, but it “percieves“ it and presents it like a fighter for freedom. From such an understanding is not far Milena Marković who in the dramatic achievement *Dragonkillers: the hero cabaret* (2014) also puts in the front line the assassins and their fight for freedom, she is interested in their life path, as well as the answer to the question what made them do the assassination. The poet Tomislav Marković brings a drastical change, because he states: he deals as a poet with the Serbian collective that “created“ so called mythical past. In the poem *From the Serbian war spelling book* Marković puts the fear from violent ideological work in the frontline and eventually completely unmasks Serbian mythology, as well as the idea created around Gavrilo Princip. A book that consists of fourteen stories *Gavrilo's principle* is especially interesting, and here a literary relation to the historical event is observed, where younger literary generations, unladen by national and heroic exaltation of Princip, form their entirely fictional stories (Gavrilo Princip and assassins are just an inspiration for the beginning of the story.)

So in this collection successful stories can be found, such as the fantasy genre - where Princip is presented walking in the streets, moreover there is a reverse perspective - where Franz Ferdinand appears as a main character and tells the story, or a story where Gavrilo Princip's love for a girl is told. An authentic literary discourse is completely fullfilled here, and real small literary works are created here. The actors are real (they existed), but all the rest is transformed into art, without the pressure of giving "the only truth". Such a story is also Filip David's one *The assassination which did not happen*, where Franz Ferdinand speaks in a form of a letter to a friend, or Svetislav Basara's *The archduke Franz Ferdinand's monologue in the purgatory*⁵, where the artistic achievement comes firstnbecause they let the other side (also the one upon which the assassination is done) to speak and tell their truth. According to these works, the members of the young generation of Serbian writers , as well as some older ones (David), leave the "great story" created around Gavilo Princip and Sarajevo assassination, alienating this event from heroization and trying to find something that is real, true and convey it to literature.

The attitude towards Gavrilo Princip and the event changes though time and among the collectivity, different social context is created and

⁵ Both stories are published in a monography: *Sarajevo assassination: 100 years later*, Sarajevo: Rabic, 2014.

memory conveys through history. From the works that celebrate Princip to works in 2014 which interpret Gavrilo Princip and the assassination differently. In general, within Serbian collective memory from the assassination in 1914 to nineties Gavrilo Princip is mainly presented as a Serbian hero together with numerous works that celebrate his act and him, whereas in 2014 there are Serbian writers who have different points of view which do not follow the heroization of Princip. These are all indicators how history is conveyed and adjusted to time and social context in different communities and finally how memory figures are created and who creates them.

It should be emphasized that there is no absolute agreement on historical topics in most of cultures, as seen on the example of the narrative about Princip because it is formed differently within the literary opus of younger representatives of Serbian literature. When culture and cultural memory is in question, Vladimir Biti stresses: "Every cultural memory is divided between discontinuity among its ethnical, national, religious, racial, gender or occupational zones. Considering such diversity, there is no one technique which could provide for the interests of the whole culture. It does not mean that every technique has the same amount of power, status, influence and perspective in every social and cultural moment. Considering the fact about the inequality - whether it is within individual national cultures or a global world culture - one should ask himself/herself, not taking any suggested periodical networks into account, who made it and what was that person facing with, in what historical, situational and 'genre' circumstances." (Biti, 2000: 91-92)

When discussing the reception and reflexion of the Sarajevo assassination within Bosnian and Herzegovinian collective and the way it reflected in the literature, it should be stressed that there were works written about it, but not to that extent as in Serbian literature. There are only several works that tell about this historical event, and it is only used as an inspiration, not in a dialogue discourse and it did not celebrate Princip, neither it presented it as a terrorist or a murderer - such interpretations were left out in Bosnian and Herzegovinian literature. There are two Abdulah Sidran poems about Gavrilo Princip: Princip's rave the night before the shot and Brauning 7.65. Target practice. Gavrilo's hand shakes (Sarajevo collection, 1993.) The poems are focused on Gavrilo Princip's inner state, his drama right before the assassination, therefore the poet acts emphatically. Sidran provides the psychological picture of the assassin, his thinking while target practicing the night before the assassination. Dževad Kharahasan wrote about Gavrilo

