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THE INTERACTION OF DIFFERENT CULTURES IN THE LITERARY WORKS OF IVO ANDRIĆ

Abstract: Ivo Andrić (1892-1974) is the Yugoslav Nobel Prize winner for literature well-known for his vivid depiction of life in Bosnia. Historical events forming the background of Andrić's novels and stories cover the period from the sixteenth century, when long-lasting Ottoman rule over this region began, to the Austrian annexation of Bosnia and Hercegovina in the nineteenth century and dramatical events in the first half of this century. The turbulent history of Bosnia was the result of its position on the periphery of the Ottoman Empire, where for so long Turks confronted the Habsburg Monarchy.

Ivo Andrić was born in 1892, at Travnik. Convincing tone in the author's presentation of the life of mixed population in Bosnia stems from his persistent observation of customs and habits of the people living there and of the way they speak. Following the line of the collector of Yugoslav oral literature and creator of alphabet Vuk Stefanović Karadžić, Andrić concentrated on the language people really use in everyday life. In Bosnia itself folk tradition had a great influence upon Serbo-Croat language which is spoken by the whole population. It also served as a means for the preservation of the words of Turkish origin that had been adopted by the natives. Numerous Turkish loanwords in Serbo-Croat language resulted from the establishment of the Turkish administrative and military units and the introduction of Islam during the period of Ottoman rule over this region from the sixteenth to nineteenth century. Great number of Christians converted to Islam out of free will, in order to protect their land and property. Although

Andrić refers to the converts in his literary works as Turks, they have actually preserved native Serbo-Croatian language and national identity. Even those Bosnian Moslems who have entered the Turkish service are distinguished in his novels by the manner of speech. For example, Suleiman Pasha the Deputy Vizier, the character from „Bosnian story“ speaks in a halting Turkish, using many provincialisms.

In order to achieve authenticity in his novels Andrić combined proverbs, popular sayings and bywords used by different nations, Turkish loanwords, even obsolete ones with the citations from the Yugoslav oral poetry and stories. It should be pointed that in his writings the author used the ekavian dialect of the Serbo-Croatian language which is for the most part spoken in Serbia, while he shifted to the ijekavian dialect that is dominant in Bosnia for the reason of authenticity.

In „Bosnian story“ Andrić concentrates on a brief period of Bosnian history (1807-1814) when the Austrian and French consuls stayed in Travnik.

In his description of life and mentality of the ethnically, religiously mixed population of Travnik emphasis falls on division and isolation. Andrić observes that pride is the second nature of the townsmen, using both Serbian and Turkish loanword for pride – *ponos* and *nâm* to underline that common trait in the character of the population. It is manifested in their behavior: „Invariably canny and reserved, they never laugh aloud but they are not incapable of a smile; they talk little and prefer to talk scandal in whispers.“¹ The fact that town is the seat of a Vizier gives a sense of importance to the people, although their pride is displayed in resistance to foreign influence of any kind. All communities have learnt from centuries of Turkish rule: „The best Vizier we ever had was the one who got as far as the frontier, than went back to Stamboul and never set foot in Bosnia.“² Bosnian Moslems regarded even the news of the Turkish victory over rebels in the neighbouring Serbia with mixed feeling, knowing that Vizier will apply more tyrannical methods towards them upon his return to Travnik. Living under the Ottoman regime has strengthen their belief that any change to the established order of things can be only for the worse.

Andrić indirectly expresses the views of different communities regarding political situation in the town in order to emphasise mistrust among them and fear from action. He either resorts to popular sayings summarising gen-

¹ Ivo Andrić, *Bosnian story*. London: Lincolns-Prager, 1958. P.18

² *Ibid.* p. 19

eral mood of the inhabitants or provides an explanation for their non-committal, short expressions ending in dignified, contemptuous silence. The feeling of restraint is suggested even from the description of a position of Travnik: it is „a valley full of damp and draughts, there is hardly anywhere a straight road or a piece of level ground where a man can set his foot freely and without taking heed.“³

Reaction at the news of arrival of the Western consuls, for the first time during the centuries of Turkish rule, reveals much of the character of each community.

