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Andrijana NIKOLIĆ
Irena DELJA

Faculty of Montenegrin Language and Literature
Baja Pivljanina 134
81250 Cetinje, Crna Gora
andrijana.nikolic@fcjk.me
irena.delja@fcjk.me

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IVO ANDRIĆ'S TRAVEL WRITING (STYLISTIC TECHNIQUES, EXPRESSIVENESS, AND VIVIDNESS IN THE TRAVEL TEXTS FROM BLED TO SARAJEVO)

Abstract

Renowned novelists' travel literature is often sidelined in literary studies since it is typically overshadowed by the works that brought them worldwide fame. Ivo Andrić's travelogues certainly cannot surpass his novels *The Bridge on the Drina*, *Bosnian Chronicle*, and *The Woman from Sarajevo*; yet, they are undoubtedly representative of specific places and their inhabitants, to whom the writer gave particular prominence. This article deals with selected travelogues by Ivo Andrić (*A Summer in Slovenia*, *A View of Sarajevo*, *The Folks in Old Sarajevo*, *At the Old Jewish Cemetery*, and selected texts about Slovenia from the book *Signs by the Roadside*). We will base the genre classification on texts written in Slovenia and, in part, in Bosnia and Herzegovina, primarily in Sarajevo and its surroundings. We will analyze Andrić's way of presenting the inhabitants of these two countries within the context of historical, geographical, and cultural trends that impacted the mentality of the people he described. In selected Andrić's travelogues, we will present the writer's analysis of cultures that are the result of historical events. We will observe his impressions of described locations and his inner feelings such as Hollander's "search for the unusual, the exotic or the exciting," which "for centuries has been part of the tradition

of travel, especially as practiced by members of the upper class, adventurers, artists, and intellectuals – categories that often overlap” (Hollander). In the research, we will focus on identifying the key reasons behind Andrić's emotional return to Bled and Sarajevo, while emphasizing his emotions toward these geographical locations.

Keywords: travel literature, Andrić, Slovenia, Bosnia, Bled, Sarajevo

1. Definition of a Travelogue

Although it is one of the oldest literary genres, the travelogue has not been thoroughly studied for a long time. Olivera Popović states that the travelogue has often been regarded as a “subgenre, a branch, an achievement that accompanies other, more significant genres such as the novel or short stories, due to the belief that it does not require full creative effort” (205). Since it is not easy to define which works can be classified as travelogues, that is, to single out the features that characterize and distinguish them from related literary genres (e.g., diaries, autobiographies, memoirs, etc.), this issue has been the subject of numerous discussions and analyses by literary theorists.

A travelogue is a literary genre thematically shaped by the authentic journey of the subject of the discourse (the travel writer) who narrates the adventures along the way, describes the landscapes and places he visited, expresses his observations about the people he meets on the way, their customs and way of life, and often about the cultural and the artistic landmarks of the regions visited. (Duda 48)

Tanja Popović defines a travelogue as “a documentary form that describes the events, people and impressions that the writer encountered and experienced during a journey” (591). She further categorizes the travelogue as an open form in which one can find the most diverse types of discourse “from historical and essayistic, to purely lyrical and emotional” (591). Radoslav Katičić claims that the same texts can be considered both literary and non-literary—that is, that “the status of transitional forms must be recognized,” citing historical, philosophical and religious texts, as well as “various forms of essays, travelogues and reports” (119). Starting from the definition that travel writing is elusive and adaptable, Slobodanka Peković states that it is a specific genre in which “no clear features of a certain genre can be distinguished in its pure form” (13). Jacques Derrida advocates the point of view that there are no pure genres and that all genres are contaminated because they function according to a principle of ne-

glected elements that are essential in defining a genre. Therefore, a single text may contain the characteristics of several genres, without falling under any of them in its entirety (59–65).

Vasilisa Aleksandrova Šačkova claims that “a travelogue offers each reader what they want to find in it” (196). Travelling is certainly a form of cultural and spiritual enrichment requiring the traveler’s full readiness and focus to indulge in new destinations. If the traveler resorts to record their journey, then the traveler becomes a recorder of everything seen and experienced. Engagement in travelogues requires time and solid knowledge of the factual situation to obtain the necessary data through research-based discourse. “Travelogues were sometimes the only record of a period or event, and travelers often observed or recorded details that the local population considered too ordinary to be worth recording” (Cole 109). A travel writer is someone who, with their notes, will leave a mark in time about places and people, about long cultures and habits, without realizing that they have left a legacy of cultural intangibles.

2. Landscapes and Paths

In the short, reflective and contemplative story *Staze [Paths]*, Ivo Andrić explains his love for Višegrad and Višegrad’s paths and presents an image of his spiritual journey: “At the beginning of all paths and roads, at the very core of the thought about them, there is a sharply and indelibly engraved path along which I first freely walked. ... There, I stood—ignorant and weak and empty-handed—blissfully intoxicated to the point of oblivion, happy for all that was not there, could never be there and never would be” (97–98). There, on the steep paths of Višegrad, the thought of “the wealth and beauty of the world” (98) was born in the writer. A longing was created “a longing for wider horizons and vast landscapes, for different, more opulent landscapes: It sparked a curiosity that constantly pulled him to learn about foreign cultures and traditions, to meet the Other and the Different” (Nemec 165). The thought of his homeland did not lose its beauty or significance even when, much later, the famous Nobel laureate conquered distant destinations, because, according to his own account, he lived on “humble happiness, from his Višegrad thought about the wealth and beauty of the created world” because “beneath all the country roads, there constantly flowed, visible and perceptible only to me, the Višegrad path, from the day I left it until today. In fact, I used it to measure my steps and adjust my gait. It has never left me my whole life” (Andrić, *Putopisi* 99).

