

# ANNALES

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*Annali di Studi istriani e mediterraneei*  
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## THE MEDITERRANEAN DISCOURSE IN THE SHORT STORIES BY IVO ANDRIĆ

*Dragana FRANCIŠKOVIĆ*

University of Novi Sad, Teacher's training faculty in Hungarian language  
e-mail: dragana.franciskovic@magister.uns.ac.rs

*Lidija NERANDŽIĆ ČANDA*

Branka Radičevića 55, 25000 Sombor, R. Srbija  
e-mail: tacka@mts.rs

### ABSTRACT

*The Mediterranean discourse of Andrić's short stories is an obvious and inexorable metatext which contributes the structure, vocabulary and semantics of this part of Andrić's writings.. This paper deals with the Mediterranean discourse in the examples of several cities: Rome, Dubrovnik, Sintra and Lisbon. The focus of this research is Andrić's attitude towards the Mediterranean, as well as the dominant features of this clime in the writings of the author.*

**Keywords:** the Mediterranean, Ivo Andrić, short stories, the Mediterranean discourse, the South

## IL DISCORSO DEL MEDITERRANEO NEI RACCONTI DI IVO ANDRIĆ

### SINTESI

*Il discorso del Mediterraneo è un metatesto ovvio e inesorabile che foggia la struttura, il lessico e la semantica dei racconti di Andrić. Il presente contributo affronta il discorso del Mediterraneo negli esempi di diverse città: Roma, Dubrovnik, Sintra e Lisbona. Lo studio si incentra sull'atteggiamento di Andrić verso il Mediterraneo e sulle caratteristiche dominanti del clima riconducibili agli scritti di questo autore.*

**Parole chiave:** Mediterraneo, Ivo Andrić, racconti, il discorso del Mediterraneo, il Sud

*The sky, the sea and its shore, and a stone on it. A stone alone; and it doesn't lean on another stone; it has no name; it is not desecrated by a name; it serves nothing. No bird nor a blade of grass, no voice nor a movement. Only the stone. I am standing holding my breath.* (Andrić, 1978)

## INTRODUCTION

The work of Andrić aroused the attention of readers since the publication of his first poem (1911). The first criticism of his work was published already in 1914, and since then his work has often been subject to different analyses. The most comprehensive data on the bibliography of Ivo Andrić can be found in the document *Bibliography of Ivo Andrić* (1911-2011) (publishers: Ivo Andrić Foundation, Serbian Academy of Sciences and Arts and Serbian Matica, Belgrade – Novi Sad, 2011). The bibliography includes books, magazines and newspapers from the period between 30<sup>st</sup> September 1911 and 31<sup>st</sup> December 2010. This material contains 15,631 bibliographic units. The section *Literature about Ivo Andrić* is divided into two parts: books about Ivo Andrić (229 units) and segments about Ivo Andrić (9,633 units). Through careful analysis of the contents of this Bibliography, one can observe a heterogeneous and multiple approach of the work of Andrić.

The subject of the Mediterranean occurs in Andrić's work in the context of broader study units or within segments focused on some aspects of the Mediterranean lifestyle, characters from this region or the functioning of Mediterranean cities. Depending on the subject of analysis, the Mediterranean appears as the frame of the action, some kind of justification for the actions of the characters, a possibility for the writer to display human destiny in a nuanced way and the specificities of perception of life: happiness and sadness. The Mediterranean is a major historiographical topic, but it is primarily a place of cultural encounters. Andrić's Mediterranean is sunny, bright, aqua blue, but it is also a place of contact between East and West where different human destinies interlace and touch. In addition to the authors who sporadically address this topic in their studies: Petar Džadžić (1957), Ljubo Jandrić (1982), Isidora Sekulić (1962), Radovan Vučković (2002, 2006), let us enumerate some more works, in which the Mediterranean is analysed in more details:

1. Bodiřoga, Milan (1994): *Odnos domaćih ljudi prema strancima u Travničkoj hronici*.
3. Bok-Lejting, Nel de (1961): *Italijanska renesansa in Andrić: Pisma iz Nizozemske-ga*.
4. Brlenić-Vujić, Branka (2010): *Andrićeva poetska slika dvaju gradova: Dubrovnik i Split: (San o gradu, 1923. i San u splitskoj tamnici, 1924)*.
5. Jevtić, Mirjana (1988): *Italijanske teme u delu Ive Andrića*.