For the Bosnian Moslems the instability in the neighbouring regions and, particularly, removal of their compatriots from Hungary, have already increased doubts for every Turkish undertaking and spread the gap between non-Moslems and themselves. Andrić resorts to the Turkish loanword *raja* to denote non-Moslems community i.e. Christians, Jews, Gypsies of the status few below that of the Bosnian Moslems. This Turkish loanword is still used in our language, particularly in the region of Bosnia and Hercegovina, and is a widespread term meaning people. As for the religious differentiation, Bosnian Moslems use derogatory Turkish loanword *kaurin* and *ćafir* for the Moslems meaning infidel while for the Christians in particular *vlah*. Among Bosnian Moslems particularly the Begs, i.e. old nobility, fold fast to Islam and from standpoint of true believers criticize the Viziers for allowing the advent of Western influence into the region. They are also against the reforms initiated by the Sultan and full of despise for the Vizier since he is supporting them. However discouraged at the news of the arrival of the French and Austrian consul, Bosnian Moslems console one another that „the Consuls might never come, or that if in the last resort they came, they might vanish with the bad times which had brought them.“⁴ Andrić says that they are „people of a stubborn faith and a stony pride, who can be as impetuous as a mountain stream and as patient as the earth“.⁵

Position of Christians to waver between the interest of begs and the Vizier can be summoned up in a proverb: „For the fear of God I musn't tell lies / for fear of the beg/ I musn't tell the truth“.⁶ With the arrival of the consuls, Christians attach great significance to the possibility of seeing some

³ Ibid. p. 18

⁴ Ibid. p. 23

⁵ Ibid. p. 59

⁶ Ivo Andrić, *The Development of Spiritual Life in Bosnia under the Influence of Turkish Rule*. Durham and London: Duke University Press, 1990. P. 37

other flag rising beside the Turkish one. Andrić underlines the Turkish loanword *barjak* – flag, as the center of their secret hopes remarking that „a man can live on a single word, if only he has left in him the will to fight and by fighting to keep himself alive“.⁷

Jews on their part truly support Napoleon.

Collision of interests and the fact that Travnik was at the outpost of the Ottoman Empire should be taken into consideration when analysing contact between East and West. Pointing to the harsh climate and sense of being cut off from mainstream of events, the author provides to a certain extent a justification for the resentment expressed by all foreigners in Travnik. For the Viziers situation is particularly depressing since they are sent to this remote place as a punishment for slip in duty.

Response of the French and Austrian consul to the Eastern community springs mostly from their professional contacts with the Viziers and church representatives. Among the foreigners in Travnik only Daville's secretary observes daily life in the town and takes interest in the past of the region as well. Both consuls are struck by the impression of being exiled into the region where disorder prevails and unreliable rulers and rusticity of people makes one lose consciousness of an aim, value to rely on in life. In the relations with the Viziers, consuls find it difficult to distinguish ceremonious approach that they generally receive from the Viziers from the moments of domination of military spirit and in them. The same discrepancy is reflected in the manner of speech. Daville finds annoying Turkish habit of quoting verses, apparently in no connection with the subject which is discussed. Compliments and sympathetic tone that he receives from the Vizier Mehmed Pasha, who proclaims himself an admirer of the French culture prove, to be illusory. Andrić reveals the gap between two civilization in the episode from the Vizier's residence. As the Vizier appeared to take interest in French theater, the French consul wanted to get him acquainted with it by reading him a passage from Rasine's „Bajazit“. For all Daville hopes that Mehmed Pasha might be familiar with the subject, the reaction of the Turk was of an uncompromising disgust. He was astounded by the mere possibility of the Great Vizier's bursting into the harem and conversing with women. Actually, Mehmed Pasha's admiration for different cultures only satisfies his need for a change from the monotonous life he leads in Travnik. Daville soon realises that considerate approach received from Turkish authorities means

⁷ Ivo Andrić, *Bosnian story*. London: Lincolns-Prager, 1958, p. 25

no good. Westerners also find annoying the tendency of the Turk to undermine things and restraint in their action, which might be regarded as a part of oriental scepticism. It gradually distorts the rational, clear approach to life that Daville tries to establish: „He shrank from putting things in writing and from rapid, clear decisions, he was afraid of innovations and of new arrivals, he shuddered at all changes and the idea of change“.⁸ In the novel Andrić seems to be more concerned with the psychological portrait of the French consul than with finding in his behaviour traits typical of the Western mentality. His reaction to the surroundings stems mostly for his inability to realise that contradictions are inevitable and that one must adapt to them.