Life will take Andrić from Višegrad and Sarajevo to Zagreb, and later to Vienna and Krakow.¹ In Zagreb, he joined the circle of Antun Gustav Matoš's followers, disciples whose members included Čerina, Ljubo Wiesner, and Krešimir Kovačić. Matoš was a passionate traveler and travel writer who marked his journeys with his own metaphor "the poetry of modern civilization" (Matković 134). As Matković states, he was the first in Croatian literature "for whom travel was not a mere excursion or amusement, but life itself" (134) and for whom travelogues were, as Dubravka Oraić Tolić emphasizes, the central "great work of art" of his entire oeuvre (179). "One does not travel by moving, but by experiencing it," Matoš wrote (161) and Andrić took from his travelogues "the romantic mountain-like sorrowful tone seasoned with nostalgia, the looseness of the genre (achieved by the contamination of travelogues, feuilletons, essays, and reportage), but also the stylized way of presenting travel narratives that transform the text into a subjective aesthetic construction" (Nemec 166). Zvezdana Rados notes that Andrić "strives for a travelogue in which the story is reduced, and the travel subject, its power of observation and its linguistic shaping and the objectivity of the world, devoid of empty decorations and ornaments, is reduced to its pure essence, poetically reduced—in harmonious balance" (94). Andrić's travel writings range from short thoughts, immediate impressions of a particular landscape, to lyrical-meditative prose with the writer's experience necessarily emphasized, to records with visibly present author's positive and approving

¹ Before moving to Krakow, Andrić enrolled in the third semester of Slavic Studies at the University of Vienna in mid-October 1913. He arrived in Krakow at the beginning of April 1914, where he enrolled in the Department of Philology at the Faculty of Philosophy. Following an invitation from Vladimir Čerina to seek medical treatment, he travelled to Split, where he was arrested on August 4 for his cooperation with the youth nationalist movement. He was imprisoned in the Split jail, from where he was transferred to Rijeka, and then, on August 19, to the prison in Maribor. He was granted amnesty on July 2, 1917. After undergoing medical treatment in Zagreb (1917) and in Krapina (1918), he stayed in Split, on the island of Brač, in Zagreb, and in Belgrade (1919). In Belgrade, in 1919, he was appointed "Secretary of the Third Class" at the Ministry of Religious Affairs. After Belgrade, his diplomatic career took him to Rome (1920), and already in 1921 he was appointed Vice-Consul of the Second Class at the Royal General Consulate in Bucharest. At the end of the following year, he was transferred to the consulate in Trieste, and in 1923 he assumed the duty of Vice-Consul in Graz. The following year, he left Graz and returned to Belgrade, where he got employed at the Ministry of Foreign Affairs. By royal decree, he was appointed Vice-Consul in Marseille in 1926, and in 1928 he was transferred to the Royal General Consulate in Paris. He was later assigned to the post of Legation Secretary in Madrid. The following year, he was appointed Secretary of the Royal Legation in Brussels, while the next two years he spent in Geneva. He traveled throughout Germany and France during 1932, and in 1933 he was transferred to the Ministry of Foreign Affairs in Belgrade. In 1935, he became Head of the Political Department at that ministry. Thanks to his distinguished diplomatic career, he had the opportunity to visit many notable sites in the countries where he served, which is how he produced his travel notes in certain circumstances.

stance toward the phenomena described. Although Andrić wrote a large number of travelogues, we cannot define them as travelogues by genre.

In the afterword of the book *Putopisi, impresije, zapisi* [*Travelogues, Impressions, Notes*], editor Krešimir Nemeč states that only a few of Andrić's texts "(and barely even these) can be clearly defined as travelogues in terms of genre" (163). All the rest are "travel notes, reconstructions of particularly impressive scenes, memories from the trip or subsequent notes from memory, certainly mosaic and fragmentary texts that escape unequivocal genre classification" (163–64). Nemeč further mentions that Andrić did not intend to "compile his travel writings into a single literary unit: due to excessive self-criticism" not considering them "important and aesthetically relevant enough" (164).² In his travel writings, Andrić nurtured his own poetics of "necessity and interest" (170). Although, at times, he would deviate from the described subject, as he mentioned in his book *Signs by the Roadside*: "But sometimes it happens that while describing something, I hear within me, like a catchy melody, a sentence that has nothing to do with what I'm writing, but which persistently follows me and which I cannot (and will not) get rid of" (Andrić 216).

3. Andrić's Bled Memories

In the book *Signs by the Roadside*, Andrić reveals to us the essence of the passion he found in travelling: "To travel means to change places, habits, and the people you associate with, it means to lean more strongly over the abyss of time. It gives a person a deadly vertigo, and that is why many shy away from travelling" (129). It was in this book that Andrić presented the most beautiful lyrical fragments about Slovenia, especially about Lake Bled, the Slovenian peasants, and Slovenian women. In Bled, he spent time with close friends, Aleksandar Vučo³ and his wife Lula, in whom the Nobel laureate placed great trust, espe-

² Krešimir Nemeč believes that Andrić, due to his self-criticism, avoided consolidating his travel writings into a single volume. "Therefore, they remained scattered across magazines and newspapers until 1963, when the book *Staze, lica, predeli* [*Paths, Faces, Landscapes*] was published as part of his *Collected Works*. Although poorly edited and lacking firm criteria in its composition, it brought together texts documenting Andrić's travel experiences over nearly half a century. An expanded edition, with several additional texts and a revised arrangement, was published in 1981" (164).

³ "The friendship between Andrić and the Vučo family began before World War II. Their meetings were not as frequent back then as they were after the war, when Aco Vučo, as the director of DIZ-JUG, had frequent contact with Andrić. After Aco's appointment as Secretary of the Association of Writers of Yugoslavia, these interactions became daily, whether for work and private matters. In

cially due to her good judgment and organizational skills. Andrić spent his first summer vacation with the Vučo family in Dubrovnik in 1951, more precisely on the island of Lapad in the Vis hotel complex. In 1952 and 1953, he spent the summer with the same family in Bled. Vlada and Jara Ribnikar joined the joint summer vacation in the villa Majer-Savica, and in 1956, 1957, and 1959 he would spend summer with the Vučo family in Mošćenička Draga, first in the villa Biser, while in the following year, in 1957, the Vučos chose the villa Primorka, and Andrić, prone to routine and simplicity, stayed in the villa Biser, spending the afternoon with the Vučo family, sipping tea on the terraces of the garden of the villa Primorka, where “long, casual, summer conversations would take place accompanied by the famous Lula’s tea and Kraš pastry” (Đukić Perišić, *Ko je bio Ivo Andrić* 318). In 1958, Andrić and the Vučo family spent their joint summer vacation in Mošćenička Draga. “Excursions are made to Mošćenice, where the church and the cemetery are visited. Andrić always tells an interesting story to an attentive and interested audience. (...)”

In 1959, Andrić came to Mošćenička Draga with Milica Babić. Milica had already been seriously ill” (318–19). Desanka Maksimović with her husband Sergej Slastikov, Mira Alečković with her family, Ivo Frol, and many well-known figures from public life of the former Yugoslavia used to join the selected group in Mošćenička Draga. Julijana Vučo, the granddaughter of Lula and Aca Vučo, describes Andrić as “humble, reserved and clumsy with personal matters” (320), stating that her grandparents were “discreet witnesses” at the wedding of Milica Babić and Ivo Andrić. For the Vučo family, Andrić represented a close relative with whom they peacefully spent their summer vacations, and the daily schedule “was not disrupted even when Andrić won the Nobel Prize” (320–21). “After Stockholm, Andrić sought refuge at Bled from the media and other pressures that had descended upon him. Lula and Aca did their best to protect Andrić from the publicity he disliked. Meetings with journalists are organized in our garden, during white coffee or tea”⁴ (322).

addition, almost every year they spent their summer vacation together” (Đukić Perišić, *Ko je bio Ivo Andrić* 316–25).