International research Andrić's works are numerous. Here are some of the studies:

1. Cooper, Jr., Henry, R. (1984-1985): *The Image of Bosnia in the Fiction of Ivo Andrić*.
2. Tošović, B. (Ed.) (2011): *Die K.U.K. periode in leben und schaffen von Ivo Andrić (1892-1922)*.
4. Ivo Andrić e l' Italia (2000). In: *I romanzi-cronache di Ivo Andrić*.

Andrić associates the love for unknown regions, the Mediterranean and its specific features, with early childhood, fascinating experiences and extreme curiosity in the short story *Panorama*. Describing the arrival of moving pictures – the Panorama in Sarajevo, which showed the life in the cities of the world, Andrić discovers a new world and depicts the intensity of experience of a boy discovering these unknown regions. *Everything that meant my real life until then, sank into non-existence. And everything I read in novels or wished and created in my imagination, all that could be associated with these images. My field of vision, and the entire consciousness with it, was completely filled with the pictures of countries and cities which were sliding in front of me and in which I got lost. The silence was solemn and total, and only from time to time the boy's fine hearing could register a weak sound, a barely audible creaking of the mechanism that drives the whole machine of the Panorama. But to me it seemed like a distant music of the spheres, which always follows the moving of the Earth and its parts through the universe.* (Andrić, 2013, 124-125) Andrić also shows the reaction of another boy, Lazar, who remains completely indifferent about the same Panorama. In fact, one's attitude in the early childhood somehow determines one's future interests. *He thought that there was nothing in particular. Pictures, like any other pictures, pictures of cities and places you know nothing about, where you haven't been and will never go to. Of what use is all that? None.* (Andrić, 2013, 134) His best friend's indifference and rejection of the new, his disbelief in the opportunities to meet other worlds, makes the boy feel a physical pain. *I only saw that my best friend was blocking my most beautiful view and destroying my best hopes. I avoided his look and felt a physical pain in the chest.* (Andrić, 2013, 134) *All of me was rebelling against that bad word and against his entire opinion, but I said nothing, thinking only about one thing: the difference there can be between two men, even though they are best friends.* (Andrić, 2013, 135) On his travels later in his life, a familiar image from the Panorama would pop up, and the grown-up man would always return to Sarajevo in his thoughts to the room where he watched the moving pictures. (The Panorama closed down very soon because there had not been enough spectators in Sarajevo). Andrić talks about his love for the cities that flourished due to the moving pictures in his childhood. *It is such love, which was born in me while I was watching the pictures of cities and landscapes in that dark room, that never died nor diminished, but grew and matured with me, without losing intensity nor splendour over the years. That passion was costly and difficult, but I paid for*

*it joyfully and lavishly, no longer in nickels and dimes, but by the best part of myself. Nevertheless, I owe it, and will always do, because those pictures of the world I saw or sensed can never be paid enough. They inspire and motivate me, and attach me to life, and they prove again and again that wandering the world for years I didn't waste my strength.* (Andrić, 2013, 156-157)