Princip in the story *The angel Gabriel* (from the collection *Report from the dark vilajet*), as well as Muharem Bazdulj in *About the photography* (from the collection *Gavrilo's principle*). Ševko Kadrić wrote the novel *The assassination in Sarajevo 1914: I do not give Gavrilo*, published in 2014 (the centenary). The plot of the novel was inspired by the movement *Young Bosnia* and the last curator (till 1992) of the museum of the same name, Bajro Gec, to whom the novel was also dedicated. So the plot follows the destiny of the museum and its curator, and comprises two periods: the period when the assassination took place and nineties when the aggressors' grenades (launched by the ones who celebrated Princip) in Sarajevo destroy cultural institutions and human lives. The last curator in the war chaos does not want to leave the museum of *Young Bosnia*, he settles there and protects it with his body from the destruction. That is all about Bosnian and Hercegovinian literature and the reflection of Sarajevo assassination in it.

In Croatian literature there are no works that follow Gavrilo's destiny because that collective have never identified with Princip, like Serbian collective did, or the fatal connection with Bosnia and Herzegovina because the assassination happened in Sarajevo and in this way it reflected in the literature. It was talked about the assassination in media, press, where opinions about it were conveyed, but it was not observed in literature, except in Miljenko Jergović's novel about the assassination *Unhuman expression of his arms* and a short story *Morić Alkalaj*⁶. This author writes in Zagreb about "Bosnian" topics. Jergović was born in Sarajevo, now lives in Croatia, and he belongs to both literatures, he does not want to choose between literatures.

Conclusion

In this paper Gavrilo Princip's literary destiny is presented and the way the attitude towards Sarajevo assassination and its assassin Gavrilo Princip has changed, depending on the social and historical context and how the assassination reflected in Bosnian, Herzegovinian, Croatian and Serbian literature. Based on different interpretations of the assassination, it can be

⁶ Miljenko Jergović's novel *The unhuman expression of his arms* was published in OKF in Cetinje 2016, and the extract from the novel was previously published in the monography *Sarajevo assassination: 100 years later*, Sarajevo: Rabic, 2014, while the story *Moric Alkalaj* was published in the book *Gavrilo's principle: Fourteen stories about Sarajevo assassination* (edited by Vule Žurić), Belgrade: Laguna, 2014.

concluded that this event was one of the key figures in creating the cultural memory of Serbian collective. Its reflection in Bosnian and Hercegovinian literature is reduced to a few names which presented Princip's life without going into ideological discourse, but thought of the assassination as an inspiration, whereas in Croatian literature, when it comes to the reflection of Sarajevo assassination, we found so called "minus procedure".

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Sažetak

KNJIŽEVNE INTERPRETACIJE GAVRILA PRINCIPA

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Sarajevski atentat i njegov počinitelj Gavrilo Princip bili su predmet mnogih književnih djela, kao i ostalih umjetnosti, već stotinu godina. Unutar ovoga rada promatraju se književne interpretacije Gavrila Principa, kao i čin izvršenja atentata i odraz u književnosti, te način na koji je, unutar takvih interpretacija, isprepleten povijesni i književni diskurs. Kroz ovaj rad želi se skrenuti pažnja na različitu percepciju Sarajevskoga atentata i njegova počinitelja Gavrila Principa unutar bosanskohercegovačke, hrvatske i srpske književnosti. Osnovna podjela je: s jedne strane to su književnici koji su upotrijebili književnost kao medij za projekciju i afirmaciju onoga što smatraju povijesnom istinom, a s druge strane, književna djela koja su taj povijesni događaj imala kao inspiraciju, a zadržala estetsko - etički dignitet ne postajući sluškinjom bilo kakve ideologije.

Ključne riječi: Gavrilo Princip, figure sjećanja i pamćenja, povijesni i književni diskurs, žrtva, heroj