⁴ From the notes of Julijana Vučo, we learn about Andrić’s daily routine. He would drink his white coffee around 10:30, after which he enjoyed a walk and a swim in the thermal pool of the Toplice hotel. In the afternoon, he had tea around 17:30, after which he would go for an evening walk. These recollections clearly indicate that Andrić spent a great deal of time in Bled, but he always remained a loyal friend to the Vučo family, with whom he also shared gatherings in Belgrade. According to Julijana Vučo’s testimony, their joint summer vacations ended in 1972, when they vacationed together for the last time in Sokobanja (322).

4. Slovenia on a Personal and Literary Level

Since he spent most of his summer vacations in Slovenia,⁵ Andrić's preoccupation with Slovenia can be interpreted as early as 1914, when he arrived at solitary confinement in Maribor, which for him represented a "global school of life" (Đukić Perišić, *Pisac i priča* 173). The author of the monograph *Pisac i priča—kreativna biografija Ive Andrića* [A Writer and a story—the creative biography of Ivo Andrić], Žaneta Đukić Perišić, states that in Andrić's work, the Maribor dungeon has been darkening and emerging ever since the confessional, meditative, lyrical prose *Ex Ponto*, which began in captivity and, in a way, hermetically sealed the writer's soul, while the images from the period of Andrić's imprisonment in Maribor would appear in *Restlessness* and *The Ecstasy and Suffering of Toma Galus*, and in the poem "1914," which was written in the dungeon (172–74). Suppressing the unpleasant experiences of his imprisonment, Andrić filtered his relationship with Slovenia, through a particular interest in Slovenian literature, as he became interested early on in the Slovenian language (Osolnik 408–09), which ultimately led to the translation of works of Slovenian writers.⁶ Vladimir Osolnik notes that there was a great interest in Andrić's work in Slovenia, and his early poems were already translated into Slovenian in 1914 (407–09). All of this points to mutual creative interest and respect. In the manner of an admirer of Slovenian culture, Andrić dedicated to Slovenia the travelogue *A Summer in Slovenia* and several meditative, fragmentary notes in the book *Signs by the Roadside*.

Nevena Lukinić in her paper "Slovenija u stvaralaštvu Ive Andrića" [Slovenia in the Work of Ivo Andrić] analyzes the meaning of Slovenia with the indication

⁵ Andrić did not love only Slovenia and Bled, where he spent his summers. He also spent his vacations in Sokobanja. From the beginning of July until the beginning of October 1942, he stayed in Sokobanja, where he socialized with the poet Rade Drainac and the painter Dušan Mišković. Between 1942 and 1944, he hid in this spa town from the Gestapo. He also stayed in Sokobanja for medical treatment, typically for three weeks at a time. He usually lodged at the villas Nada and Bota, and later at the Moravica Hotel (always in apartment 144). In addition to writing the novel *Gospođica* [A Woman from Sarajevo], he also began writing the novel *Na Drini ćuprija* [The Bridge on the Drina] there. Andrić was enchanted by this town and later became one of its great promoters. From 1970 to 1975, he visited Sokobanja annually for about twenty days (Tošović, *Andrićeva pripovijetka* 753–57).

⁶ Ivo Andrić translated the poetry of his contemporaries from Slovenia—Oton Župančič (*Barren Hours*), Vladimir Levstik (*Verses*), Vida Jerajeva (*Ballad*), Anton Medved (*Cypresses*), and Josip Aleksandrov Murn (*Evening*)—and published these translations in 1912 in *Bosanska vila*. These details can be found in Andrić's bibliography, available at www.ivoandric.org.rs/images/bibliografija/bai_sep2011.pdf.

that it is twofold: “on the one hand, on a personal level and, on the other, on a literary level” (59). It seems that Andrić categorized his travels based on the reason for recording his impressions: either it was an artistic need to record what he had seen and experienced, or there were a variety of reasons that called the writer to moral and ethical duties that he could not resist. In the book *Pisac i priča*, Đukić Perišić gives a series of details of Ivo Andrić's travels as well as the reasons why he went to Slovenia, where he spent his summers in Bled and also liked visiting Bohinj, Rubno, and Savice (501–11). If we were to look into the reasons for his stay in Slovenia, we will see that the fragmentary meditative lyrical notes about Bled, Slovenian women, and Slovenians were created as a form of artistic need, while his visits to Ljubljana and Laško (and Bled) stemmed from moral and ethical duties.⁷ Đukić Perišić believes that Andrić most likely wrote the text *A Summer in Slovenia* during his stay in Bled, from July 17 to 31, 1962 (501).⁸ Fascinated by the beauty of the landscape, he wished to leave a record. In the book *Ko je bio Ivo Andrić [Who was Ivo Andrić]*, the same author emphasizes that Andrić, as a writer, played the role of a mediator who “through a specific detail conveys the atmosphere and evokes the whole” (284), which turns out to be Andrić's structural principle in his travelogue as well.

In his book *Staze, lica, predeli [Paths, Faces, Landscapes]*, Andrić begins his stay in Slovenia by stating: “There are many of us, from all over Yugoslavia, who spent a month of summer vacation, whenever we could, in Slovenia. There are some for whom it has become a habit and a necessity” (205). With this beginning, the writer presents himself as part of a large collective body (we), emotionally belonging to all those who lived in the area of the former Yugoslavia. However, in the following text, the writer points out that Slovenia is “like a kind of passion” for both locals and foreign tourists, for whom “those two or three summer weeks in Slovenia have become a habit or a passion” (205). Therefore, his writing about Slovenia is at the same time an unravelling of the force or passion that “attracts people from various regions, different in temperament and habits, to this wooded yet tame land” (205). Already after this sentence, the writer continues his ob-

⁷ Đukić Perišić provides information about the reasons for Andrić's travels. He traveled to Ljubljana for the funeral of poet Oton Župančič, and stayed in Laško while his wife, Milica Babić, was undergoing medical treatment. In 1965, he was an honorary guest at the 33rd International PEN Congress in Bled, and Bled was certainly his summer retreat.