Different approach to life between the French consul and his secretary Desfosses is highlighted from the beginning of the novel. It partly springs from generation gap as Desfosses is described as young, enthusiastic man who takes interest in every aspect of life in the town while Daville is reticent, even irritated beyond measure by the outspoken manner of his secretary. His own lack of resolve, Daville ascribes partly to the depressing conditions he finds himself living in. When it comes to the question of bad roads in Travnik the contrast of opinion between the French Consul and his secretary is most obvious. Daville attributes that tendency of barring off from the outside world to backwardness, ignorance even malice of the population. Desfosses, on the other hand could justify bad state of roads taking into consideration historical circumstances people are living in. He realizes that goodness and badness of the people is the result of these conditions. A Catholic monk confines in Desfosses that desperate position of their monastery under the Ottoman rule forces them to destroy roads. In that way, the monk explains, they put barrier between them and the Turks.

However, Desfosses could not help noticing the negative points that the fear from extinction breeds. He points to the secretiveness, fear from an inappropriate word and direct expression of one's thoughts as common traits in the character of population in Travnik. Every action of the inhabitants is interspersed with fear and mistrust, contributing to the feeling of isolation for which Desfosses finds term Bosnian silence. The author observes: „He found it in everything around him. In the architecture of the houses whose true face was turned towards the courtyard and only a dumb, forbidding back towards the street: in the bearing of men and women; in their looks, which say much although their lips are silent. And even in their speech, when

⁸ Ibid. p. 398

they at last ventured to speak, he was better able to distinguish their significant pauses than the words themselves. His ears and his mind felt how silence crept into each of their sentences between the words and into every word between the syllables, crept like rough water into a frail skiff. He marked their vowel-sounds, so colourless and indistinct that the speech of boys and girls sounds like an inaudible whispering which dies away in the silence. Even the singing which sometimes came to one's ears from a road or a courtyard, was nothing but a long cry of pain, muffled by silence at its source and in its utterance, as an integral, and indeed the most eloquent, part of the song.⁹

These traits are pronounced in Desfosses' conversation with the monks of Catholic and Orthodox church. The Franchman realises that monks' rigid insistence on the autonomy of their churches on the principles exhibited in Rome or Russia stems from their need for self-defence against the conquering Turks. However, it seems to Desfosses that despite the fact that origins of these churches are in Europe, both Catholic and Orthodox priests have completely overlooked the need for education and opening up to the roads of prosperity, which were to come after Turkish occupation is ended. In to conversation with monks „everyone was carefully saying only what he wanted known and propagated further afield and was endeavouring to listen only to what he desired to learn and the rest were desiring to conceal, no real conversation, of course, could develop or take on a natural and cordial tone.“¹⁰ Even facial expressions, especially the way priest look „not in the eyes but somewhere in the shoulder, rather low and slightly askance“¹¹ point to the distance between themselves and the French officials. Daville recognises that Bosnian look in the same way different religions groups as Desfosses observes the traces of Bosnian silence in the relations between French secretary finds it paradoxical that the monks should stubbornly hold to their faith, proclaiming all outside that influences as dangerous, while there is so little the whole population have from life.

The rift in the relationship between communities is accentuated by the position of Jews and Levantines. Throughout the novel involvement of Jews in the town's life has been discreet. It is only in the last chapter that Andrić has pointed to their living condition and historical background, presenting it

⁹ Ibid. p. 142-143

¹⁰ Ibid. p. 258

¹¹ Ibid. p. 359

in a form of a confession of the Jew Salomon Atijas. He belongs to the Sephardic Jews who have migrated from Andalusia in the sixteenth century, having two homelands ever since that time. „Cut off completely from our own and our kin, we try to preserve all that is Spanish, our songs, our food, our customs, but we feel everything changing within us and about us, and corrupting and becoming forgotten. We remember the language of our country, in the form in which we brought it with us three centuries ago, a form in which it is no longer spoken there, and we struggle laughably to speak the language of the rayah in whose company we suffer and the language of the Turks who rule over us. So the day is perhaps not far distant when we shall only be able to express ourselves in pure, fully human language in prayer, which does not in fact require words“.¹² The irony of their position is pointed by the fact that they have preserved their religion and through it their national identity but lost self-respect. Although of inferior status, the Jews of Travnik have not lost a hope that the time will come when their community would be respected on the criteria which are not based on religions division.