#### ROME

The Mediterranean atmosphere of Rome is found in two short stories: *A Day in Rome* and *The First Day in the Joyful City*. *A Day in Rome* describes the contact of the Mediterranean and the South Slavic regions through the character of Nikola Kriletić, a second lieutenant from Mostar. *As a volunteer and a courier, Nikola Kriletić had been to most of the European capitals.* (Andrić, 2013, 7) *And they say he had never been surprised.* (Andrić, 2013, 7) He made his opinions, stunning or severe, about the countries and the cities, but his scantest opinion was about Rome: *"They are all canny fellows."* (Ibid) He made this opinion after a day in March spent in Rome, before he travelled to Corfu. There are several Roman toponyms in the short story, such as Via Nazionale where he and a Dalmatian, Stanić, were caught in the rain. Here they are faced with the image of the Presbyterian Church and the expanse of the Mediterranean, with the differences that are found in one place. The reaction of the second lieutenant Kriletić is interesting – he joined the singing of church songs and then abruptly stood up and left the church. After that, he went to the Pincio which is full of tourists. Kriletić remains indifferent watching the panorama of Rome, but the lilac he saw brought back his childhood memories. By this narrative technique, leaving the present time, with the associations of his past life at home and the events of his childhood, the writer manages to link the South Slavic regions, Mostar, Sarajevo and Sremski Karlovci, with the Mediterranean, although some of them belong to the Mediterranean. In the city, *every corner promises that something pleasant will happen.* (Andrić, 2013, 10) *It's one of those evenings when the cigarette is sweet and the wine is drinkable, and there are no desires, except the great one which fills him up, and which is joy itself.* (Ibid) The wine brings back memories, of his friend Tikica, together with whom he was expelled from the trade school, and of Karlovci. Kriletić faces himself, the basic parts of his being, and the elements of his identity which make him what he is, untamed and true to life. The songs about beautiful women which Kriletić croons make him feel better. The innkeeper's reaction to the behaviour of his guest is interesting – every time he starts singing, he comes frightened and begs him to leave. It is also interesting that they speak different languages, Serbian and Italian, but perfectly understand the behaviour of one another, that is, Kriletić understands the innkeeper's fear and desire for profit, but the innkeeper can not

understand the inner world of the second lieutenant, and sees him as a drunken guest whom he needs to get rid of. Having promised free brandy to other guests if they help him get rid of Kriletić, the innkeeper throws him out into the street, all of which he comments with the saying: *"Miloš in the Latin world."* The hustle and bustle of the Mediterranean city, its multiculturalism and multilingualism, but also the unwritten rules, bring back the second lieutenant's memories of some parts of his life, the subtlest and earliest memories of his childhood and youth. With its smells and flavours, the Mediterranean reminds him of his home, the Mostar wine *Žilavka* and beautiful women. The city inhabited by all canny fellows brings back his subtlest memories. The Mediterranean soon arouses all the Mediterranean traits in the rational soldier. The experience of Rome in the short story *The First Day in the Joyful City* is already hinted in the title: Rome is a joyful city, the city of life, of beautiful women, commotion and sunlight. *And as I walk these streets, narrow and always a bit damp and dark, which were built not for life, but for the troubled times to pass by them, I remember every day and night spent in the joyful city because, of all the things in the world, joy supports us and invigorates us best.* (Andrić, 2013, 22) Troubled times leave the city and life rules in its most beautiful aspects, full and meaningful. Nevertheless, the man from the North, a foreigner even in his own country, does not trust the South easily. *I've never liked the South; now I hate it. Nature itself has punished the southern countries and their people, condemning them to an eternal fast, all their lives to eat salad and fish, prepared with oil, and giving them grayish landscapes full of poor cypresses which bear small bitter fruits, or pretentious oranges and southern flowers, which don't smell and don't cheer them up. Of course, the people who live on such a poor diet must be full of prejudice, and can easily delude themselves: that there is something to be added to or taken from life, as it is. And therefore many of them spend their lives doing futile work and fighting bitterly, with no perspectives of any permanence nor endurance.* (Andrić, 2013, 17) The Mediterranean liveliness is felt everywhere – the boys selling hot and greasy cakes (*And so warm and sweet is the smell which these cakes shed in the morning, that the abundance and peaceful joy of the city can be felt with it.* (Andrić, 2013, 18)), shops full of lamps, but none standing still, the endless rows of shops, delicious Mediterranean food, the rapidness of experience, in seconds. The joyful city is the place where the North and the Italian countryside meet. A young woman, desirous of the world, of new experiences, of life, was *the first lesson that the joyful capital of the joyful country gave me.* (Andrić, 2013, 21) *It was one of those hidden treasures which sociologists probably have in mind when they write about the hidden possibilities, resources, strengths and beauty, which the countryside has to offer to the big cities.* (Andrić, 2013, 20) The Mediterranean liveliness, joyful life and joyful city make the