⁸ It is particularly interesting that this text is not included in the collected works of Ivo Andrić from 1989, nor was it included by Krešimir Nemeč, the editor of the book *Putopisi, impresije, zapisi* from 2015.

servations in the first person singular, expressing his view of this country, which he “feels too vividly” like a “bloodstream,” because, for him, Slovenia is, with its roads, paths, trails, bridges, logs, streams and brooks, “from south to north,” a branching “dense interwoven bloodstream of a land where people work hard, but love and know how to live” (206). Andrić continues his impressions in the following text, describing summer and winter, taking into account the appearance of the landscape and the importance of mountain lodges, especially in winter, when travelers can refresh themselves and warm up, feeling “at home.” In every landscape image, the writer praised the inhabitants of this beautiful mountain land, who “do not serve” strangers but “welcome and host” them (207).

a. Symbiosis of the Slovenian People with Nature

Writing about the peasants in the Slovenian fields, in Andrić’s book *Signs by the Roadside* he notes that their faces “leave an impression of effort and hard work” (299), while the faces of “Slovenian girls and boys have the freshness and innocent beauty of their landscapes” (328). In a fragmentary account of the appearance of young girls and boys, the writer will impressionistically compare youth and freshness with the country in which they were born: “Nowhere, it seems to me, have I seen such a similarity and such a unity between human faces with the country in which they were born and live” (328). Andrić’s comparison of the smile and the landscape of Slovenia shows an unusual symbiosis representing a whole system of signposts in a country where “you are safe: you can stay as long as you want and leave whenever you want” (328). When writing about the beauty of Slovenian girls, the writer compares their striking beauty to a forest spring “which is felt more than it is heard by the ear and seen by the eye, which can only be sensed, yet is present everywhere” (327), thus confirming the statements about Andrić as an anatomist of the soul:

As a psychologist, Andrić is an anatomist of the human soul. He deals with the psychology (psychologism, psychologization, and psychological interpretation) of the individual, the mass and the collective, the psychological state of people, the psychology of the artistic process, space and time, woman and man, justice and injustice, suffering and torture, innocence and guilt, anxiety and lack of freedom, good and evil, love and hate, joy and fear, dream and reality. (Tošović, *Andrićevi znakovi* 17)⁹

⁹ Authors’ translations unless otherwise noted.

Describing the attitude of Slovenian women who, when they forget or fail to do something, are in a state that he experiences in the spirit of Catholicism: “they easily spread their arms, tilt their heads back, and look up at the sky like saints from baroque paintings in Catholic churches” (Andrić, *Znakovi* 328). For the mentioned movement, he points out that it succeeds completely only for those with natural charm or with an innate acting gift, while for others who do not possess the mentioned qualities, this movement appears unnatural and unconvincing (328). With an eye for distinguishing between aestheticized and less aestheticized objects and phenomena, the writer makes a clear distinction in summarizing everything of quality, knowing that the reader’s criticism is refined to the point of demoralization and malice. Therefore, he tries his best to make his observations appealing to everyone, regardless of their readership aspirations. “As an aesthete, Andrić expresses an aesthetic view of the world, has his own aesthetic way of conceptualizing and depicting the world, interprets aesthetic categories and relations, examines aesthetic signs, symbols, and processes, develops the aesthetics of narration, and is interested in the interweaving and crossing of artistic perspectives” (Tošović 18). His descriptions of Slovenian forests when it rains are no less aestheticized. Although Andrić is not fond of rain, at the beginning of the text he presents it through wide comparisons “light and fine like a fairy veil” (*Znakovi* 322), while toward the end of the text, the rain will overpower the writer’s desire for it to stop, and in this context, he will call it a natural disaster that erases the boundaries of time and the thought of the being, wiping away the memory of personal details and leading to questions about the meaning of life: “And you stand by the abyss, mute and motionless, just recently a man, and now a pale, fluffy mushroom that was born with this rain and has no chance of surviving it” (322).

b. Slovenia as a Broader Homeland

Rados states that Andrić reveals himself as a writer open to the Other and the Different in his travelogue texts that are not burdened by political adaptation. In the context of the Other and the Different, Rados observes that Andrić’s attitude toward foreign people and territories is more positive than toward his own people and territory, “we note that his self-representations, the closer they are to the territory and collectivism from which he originated, the more conditioned they are by negative rather than positive experiences, while ideas about the Other, about foreign regions and peoples, are not significantly conditioned by such experiences” (102). Contrary to this claim by Rados, Andrić unusually

loved his homeland, so he wrote that on all subsequent roads, he lived from “humble happiness, from his Višegrad thought about the wealth and beauty of the created world” while “underneath all the roads of the land” there flowed “the visible and distinctly sharp Višegrad path” (*Putopisi* 99). He wrote about his love for his roots with particular longing, as Julijana Vučo also claimed when Andrić, during his visit to Slovenia, asked her father Jovan Vučo, to take him to the cemetery of Bosnians killed during World War I on the Austro-Hungarian side. “At the church in Bohinj, they found the graves of soldiers from Bosnia. Andrić read the names on the monuments and said, ‘Poor Bosnians of mine’” (Đukić Perišić, *Ko je bio Ivo Andrić* 324). Andrić’s relationship with Slovenia as a “broader homeland” was also addressed by Lukinić, who concludes, like Rados, that the Slovenian landscape in Andrić’s experience should perhaps best be viewed as a space of a “broader homeland” (Rados 102), that is, as a “complex hetero-image, which, due to ideological beliefs and socio-political circumstances, simultaneously tends to be a self-image” (70).

c. From Slovenia to Bosnia (from West to East)

As an aesthete, Andrić strove to leave a written trace of everything that made up his world, carrying within himself the Višegrad climate, “that initial spiritual landscape that the writer took and carried with him throughout his life” (Nemec 165). Andrić’s enthusiasm for what was described turned into an expression of experience, on the one hand, but also a deep intimate and confessional narrative full of conversations with the soul in which the lyrical and the fantastic unite. “It is actually a tension in the artistic being itself: the expressed objectivism in one part and the emphasized subjectivism in the other part of Andrić’s creations can be understood as a ‘dialectic of the relationship of extremes’” (Vučković, *Andrić* 296).