Andrić describes not only the position of a nation forced to waver between East and West, but even more drastic cleavage occurring in an individual like Cologna. He is one of Levantines in the novel, i.e. Christians who are coming from the West but are professionally tied to the East. The destiny of Levantines is revealed in the words: „It is the lot of Levantines to be poussière humaine, human dust, drifting drearily between East and West, belonging to neither and pulverized by both. They are men who know many languages but have no language of their own; they are acquainted with two religions but hold fast to neither. They are victims of the fatal division of mankind into Christian and non-Christian, eternal interpreters and gobetweens, who nevertheless carry within themselves so much that is unclear and inarticulate. They are connoisseurs of East and West alike, and their customs and beliefs, and yet they are despised and mistrusted by both.“¹³

In order to underline Cologna's contradictory position in Bosnia, Andrić leaves open the question of his full name, origin, nationality and race. General impression of instability is also revealed in his appearance and in every activity of the Levantine: „With the same ease with which he changed expression and gesture, Cologna passed from one language to another, mingled and interchanged words and whole sentences. As a matter of fact, Italian

¹² Ibid. p. 452

¹³ Ibid. p. 286

was the only language he knew well.,¹⁴ The Levantine trait to wrangle and compete connects him with the interpreter Dovna and Rotta, although Cologne's eagerness for knowledge surpasses „lower“ side of his character. Andrić points: „In his fundamental convictions Cologne was a man with the ideas of his time, a *philosophe*, a free and critical spirit devoid of all prejudices“.¹⁵ His tendency to accumulate knowledge from different spheres, when it comes to religion, for example, prompted him to visit Catholic, Orthodox monasteries and Bosnian Moslem divine of Travnik and discuss religious customs. Yet although his theological knowledge far exceeds that of the church representatives of all faiths, it distanced him from all domains of life in a small patriarchal community of Travnik. He expresses not just his personal inability to communicate with the outside world but also stands for men of knowledge of his time who are destined to cope with narrow-minded and prejudiced surroundings: „Why should my thoughts, which are good and true, be of less value than exactly the same thoughts coming into the world in Rome or Paris? It is because they were born in this deep defile known as Travnik? Can it be that these thoughts of mine will never be noted and never anywhere set down in a book? Impossible. In spite of the disjointedness and disorder we see, things are nevertheless all interconnected and work together. Not a single human thought, not a single spiritual effort is wasted. We are all on the right road, and we shall be surprised to find ourselves meeting. Yet we shall all meet and understand, wherever we may have got ourselves to now and however far we may have strayed, that will be a glad encounter indeed, a rare and saving surprise.“¹⁶ These words cast a ray of light upon the bleak and narrow valley where distance among different religious group rules over.

Andrić novel „The Bridge on the Drina“ provides a more coherent picture of life in the small Bosnian town Višegrad, from the sixteenth century when the bridge on the Drina was built until the beginning of the First World War.

In the novel the bridge is regarded as an integral part of the town where mountains widen into valley, linking Christian settlements on the left bank with the rest of the town. Andrić uses Turkish loanword *kasaba*, meaning small town like Višegrad, instead of Serbo-Croatian substitute for the

¹⁴ Ibid. p. 250

¹⁵ Ibid. p. 250

¹⁶ Ibid. p. 288

sake of authenticity. The author resorts to the Turkish loanword *ćuprija* as well, instead of substitute *most* from our language. Although there is another bridge in Višegrad, in the talks of the townsmen events from the past are always described to have happened „on the bridge“, using Turkish loanword. The central part of it is *kapija* – gate with benches on one side of its two terraces, forming the center of social life of the town. Gate of the bridge allows the townsmen to indulge in oriental ritual of sitting idly over Turkish coffee and tobacco and thus captures the atmosphere of Višegrad. Its inhabitants are considered from the old time as „easy-going man, prone to pleasure and free with their money“, ¹⁷ partly due to geographical conditions: „the waters and the air of Višegrad are such that his children grow up with open hands and widespread fingers and fall victims to the general contagion of the spendthrift and carefree life of the town with its motto: ‘Another day another gain.’“ ¹⁸