man from the North realize that he is living a rare joyful moment, that in front of him there is a woman *who has already surpassed the small-town manners but hasn't yet learnt the new big-city manners*. Meeting this woman, talking to her late at night, her world, which suddenly opened in front of him, made Rome a joyful city. He met a woman about whom he did not know whether she was *a wise woman from the stories of the Orient, or the poor girl you meet in the dusk who asks you in a trembling voice where a certain street is*. (Andrić, 2013, 21)

#### DUBROVNIK

In Andrić's Mediterranean discourse, Dubrovnik as a toponym appears in five short stories: *"The Twilight Time"*, *"The Two Records of the Bosnian Scribe Dražeslav"*, *"The Encounter"*, *"The Dubrovnik Blizzard"* and *"A Dream about the City"*. The centre of this Andrić's Mediterranean sub-discourse as the place where the bare and harsh Bosnian crag and the Mediterranean peace, smells and flavours meet, is Dražeslav, a Bosnian scribe, as a metaphor of human striving for better, more beautiful and brighter sides of life. Not only Dražeslav, but also much better-known Andrić's heroes celebrate *"the faith, dignity and liberty of Dubrovnik, a peaceful town"* (Andrić, 2011, 130) in front of the sea as the altar. Take, for example, Ćamil from *"The Damned Yard"*, a young man from Smyrna who, even behind the walls of Constantinople prison, finds his own universe in which he can still smell the sea and the Mediterranean cypresses. His inner Mediterranean peace can not be disturbed because he himself is the place where the sky and sea merge. It is a gift from the Mediterranean to him which not even the prison walls can take away from him.

In everything that the Mediterranean landscape offers – luscious, flowery vegetation, the warmth of the stone and the smell of the sea air, the heroes of Andrić's Mediterranean discourse seek the peace of their souls while, at the same time, their spirits are elevated and inspired, and their minds are strengthened, even though in the beginning, during the confrontation of their past and present *I*, they are almost unaware of it. Dubrovnik as the jewel of the Mediterranean, is the stage for the writer's insight into the human fascination with the beauty and mystery of life. Therefore, it is almost a rhetorical question: *"Is there a better and more beautiful stage for this encounter of man and beauty than beautiful Dubrovnik?"*

Dražeslav, the scribe of the Bosnian envoy, tries to measure his temporariness by the change of Dubrovnik itself, by the wine which is worse than the wine he used to drink there at the time when he was younger and healthier. The words of a doctor from Dubrovnik soon make him change his belief and realize the truth: *"You're wrong. Everything in the world around you is the same. More or less the same. But the major change is in you."* (Andrić, 2011, 90) And Dražeslav is tormented by a serious and insurmountable thought because he clearly sees

the difference *"between a Bosnian and a gentleman from the coast,"* and knows that it is impossible to become equal with him. The confrontation of different worlds, climes and mentalities, is as great as the sea that strikes the ramparts of Dubrovnik: *"You feel it everywhere and you can't explain it nor banish it out of your mind. And you bear a grudge against yourself and him, although you would never admit it to anyone. Not even to yourself. But you can't hide it. At least not from yourself."* (Andrić, 2011, 94) The focal point of the short story *"The Two Records of the Bosnian Scribe Dražeslav"* is found at the very end, in order to emphasize the fact that it is not just a narrative about a Bosnian scribe going to the doctor's in Dubrovnik but the focus is on the philosophical basis, which expresses the thought about life, which can never be compared to a straight line. On the contrary, life deceives us, excites us, makes us realize the truth and change our beliefs and it warms us up and cools us. And we are constantly tossed between the land and the sea.