In the series of texts dedicated to his native Sarajevo¹⁰: *Raja u starom Sarajevu*, 1935; *Jedan pogled na Sarajevo*, 1953; *Na jevrejskom groblju u Sarajevu*,

¹⁰ Andrić lived in Sarajevo on two occasions: from 1903 to 1912 and from 1945 to 1946. Given the fact that he often visited Sarajevo as a guest, lecturer, or honorary citizen, he donated the second portion of his Nobel Prize money to this city for the advancement of librarianship in Bosnia and Herzegovina, as well as dedicated a large number of narrative texts: *Put Alije Đerzeleza* [*The Journey of Alija Đerzelez*, 1920], *Mustafa Mađar* [*Mustafa Magyar*, 1923], *Mara Milosnica* [*Mara the Courtesan*, 1926], *Na latinskoj ćupriji* [*At the Latin Bridge*, 1929], *Mrak nad Sarajevom* [*Darkness over Sarajevo*, 1931], *Tri dječaka* [*Three Boys*, 1935], and stories from 1948 such as *Čilim* [*The Carpet*], *O starim i mladim Pamukovićima* [*On the Old and Young Pamukovićs*], *Priča o kmetu Simanu* [*The Story of Siman the Serf*], and *Razgovor* [*A Conversation*], *Snopići* [*The Little Bundles*], along with narrative texts from 1950: *Kafe Titanik* [*The Titanic Café*], *Prvi susreti* [*First Encounters*], and *Štrajk u tkaon-*

1954 [*The Folks in Old Sarajevo*, 1935; *A View of Sarajevo*, 1953; *At the Jewish Cemetery in Sarajevo*, 1954], cultural-historical and sociological analyses of the described areas prevail, with a lack of travelogue elements. “Getting to know the richness, variety, and beauty of the world—that was the goal that motivated him to set off from the narrow Višegrad path into the unknown” (Nemec 175).

4.1. Sarajevo—That Is the City

In his work *Andrićevsko pripovjedno Sarajevo* [*Andrić's Narrative Sarajevo*], Tošović states that the essays *A View of Sarajevo* and *At the Jewish Cemetery* offer two essentials: a) a concise, condensed, inspired and artistically powerful description of the city's geographical location on the Miljacka River, and b) a brief historical overview of the city's development (494). Andrić begins the text *A View of Sarajevo* with an explicit sentence: “That is the city.” By using the demonstrative pronoun *that*, he points to the noun *city*, which refers to Sarajevo. In this way, the writer places significant emphasis on the noun *city*, as the city is Sarajevo, the city is big, it is a grandiose space that has its own name and historical meaning. “It is a conscious figure that, through the relation of identity, expresses a relation of great specificity: it is a city, but a city with a capital letter” (495). “Viewed like this from above, that city speaks to us with its buildings, gardens, and streets that are written and drawn on the slopes of the steep hills like pages of a half-open book. Misty fragments of its past emerge before us” (Andrić, *Putopisi* 117). Further in the text, Andrić presents the historical facts of the city “whose origin is linked to the arrival of the Ottomans” and “whose development and basic form were conditioned by the centuries-old Ottoman rule” (117). It can be concluded that the description of Sarajevo under the Ottomans is given from the perspective of a city that is progressing and which in Turkish documents was referred to as “a hotbed of wars and a flower among cities,” “a city of fighters and victors” (118). And in the text *The Folks in Old Sarajevo*, Andrić writes affirmatively about the Turks, using a passage from the Holy Scriptures:

In the fifteenth century, what is written in the Holy Scriptures came to pass in Bosnia: ‘Behold, I will bring upon you a people from afar, says the

ici čilima [*Strike at the Carpet-Weaving Workshop*]. The novels in which Sarajevo is mentioned as the setting include *Gospođica* [*A Woman from Sarajevo*, 1945] and *Omer Paša Latas* [*Omer Pasha Latas*, 1976]. In the novels *Na Drini ćuprija* [*The Bridge on the Drina*, 1945] and *Travnička hronika* [*The Chronicles of Travnik*], Sarajevo appears primarily as a transportation and trade hub between East and West. It is portrayed as a site of historical events, without detailed description of the city itself.

Lord, a united people, an ancient people, a people whose language you will not understand' These people were the Turks. The arrival of these foreign people is linked to the origin of our present-day Sarajevo. (133)

The unexpected development of Sarajevo in the sixteenth century is attributed to the imperial governor Gazi Husref-beg, who built this city “with much love, sense and taste, judging by the remains of tekkes, hammams, fountains, clock towers and fortifications that still exist today” (134). Andrić describes Sarajevo under Austrian rule with a clear statement of the destructive influence of the Habsburg Monarchy on the city’s architecture, which significantly altered both Bosnia and Sarajevo, changing many things that “were more necessary to it and its further imperial goals in the Balkans than to the people of Bosnia and Herzegovina” to whom the new Austrian government “attached the architectural misfits of Central Europe” (119–20). The writer condemns modernization “without a trace of noble tradition and beauty” (120). According to him, this city experienced its cultural freedom only after World War II, when the people of Bosnia and Herzegovina truly took their destiny into their own hands for the first time (120). All the changes that took place during centuries of conquest left visible cultural differences on the buildings. However, they left the most profound marks on the soul of the Sarajevo man: “self-awareness, initiative, a desire for a fuller life and a broader horizon, and above all that a veil of melancholy, a breath of vague anxiety and historical caution toward life and everything that life brings” (121). A special commentary on Sarajevo’s *šeher* was provided by Tošović:

Andrić’s view of “šeher” comes in the form of several perspectives: 1. historical—development from the arrival of the Turks to liberation in 1945; 2. urbanistic-aesthetic (negative evaluation of Austrian architecture); 3. vertical, zooming in on what is above (towers, bastions, and cemeteries) and what is below (the space of government, work and life, administrative, military, business, and financial center); 4. psychological (the soul of a Sarajevo man). (*Andrićeви znakovi* 494)

If one were to search for a sentence with a universal message that Andrić used to describe Sarajevo, then it is the one that describes the city with “old and great traditions of guild order and craftsmanship, civic consciousness and municipal pride, the proverbial city of money and the need for money, but also good taste and a developed sense of order and beauty, for a harmonious and joyful life” (Andrić, *Putopisi* 121).