The bridge functions as the collective memory of the town. Throughout the history, every part of it has significance in the mind of people living by its banks. Christian children, for example, cross it in the first days of their lives to be baptized in the central part of the town. While all children of Višegrad upon the mention of the word bridge, associate it with the Grand vizier Mehmed Pasha Sokolović* who had commissioned its building. The story of an Arab, who is called „Black Arab“ by every child, forms part of the history of bridge. It goes that an Arab workman died after the huge rock had hit him during the construction of the bridge. As his body could never be completely extracted, he had always provoked fears in every child. Children believe that the person whose name they are afraid to pronounce lives in dark hole in the central part of the bridge and that the child who sees him will die. Playing by the banks of the bridge, they revived in memories legends from the past of each nation. Christian and Bosnian Moslem children associate the hollows in the river banks with the stories of their national heroes Kraljević Marko and Alija Đerđelez. Andrić points: „They knew all the bosses and concavities of the masons, as well as all the tales and legends associated with the existence and building of the bridge, in which reality and imagination, waking and dream, were wonderfully and inextricably mingled.

¹⁷ Ivo Andrić, *The Bridge on the Drina*. New York: The Macmillan company, 1959, p. 20

¹⁸ Ibid. P. 21

* Descendant of Bosnian region who was taken at an early age by the Turkish troops to the capital as a part of boy-tribute.

They had always known these things as if they had come into the world with them, even as they knew their prayers, but could not remember from whom they had learnt them nor when they had first heard them.¹⁹

Andrić is concerned with the extent to which oral tradition of the Bosnian region interweaves with the life of the people of different nations during the time of the bridge construction. The author depicts suffering of the Christians who were on forced labor and their need to ease mind by listening to the folk songs sang by *gusle* – Montenigrian one-stringed fiddle. Ruthless methods of the Vizier's representative, who had supervised works with a long green shaft, inspired them to produce new songs. Not only Christians, but Bosnian Moslems as well felt the misfortune brought during the building of the bridge similar to that caused by floods. As the floods had frequently hit Višegrad at the time of building the bridge, stories of the *vila* – „spirit“, who destroyed constructions and demanded sacrifice were widespread. Andrić combines patterns from Bosnian Moslem and Serbian oral tradition to form coherent picture of the beliefs of two nations. The theme of spirit is taken from the Slavic folk songs and used as a motivating force for the workers' conspiracy led by Serbian peasant Radisav. Once the rumour of supernatural influence upon the works gains hold among all population, it leads to another – that spirit could not be overwhelmed until twins should be walled into the foundation of the bridge.

Interaction of elements from oral tradition and reality is achieved through the presentation of an event that had occurred near the bridge building site gives the new scope to the theme of human sacrifice. The image of a simpleminded girl, who after the burial of her still-born twins wandered around the bridge in search for them. People superstitiously connected with the folksong of the same subject. Long after the bridge construction, when the living conditions that spurred different accounts of the same story from oral tradition have changed, a legend remained of an ancient builder of the bridge who could not have completed the works on the bridge without the sacrifice of the twins called by the traditional names Stoja and Ostoja. When the children were found and built into the central pillar of the bridge, the builder left the openings through which mother could continue to feed them.

In the description of the terrifying punishment ordered by the Turks against the leader of conspiracy, peasant Radisav, Andrić parallelly conveys

¹⁹ Ibid. p. 15

reaction the townsmen. Indignation upon the sight of an impaled man and the feeling of hopelessness is expressed with minimal stylistic devices. Andrić hints to the „hush filled with pity and anxiety” felt among Serbs. Upon the sight of martyred men, they considered it a sacred duty to provide the Orthodox Christian burial for him. Andrić draws heavily upon the Orthodox tradition in presenting the story of transformation of a peasant into a legendary hero. When the tortured man finally died, Serbs crossed secretly and women felt relief in uttering words of prayer and lighting ikon-lamps hidden in the corners of their rooms. On Radisav's grave men said a prayer in Old-Slavonic language. Women could see plenteous light on his grave in the form of candles, to which throughout the novel Andrić ascribes Christians' hopes of liberation.