In his two records Dražeslav continues contemplating the gentlemen of Dubrovnik for whom money is *"the measurement of permanence of all things and relations"* (Andrić, 2011, 98), although they live by the principle of change of two elements: earth and water. Everything they know and have has to serve the purpose of acquiring property. That is how it survived. And every newcomer, even though his stay is temporary, as the time passes starts to notice the inevitable changes in himself, caused by the sea, food, drink, breathing, looking and his own attempt to change a certain word, syllable length or rhythm of speech. And again there is anxiety in Dražeslav (the metaphor of all of us), a new duel with himself, with his past and present *I*. In this new nightmare he manages to perceive a tiny bit of beauty in the length of a vowel, because it encompasses all the beauty seen in the Mediterranean regions and their reflections in his soul. *"And it happens, either in a dream or in reality, that the Mediterranean world, which would seem to you a ridiculous and vicious game, appears sometimes in front of you, suddenly and in its entirety, and secretly but strongly makes you, too, play that game for a while, even if you have to blame them and yourself because of that later."* (Andrić, 2011, 98)

Dražeslav's encounter with the beauty of a woman, Lucia, an only daughter, a representative example of the Mediterranean female beauty, was only slightly longer than a moment, but long enough for him to start thinking about the temporariness of physical beauty which lasts *"as dew and is always somewhere, but no one can take it and keep it to themselves."* (Andrić, 2011, 98) Not all beauty is the same, the Mediterranean beauty of Dubrovnik *"flourishes and keeps on flourishing here, but can not be transplanted."* (Andrić, 2011, 112)

The last day of Dražeslav's stay in Dubrovnik, depicted in the short story *"The Dubrovnik Blizzard"*, completes Andrić's opinion that life alternately fascinates and disappoints us, excites us and makes us realize

the truth, and surprises us when we least expect it. The hero of this short story discovers the multiple meanings of what apparently means only *one thing*. Four seasons would be encompassed by this *one thing*. But there is *the fifth season* in Dubrovnik, which is exactly in the month when the city celebrates its patron saint, Saint Blaise. Snow is not common in Dubrovnik, but the reaction to it is completely different among the local people and newcomers. Just as all wonders, this one is also short-lived. They are elusive and remain only in the eye of the beholder, because the sun melts the snow even before the noon, and the veils of snow carried by the wind become thinner and thinner. You might think that he had a dream about the blizzard, just as it happens in life during beautiful short encounters with the wonders of beauty and nature, of which one can not be sure whether one saw them or dreamt about them. You do not talk about them or at least you do not talk about them for a long time. Life requires going on. The experienced gentlemen know it well, strongly attached to the stones sunlit for centuries and the eternal sea that expands their horizons, and they themselves live by the ancient traditions and established rules. Their ships are in the well-sheltered harbours, their money is safe, they are protected by their saints and patrons, and that is why they do not talk about “*the fifth season*” with their newly-arrived Bosnian negotiators. The morning blizzard is forgotten in their universal peace and harmony. Confused by their refusal to talk about the blizzard and shunting the conversation onto work, Dražeslav can only watch the leaves of orange and lemon trees in the gardens sparkling like mirrors in the evening sun. Nevertheless, in his mind and in his look enchanted by the scene of the Mediterranean landscape, there is the embryo of the idea that “*the arrival of a tribe at the seaside is the beginning of their true history, their entrance into the realm of better chances and more opportunities.*” (Andrić, 2011, 11)

For Dražeslav, the beginning was characterized by the amazement before the beauty of the Mediterranean, before the beauty that can not be fully described, nor bought nor retained “*nor pleaded for from God.*” And finally, the verses at the beginning of “*The Masquerade below the Kuplje*” by Ivo Vojnović:

*Faith, dignity and liberty  
Of Dubrovnik, a peaceful town*

marked not only the first encounter with the city, but also the memories of Dubrovnik, whose longevity is measured by the magnitude of the sacrifice by which it was redeemed.