4.2. *The Folks of Sarajevo*

In the text *The Folks in Old Sarajevo*, our Nobel laureate focused his attention on the people of Sarajevo and life under the Turks, with the premise that this generated “the common atmosphere created by this strange symbiosis” (Andrić, *Putopisi* 134). And in that strange symbiosis, the writer placed the people who “consisted of autochthonous Christians who are divided into Orthodox and Catholic, and from the mid-16th century, also Jews, the Sephardi exiled from Spain” (135). On the right bank of the Miljacka River, between the Orthodox and Catholic churches, a Jewish synagogue was located. All three temples gathered the Sarajevo folks: Orthodox, Catholics, and Jews. Their life, throughout the history of the city, depended on the government, which, through various times, imposed on the folks “a subordinated position which was the basic arrangement of the Ottoman Empire” (135). The folks were not allowed to engage in crafts that were “reserved” for members of the ruling class, while at some rare gatherings and guilds, they participated “alongside the Muslims.” People concentrated their lives around their prayer houses, for which the Turks “knew the true value” because the temples represented the essence of spiritual life and resistance, and the repair of these buildings required a lot of money, which the people got through bribery and intervening with the authorities. “To repair any prayer house or monastery, it was necessary to obtain a special decree from the Sultan. (...) It is not uncommon for both Orthodox and Catholics that bribes and interventions with the authorities and the High Porte exceeded the cost of repairs” (138). Andrić himself proves how persistent common people (*raja*) were in their intentions when he states that it was possible to obtain special approval (which was sent to Constantinople) from the local Turkish authorities “confirming that the prayer house in question existed even before the Turkish conquest of those lands”(138).

Living through various hardships imposed on them in the form of levies, the people had the hardest time “resisting the common misery”—infectious diseases, among which the plague took its toll. For example, in 1782, it affected up to forty people a day, so for someone who stays in one place for a long time, the following proverb became common: “He/she doesn’t want to leave, just like the plague won’t leave Sarajevo” (140). The great wars of the Ottoman Empire, various rebellions, riots and conflicts, as well as changes on the throne had a significant impact on the lives of the common people in Sarajevo. Therefore, liminality is the closest concept for an individual, a group, and/or society as a

whole, because under the constant blows by the government, a person changed, their awareness changed, and their horizons were constantly different, sometimes sharpened, and sometimes numb from the grayness of ruling impositions. Be that as it may, the people of Sarajevo, in contrast to Istanbul and its laws, “stringed their vows and sufferings as treasures, turning their losses into real capital and their sacrifices into hidden pleasures, and growing constantly under blows they endured” (142). It was precisely on that right side of the Miljacka that a core was created that simultaneously contained polarized religious, cultural, and social opposites, but all being equal before death, which had its final form, for Jews, on the left side of the Miljacka, where the ancient Jewish cemetery was located, while the Muslim cemeteries spread “across the steep slopes of Sarajevo” (125).

4.3. *Cemeteries in Sarajevo*

Cemeteries had a special significance for Andrić, both in life and in the literary world. They are the indomitable sentinels of time, a tribute to life in marble, silence in a white crosshair... Cemeteries are silent witnesses of the life that has passed, before which Andrić felt “excited and carried away, filled with visions and thoughts” (125). For him, “death is no more poetic than life,” and cemeteries have meaning and justification only if they “shed light on the path of present or future generations” (125). “Cemeteries represent one of Andrić’s most significant heterotopias. ... An essential determinant of heterotopia is the reality of space. ... Heterotopia implies the presence of an object in an unusual place” (Tošović, *Andrićevi znakovi* 29). A cemetery is the thinnest boundary between life and death, the meeting point of the earthly and the otherworldly, the place inhabited by both the living and the dead. At the same time, the cemetery is a place of calm and silence, an object of storytelling, an object of respect, but also of fear. Andrić reflects on the aesthetics and fate of cemeteries and concludes that they, like people, have their own beauty and their own life, their transience and their own death as “an integral part of the living image of a town; in it and around it, death does not darken life, and life does not desecrate death” (*Puto-pisi* 122). He presented his reflections on the cemetery in the essay *At the Jewish Cemetery*, which begins with a mention of the writer Petar Kočić, who had an eye for cemeteries in the midst of beautiful landscapes and wrote an appropriate text about them “in a simple professional article” (124).

This essay contains the writer's dedication to unraveling the distant past of the Jews who, expelled from Spain at the end of the 15th century, reached Turkey and the Balkans, settling in Sarajevo in the 16th century. Writing about their difficult assimilation and constant difficulties of life, Andrić will describe them as unprepared for World War II, when the evil of racism "scattered and destroyed" them (127). Their difficult life was most faithfully depicted by the Bosnian writer Isak Samokovlija, about whom Andrić wrote that the Jews, in him, produced one of the best writers in Bosnia. In the descriptions of the fate of this nation, our writer will enter the Jewish cemetery located on a "merciless slope above the Miljacka" (128). By using the attribute "merciless," Andrić emphasizes the difficult fate of a people to whom even the afterlife cannot grant grace and salvation, but their earthly remains are laid on a slope that is difficult to access and that dangerously overhangs the river. In a detailed description of the stone markers, he describes two types of gravestone markers that range from the classic "lion sitting on its hind legs and standing on its front legs, with its head raised" (128), to those that have taken on the appearance of "conventional Christian monuments" over the years (128). Commenting on the inscriptions, he opens the portal to the past and finds the oldest, incomprehensible ones, in Hebrew script, down to empty stone markers. By finding inscriptions in Spanish, Andrić connects their lives with their distant ancestral homeland of Andalusia, searching for meaning in the translations, which he says contain "feelings and a warmer word, a living and eternal need to say something more about the one we lose forever" (129).

At a given moment, the writer notices newer stone markers, written in the Serbian language, and on them, apart from the name and surname, the birth and death years, he will read something more about the deceased themselves, about their earthly life and that they lived honorably or suffered for a long time. However, one of the inscriptions will particularly impress him, the one on the grave of a certain Simon Katan, who died in 1933, while the name and surname of his wife, who died in 1942, are engraved under his name. At this moment, the cemetery is no longer a sanctuary of the dead, but an execution ground, the first line of defense of humanity against inhumanity, and Andrić is one of those who speaks wholeheartedly on behalf of all victims of mindless suffering, against all murderers of mankind. Radovan Vučković emphasizes that Andrić's portrayal of Sarajevo is intricate, layered, nuanced, and complex, encompassing both the city's light and dark aspects. The white and black stains on it are marked (Vučk-

ović, *Parallels* 11–12). “In the subtext of Andrić’s story about Sarajevo, one can sense both the writer’s love for the city and his dissatisfaction with life in it. Both kinds of emotions are expressed through descriptions of nature, people, and buildings. That is why it can be said that Andrić was, and will remain, the most versatile and profound Sarajevo writer” (12).