The legend of Radisav and of his burial by the bridge has lot in common with the legend of the Turkish martyr for faith, on whose grave, in the same place by the bridge as on Radisav's, light from heaven is shed. Andrić points to the Turkish loanword *dobri* – holy one, which is related to the Islamic faith meaning one whose holy spirit has become part of worship.

Similarity of patterns is noticed in the songs as well. They carry some general belief arising in the time of struggle and envisage the time to come. Andrić points to a refrain of the Bosnian Moslem patriotic song, which has been adopted by the Serbs – the only change is that different name of the hero is used: „In that grate and strange struggle, which had been waged in Bosnia for centuries between two faiths, for land and power and their own conception of life and order, the adversaries had taken from each other not only women, horses and arms but also songs. Many a verse passed from one to the other as the most precious of booty.”²⁰ The author is concerned to reconstruct the circumstances that have inspired people to make certain song and to find in it reasons for its popularity. Song of a Moslem girl Fata, renowned for her beauty and wit has outlasted all cultural differences from the time it was made. For as Andrić observes „it has always been the case that at least one girl in each generation passes into legend and song because of her beauty, her qualities and her nobility.”²¹ It is sung on the bridge in different historical periods and the author uses it as a means to create an atmosphere in which love for singing, drinking, merry making binds up the people of Višegrad, forming common trait in their mentality.

²⁰ Ibid. p. 87-88

²¹ Ibid. p. 104

Andrić reflects that trait in the mentality even in the most difficult moments for the town, when it is hit by great floods. This disastrous event for the whole population of Višegrad survives in the memories of older people of each generation „as a date from which to reckon time, to calculate the ages of citizens or the term of men's lives“.²² Living on the past experience of danger shared together relieves old inhabitants of the town of daily troubles. That is the reason why they often return to it in conversation. At the same time, with the rise of great flood, distinguished members of four different faiths joined efforts to cope with it. Hardened by experience, they try to keep people's spirit alive by relating anecdotes concerning priest of different faiths, stories about eccentric characters of the town and all other strange, unusual events. Andrić points to the solidarity of people in the face of danger manifested in their insistence to keep comical, light tone in conversation even if someone mentions flood.

Not only in case of natural calamities, but in the period of historical upheavals fundamental humanity prevails among the townsmen. Friendship between the Serbian priest Nikola and a Bosnian Moslem Mula Ibrahim bridges all dark foreboding, images of brutal force that have been stirred again at the news of the arrival of Austrian army. Both priests enjoy respect from all religious groups and when priest Nikola is concerned, even children stoop their heads before him to receive blessing. Peoples sympathy for him is revealed even in the way they call him – using the word *dedo*, which is the Bosnian equivalent of the word *deda* in the ekavian dialect of Serbo-Croatian language meaning „granddad“. What makes the Serbian priest stand apart from the priests of other creeds is his sense of humour. Andrić points at his readiness to make jokes and conceal his fear in the moment of tension before the advent of the Austrians. Priest Nikola has inherited that streak of humour from his father, also a priest who used to jest in the face of great flood and thus helped men master difficult situation. Mula Ibrahim is described as an embodiment of virtue being attentive, generous, ready to find sympathetic word for everyone. Bosnian Moslem and Serbian priest Nikola call one another „neighbour“ in jest for their houses are at the opposite ends of the town. Andrić relates how the townsmen, always ready to mock, formed a saying for men who live in friendship and understand each other without words: “They are as close as the priest and the *hod'a*“. It has become a proverb in the town.

²² Ibid. p. 74

Andrić's insistence throughout the book on the townsmen's sense of humour and their concern with the present moment confirms the idea that life is wonder preserved by some ancient order which could not be easily changed by whatever misfortune. The motto of the book might be: „our destiny on the earth lies in the struggle against decay, death and dissolution and that man must persevere in this struggle, even if it were completely in vain.“²³

This principle is manifested in the behaviour of the people of different faiths upon the changes that are introduced by the Austrians. Andrić hints to the transformation in the outward appearance of the town as a result of the incessant activities of the new rulers. The works on the bridge, construction of new buildings and other facilities have brought many foreigners in Višegrad. After first misunderstandings upon encounter with the customs existing in the East, Poles, Magyars and people of other nationalities have gradually grown used to the habits of the townsmen. Andrić describes them „conversing leisurely about trivialities or drinking slowly and occasionally munching a snack as the townsman knew how to do so well.“²⁴ For snack Andrić uses Turkish loanword *meze*, which has been in Serbo-Croatian language in connection with oriental custom of sitting at ease and chatting.