#### SINTRA

The Mediterranean discourse related to Portugal, the country in which solitude is merry if it is meant to be, is a framework for the encounter of Byron and a girl whom

he calls the Little Creature. This encounter in Sintra enriches Byron's life and gives it meaning and a reason for bright thoughts at least temporarily. When we read about the girl, with clever eyes full of health and joy, we see a broader framework for this character. *It seems to him that now he has found everything his entire being has ever sought, and much more, on this green height. The unknown evil that banished him out of England and drove him all over the world seems to have driven him here deliberately.* (Andrić, 2013, 118) Here, Andrić also follows the idea that good and evil alternate in human life and here good is personified in the girl, although Byron believes that she was sent by evil. Andrić describes the beauty of Portuguese women in *Panorama*, too. *It seems to me that all human life begins with them, life with its birth, growing up and growing old, with hunting, food and love.* (Andrić, 2013, 156) In Byron's mind erotic thoughts confront bright thoughts, and he extinguishes his desire with a bright thought in order not to fall into an abyss even deeper. *In the lightning visions, that flared up on this Little Creature like a forest fire out of shepherds' embers, for the first time Byron had what dreams promise us, what women never give us and what life always takes away from us. All of that was running through his veins, together with his boiling blood.* (Andrić, 2013, 118-119) Byron calms down this instinctive, unreasonable reaction and the expression of his soul by bright thoughts. *But then he would immediately extinguish all his desires, and he would encompass this lively and cheerful human being with a free, new, bright thought, which would fill him with endless shame and diffidence and infinite respect for human personality – the greatest living sanctity.* (Andrić, 2013, 119) Here again, Andrić does not give words great power because words have lost their original meaning and people use them as they like it, but he lets souls talk. Byron and the girl do not talk. They just listen and feel each other. *They looked at and went around each other like two beasts, a small one and a big one, which smell and watch each other before they begin a strange game in which they stroke and insult each other alternately... It seemed that the man multiplied and that all his senses lived individually with such intensity that, at the same time, it meant the enriching and death of him as a person.* (Andrić, 2013, 119) Immediately there is comprehension of the importance of the moment, and what the real moment of ecstasy and oblivion is. The hell, like the life of every mortal, does not allow many moments like that. Aware of the fulfillment of the moment and not wanting to interrupt it, nor other people to see it or feel it, Byron runs away. In *Panorama* there is a similar encounter where the main character goes along with the beautiful Portuguese women and, although it seems to him that they are making fun of him, he does not leave them *because he prefers their light-hearted ridicule to being separated from them.* Nevertheless, after the encounter Byron was *as calm as a lamb, and paid full attention not only to*

people but also to things. The dream of happiness, of a perfect moment, and knowing that there is fulfillment bring peace. Lisbon speaks through women, the bare-foot fisherwomen who are interested in Byron and his conversation with the Little Creature. Lisbon, a luscious city with its silly architecture of palaces and churches, is also a city with *something human and noble* in the arrangement of its boroughs. It is a place where the Mediterranean mentality and life itself are most beautifully reflected in Lisbon women. And that is exactly how Andrić depicts it. In both short stories, he writes about the Lisbon fisherwomen and girls. *Around them, the sound waves of their laughter and conversation.* (Andrić, 2013, 155) The images of these women last long in his thoughts, memories and feelings.