5. The Poetics of Prose-Structured Reality

Andrić’s prose reality offers the reader an empirical model in searching for the ontological premises we carry within our historical and ethnic being. With the density of artistic expression, Andrić’s texts enable the foreign reader to have a full artistic experience. Excellent connoisseur of folk literature, Novak Kilibarda wrote that Andrić “is a wholesome writer in the area of his language” (136–37). In his book *Znakovi pored puta* [*Signs by the Roadside*], Andrić wrote about the completeness of the creation and the arrangement of the prose:

Working on a small, short story, I came to this thought: the story lies within me complete and whole, yet unsolved; working on it resembles “crossword puzzles.” The writer discovers certain places, skips those that cannot be immediately solved, and leaves them for a later, more fortunate moment, but constantly returns to them. Finally, when two-thirds of the sections have been deciphered, the work becomes easier, and the unclear parts reveal themselves. That is how we reach the moment when the whole story falls into place and gets its full meaning. (250)

With the note about the birth of the short story as a possible solution to a crossword puzzle, the writer builds a bridge from the modern creator to the postmodern reader who is ready to immerse themselves in the world of prose reality and “fulfill the creative role of unraveling the secret Andrić is talking about” (Jerkov 5). Unraveling the secret through reading and analyzing a prose text gives rise to the poetics of a new artistic reality that is presented to us in Andrić’s travel writings. These texts require that the reader find the aesthetic as a result of reading rather than as a result of textual mediation between the writer and the reader. That is why Andrić built the world of storytelling as a living expression of social, political, and historical organization. Building a prose world, Andrić took care of the narrative strategy in which the real world is expressed through language that carries the cultural characteristics of a particular time. That is why Andrić’s travel writings are a distinctive system of story and

language. Andrić's poetics of "prose-structured reality" (Hegel 498) creates an image of the new textuality of the work of art and requires interpretation from the standpoint of historical, cultural, mental, and social aspects, because in the travelogue he introduces the prose of real life, historical facts, "without straying into the everyday or the prosaic" (498). When projecting his textuality onto society, the writer discovers the source connections between social rules and the rules of order of discourse, aiming to open up a broader world of the described cultures.

5.1. Expression of National Issues in Stylistic Unity

Andrić does not reproduce the real world, he rather shapes it into a work of art, guided by facts (social, historical, political, and societal) from which he intuitively draws material and willingly surrenders to the senses of existence. His expressionism also activates national issues by incorporating national themes that are clearly visible in his travel writings, particularly in those describing Sarajevo and the suffering of the Sarajevo *raja* (common folk). Not insignificant is the fact of his pain that he expresses for the fallen Bosnians whose names he read on a grave near Bohinj, or his delight when describing Slovenian women, emphasizing their Catholic faith. Passages in his texts dedicated to the tragic national circumstances during the long occupation of Bosnia and Herzegovina are his homage to national issues, which he places at the center of his writings. In his study *Poetics of the Serbian Avant-Garde* [*Poetika srpske avangarde*], Radovan Vučković states that the inclusion of national issues in a modern concept of art is "entirely understandable for small literatures," especially for reasons of "national emancipation," as revolutionarily inclined expressionists imposed the question of "national tragedy" (12). This is precisely why Andrić, in the aforementioned travel writings, raised the issue of national identity through a clear message for preserving national integrity. In the Sarajevo he described, there was no room for falsehoods or affection, because for him, Sarajevo was unique and, as such, primordial in its beauty and historical weight. As much as he was interested in architecture, he was even more interested in the people of Sarajevo, in what they carried within themselves and what made them the *raja* (common folk) of Sarajevo. In his travel notes, he left concise documentary records about Sarajevo, and with his descriptions of Slovenian and Sarajevo landscapes, he gave a model of a successful poetics of space—where the ordinary, small person dominates, overshadowed by the space of the powerful (Sarajevo), or by the space of freedom and sunshine (Slovenia).

In defining the stylistic characteristics of Andrić's travel writing, we use Zdenko Lešić's concept of style, which defines style as "a manner of expression, the totality of diverse particulars conveyed in a way that is characteristic of the author of that work" (63). What is characteristic of Andrić is his approach to the subjects he describes from a broadly framed perspective, focusing on various details: from the color and shape of objects, the vigor of a person, to details that are difficult to detect with the naked eye but never escape him as a writer. The uniqueness of his observations lies in the fact that, in each approach to a theme or object, he singles out what is individual and local, which he elevates through narrative to a universal level, while respecting the objectivity of what is being described. As a chronicler, he is aware that without history there is no future, and therefore he strives to document in order to more clearly position the events and/or objects and people he describes. His poetic vision presents the world in its fullness of life and meaning, as Andrić's sentences are rich, concise, and clear—built on the foundations of consistency and harmoniously arranged sentence elements—and the expressive values of his prose expression are evident in his engaged writing.

6. The Liminality of the Travelogue

In the analyzed texts, it can be asserted that the texts about Slovenia were written with a great deal of empathy for everything that Andrić encountered. Whether describing people or clearings, sunrises, or forest paths, he equally loves every described detail that ultimately makes him happy, bringing him harmony and peace of mind. In the texts from Bosnia, the author's origin can be noticed, but when reading the texts, the diverse and far from the simple history of Sarajevo, which endured centuries-long sieges, is constantly woven through the essays. In these and such circumstances, human life could not be easy, let alone simple. That is why Andrić presented his titles about Sarajevo through a "triptych of life" with its beginning, its gradation, its thread of life, and finally its calm: *A View of Sarajevo*, *The Folks in Old Sarajevo* and *At the Jewish Cemetery in Sarajevo*. While the meditative records about Slovenia are soaked in lyrical reading, the essays about Sarajevo are written from the point of view of all the cause-and-effect situations that led to certain transformations in the city, from the demographic shifts to the cultural assimilation of newcomers to Sarajevo. As the Balkans has been on the crossroads of various geopolitical conflicts that left their mark, since World War II, creating new narratives and guideposts in

the shaping of cultural, communal, and social life, the Balkan liminality or the so-called experience of the in-between spaces in Andrić's essays on Bosnia and Herzegovina gained its full significance, whether it concerns human or social liminal phases, or Andrić subjecting the gravestones to the phenomenon of liminality.

The travelogue differs from author to author, because the text of the travelogue is a sublimation of the author's receptive and literary capacities, and Andrić's travel prose (*A Summer in Slovenia*), as stated by Đukić Perišić in her book *Ko je bio Ivo Andrić* is an "authentically personal and fragmented statement, with many digressions, lacking strict composition, completely adjusted to the author's moods" (281), as Andrić's "traveler's eye does not capture the whole picture but rather focuses on a characteristic detail or fragment" (284), and yet "through a specific detail it mediates the atmosphere and evokes the whole" (284). Meditative fragmentary writings about Slovenia with their impressionistic sentences correspond more to impressionistic lines, taking into account both the themes and described subjects or phenomena. As impressionist works are characterized by "loose composition, fragmented plot, focus on details," it can be concluded that *A Summer in Slovenia* does not strictly belong to the travelogue genre. However, it is a travel prose, created by the writer's "simple pleasures and great joys produced by small things of everyday life" (Popović, "Putopis" 286). Sometimes travelogues are the only material that offers interesting contents, which would not be available in any other literature. This raises the question of the applicability of the definition of travelogue in Andrić's texts.

If we start from the definition of a travelogue as a text or a literary work about an area, bringing plenty of factual information, records on culture, tradition, and national musical repertoire, customs, and cuisine, we come to the realization that not every travel writer writes equally about the same areas. It is impossible for different travel writers to describe the same buildings with the same impressions or to equally enjoy the folk melody they encountered. Due to the multitude of facts, it is undeniable that the travelogue, as a literary genre, is polymorphic, as it combines memoirs, diary entries, impressions of the travel writer, autobiographical records, and essays, making it difficult to define in terms of genre. Likewise, the elements of travelogues can be found in all of the mentioned literary genres, leading to a situation where a travelogue intertwines through genres or is positioned at the margins of the aforementioned literary forms. Thus, travel writing is a genre composed of elements of other genres

and represents a genre synthesis, sometimes subject to eclecticism, and most often “fused” into a structure that inherently carries synergy with travel writing. Through their content, travelogues provide facts to all who seek relevant information, whether they are of historical, geographical, or ethnographic nature or reflect traditional colorfulness. That is why travelogues have had a significant place in biographical, historical, ethnological and other interpretations of what is being described.

A travelogue serves as a “stable reference point” for future travelers/researchers, making the information in travelogue texts functionally significant for new research, especially if new knowledge is recorded, documented, and finally thematically selected in a manuscript. Therefore, Andrić’s texts *A View of Sarajevo*, *The Folks in Old Sarajevo*, and *At the Jewish Cemetery in Sarajevo* are more of an essayistic character as they are analytical and interpretive, with all the features of an essay, including “subjective treatment of the topic, less systematic presentation, and a disregard for academic writing conventions,” making them a freer form (Popović, *Rečnik* 198).

7. Conclusion

Travelogues, travel notes, and travel reports emphasize the openness of the text, whose content should meet the expectations of the most demanding readers who, guided by travel prose, seek to uncover new realms of interpretation. All of the above represents the diversity of a genre, shifting it from marginal genre areas to the core of literary-historical studies, which, through the pluralism of applied research discourses, will yield insights in the light of new interpretative models. Andrić’s contemplative, intimate, metaphorical, and, above all, impressionistic writings in which the journey is a record of the soul of the Me being toward the Other, represent a universal definition of the individual’s search within oneself, within the collective and finally within the global framework of society. To confirm these allegations, Andrić wrote in *Signs by the Roadside* that traveling for him “has always been difficult and had only become more so with time” (57). In all of this, he noticed that he was “not alone,” and observing people around him he recognized that many of them “felt lost while travelling” (57). That is why he used to say that “to travel means to change places rapidly,” even though traveling “in many causes deadly vertigo” from leaning “over the abyss of time” which is why most people are “wary of traveling” (129).

Andrić's leaning "over the abyss of time" is a metaphorical image of his leap from the being of the One to the understanding of the Other, whereby the imagined bridge from the One to the Other serves as the aesthetic, philosophical, pragmatic and ethical function in knowing, discovering and appreciating the Other and the Different. Through his travel writings on Slovenia, Andrić points to intercultural understanding, while in his texts on Sarajevo, he deepens nostalgia for the past, engaging in a continuous reassessment of the identity of those who lived for centuries under foreign rule. In his reflections, he never repeated thoughts, metaphors, or comparisons. To each place, stone, face, or landscape, he imparted a new system of values through an aestheticized rendering of essence in form. Deliberately, guided by empirical experience and deep respect for the places he encountered, he described what he lived through, always accompanied by an impressionistic touch. His records on Slovenia and its people stem from his personal and professional travels, whereas his writings on Bosnia are the product of a deeply emotional being of an author who never forgot the cobblestone streets of Višegrad, from which he embarked into the world of the Other, forging a bond between diverse cultures.

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PUTOPISNA PUBLICISTIKA IVE ANDRIĆA (STILSKI POSTUPCI, IZRAŽAJNOST I EKSPRESIVNOST U PUTOPISNIM TEKSTOVIMA OD BLEDA DO SARAJEVA)

Sažetak

Andrijana NIKOLIĆ

Irena DELJA

Fakultet za crnogorski jezik i književnost

Baja Pivljanina 134

81 250 Cetinje, Montenegro

andrijana.nikolic@fcjk.me

irena.delja@fcjk.me

Putopisna proza slavnih romanopisaca često ostaje na marginama proučavanja jer u najvećem broju slučajeva ostaje zasjenjena djelima kojima su ti romanopisci stekli svjetsku slavu. Sasvim je izvjesno da putopisni zapisi Ive Andrića ne mogu nadmašiti njegove romane *Na Drini ćuprija*, *Travnička hronika* i *Gospođica*, ali je sigurno da su reprezentativno predstavili određene topose i njihove stanovnike, kojima je književnik dao primat. U ovome radu bavit ćemo se odabranom putopisnom prozom Ive Andrića (*O jednom letovanju u Sloveniji*, *Jedan pogled na Sarajevo*, *Stara sarajevska raja*, *Na starom jevrejskom groblju* i odabrani tekstovi o Sloveniji iz knjige *Znakovi pored puta*). Žanrovski ćemo se odrediti prema tekstovima nastalima na tlu Slovenije i dijelom Bosne i Hercegovine, primarno u Sarajevu i okolici. Analizirat ćemo Andrićev način predstavljanja stanovnika tih dviju država u kontekstu povijesnih, geografskih i kulturnih tijekova koji su utjecali na mentalitet opisanih ljudi. U odabranim putopisnim tekstovima predstaviti ćemo analizu pisca o kulturama koje su proizvod povijesnih zbivanja. Opservirat ćemo piščev ugođaj na opisanim lokacijama i njegove unutrašnje osjećaje, poput Hollanderova „traganja za neobičnim, egzotičnim ili uzbudljivim“ koje je „vjekovima bilo dio tradicije putovanja, posebno onako kako je prakticirano od strane članova više klase, avanturista, umjetnika i intelektualaca — kategorija koje se često preklapaju“. U fokusu istraživanja utvrdit ćemo razloge koji su presudili da se Andrić emotivno vraća na Bled i u Sarajevo, uz isticanje njegovih emocija spram tih geografskih toposa.

Ključne riječi: putopis, Andrić, Slovenija, Bosna, Bled, Sarajevo