Leaving Lisbon and Portugal, Byron takes with him the image of the Mediterranean world, the image of a more beautiful, harmonious environment that provides encounters that bring him life and give him strength and a wish for the better. During one year the Little Creature invigorated Byron's spirit, followed him and found him in the expected coincidences. *Lemon, salt, oil and malvoisie characterized her being. Having lunch with twenty people, he was able to recall the green Sintra and its Little Creature, playing discreetly with two grains of salt between his thumb and forefinger. He found the least trace of her in the faces, words and movements of women.* (Andrić, 2013, 121) When the Little Creature started to fade away and lose her power, when what gives life meaning started to disappear, Byron felt impoverished, desperate and powerless. The encounters and confrontations which the mainstream of life brought about again provoked dark thoughts in him and he was less and less able to keep to the bright side of life. And as if Sintra taught him about the importance of the moment, he could no longer avoid seeing clearly *that the laws of blood in one's life extended their power to*

*the realm of imagination and that there was no escape nor salvation from them.* (Andrić, 2013, 121) The Mediterranean way of life, freedom and deep feelings excite and overwhelm all those who set off for this region. Andrić first met the Mediterranean as a boy in Sarajevo and he got to know Lisbon through the moving pictures of the Panorama. And since then, the images of the world had instantly appeared and instantly disappeared in his mind. But they appeared again because his love of this region never ceased nor diminished.

## CONCLUSION

In all Andrić's works, the Mediterranean, the sea, the sun, the cities and regions, as part of "the destined length of the Višegrad path", represent the place where cultures meet, where the South Slavic regions meet the Mediterranean. From the Panorama in Sarajevo, via Rome, Dubrovnik and Sintra to Lisbon, this paper shows what Andrić perceives in each of these cities – indisputable beauty, but also the fascination of the man who has not grown up and matured watching the vastness of the blue sea, nor smelling the Mediterranean vegetation nor being part of the Mediterranean culture. In each of the characters of the short stories from the corpus, the common features are amazement and fascination in front of beauty inevitably followed by partial misunderstanding and again there appears the other, less bright side of the world and life. All of them confirm Andrić's opinion about beauty: *"Beauty is visible but unreachable; it can not be retained, nor captured, nor stolen, nor bought, nor taken away from people, nor pleaded for from God; it is like a vision, unreal and short-lived, but more preferable to anything that is alive, real and reachable."* (Andrić, 2011, 154)

Translated by Aleksandra Kolarić, MA

## MEDITERANSKI DISKURZ V PRIPOVEDKAH IVA ANDRIĆA

*Dragana FRANCIŠKOVIĆ*

University of Novi Sad, Teacher's training faculty in Hungarian language  
e-mail: dragana.franciskovic@magister.uns.ac.rs

*Lidija NERANDŽIĆ ČANDA*

Branka Radičevića 55, 25000 Sombor, R. Srbija  
e-mail: tacka@mts.rs

### POVZETEK

*Mediterski diskurz Andrićevih pripovedk je nedvoumno metatekst, ki prispeva k strukturi, leksiki in semantiki tega dela Andrićevega ustvarjanja. Andrić v svoje delo vnaša Mediteran kot kulturološki, geografski in duhovni prostor ter uporabi prednosti tega podnebja, da bi kar se da slikovito ustvaril polnopomensko književno besedilo. V pripovku je mediteranski diskurz preučevan na primeru nekaj mest: Rima, Dubrovnika, Sintre in Lizbone. Delo prinaša odgovore na nekaj ključnih vprašanj, kot so: kako Mediteran vpliva na ljudi, kako njegovi nepisani zakoni določajo usode ljudi in kako izgleda dotik južnoslovanskih prostorov s kulturami na Mediteranu. V središču našega raziskovanja je tudi Andrićev odnos do Mediterana, ravno tako kot prevladujoče značilnosti tega podnebja v piščevem delu.*

**Ključne besede:** Mediteran, Ivo Andrić, pripovedke, mediteranski diskurz, jug

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