The townsmen for their part appear reluctant at first to accept permanent lighting that has been introduced by the Austrians. Lantern put on the bridge does go along with their time-honoured custom of enjoying night life on the gate, typical of *meraklija* – joker, goodfellow in English. This Turkish loanword is used in Serbo-Croat language to denote a person in habit of leading carefree life of enjoyment and stems from *merak* meaning pleasure. Young people with the inclination for singing melancholy, love-yearning songs, known as *sevdalinke*, have smashed the lantern several times before getting used to give free vent to their feelings under it. The Turkish loanword *sevdah* from which the name of the type of song derives, denotes love longing.

Representatives of the old nobility among Bosnian Moslems are predisposed from the start against the innovations introduced by the Austrians. The outburst of activity in the town does not go a long way with the peaceful and quiet life they used to lead under the Ottoman regime. Prejudices among older generation of Bosnian Moslem are formed on religious basis, so that the most fervent men find in every innovation an impact of Christianity. For

²³ Ibid. p. 73

²⁴ Ibid. p. 175

example, they refuse to wear military uniforms in the European manner because the belts on it crossed over the chest and so create the symbol of the cross.

Apart from division on religions basis, spread of education resulted in the clash of old values, ways of thinking, behaviour with the new ones. People have accepted new words brought by foreigners, although they sometimes assigned different meaning to them in comparison with the Westerners. For example, before peasants could fully grasp the significance of railway, they associated the Germanic loanword machine with „some swift, mysterious, deceitful contraption“, designed to cheat them. The Turkish loanword *ujdurma* which is still used in our language is associated with the words contraption or treachery. Development of trade and transport has enabled many young men to continue their education not just in nearby centers, but in Vienna, Prague and Graz. During summer holidays they bring with them new words, jokes and the new way of gathering on the bridge. „Men began to leave their old associates and form new groups, to be repelled or attracted according to new criteria and new ideas, but under the stress of old passions and ancestral instincts.“²⁵ Clash of the old habit of spending time on the bridge in quiet conversation or in severe longing with the new way of conversing loudly and endlessly is reflected in the opinion of the distinguished tradesman Pavle Ranković. New times and clamorous onrush of new ideas and new ways of life, thought and expression are embraced for him by the word „politics“.

Continuity throughout the novel is provided by projecting peoples forebodings, anxieties and passions into different circumstances, so that they should be put to the test of time. Historical upheavals starting from beginning of the First World War have reflected on the characters of the population at Višegrad as a whole rather than on the character of each nation. Old legends have been dispersed and in the critical situation people related old anecdotes and jokes which could not offer relief to them as in the time of great floods. Nevertheless, Andrić's point that in the town „there had always been concealed enmities and jealousies and religions in tolerance, coarseness and cruelty, but ...also ... courage and fellowship and a feeling for measure and order, which restrained all these instincts within the limits of the supportable and, in the end, calmed them down and submitted them to the gen-

²⁵ Ibid. p. 216

eral interest of life in common²⁶ sets the prevailing atmosphere in the book. The author chose the Turkish loanword *merhamet* to denote the feeling of fellowship.

Translated by Jelena Predović

ПРОЖИМАНЈА РАЗЛИЧИТИХ КУЛТУРА У ДЕЛУ ИВЕ АНДРЋА
Резиме

Судбина различитих народа - Срба, Хрвата, Муслимана и Јевреја, који су живели на периферији источне и западне цивилизације, најбоље је описана у историјским романима Иве Андрића *На Дрини ћуприја* и *Травничка хроника*, као и у бројним приповеткама. Посебно су занимљива Андрићева дела која оживљавају период опадања Отоманске империје током XIX века јер су у то доба прешлитања мађу културама у Босни најача. *Травничка хроника* спада у врсту Андрићевих романа који се баве утицајем привременог боравка француског и аустријског конзула на друштвени живот босанског управног центра, Травника. Белешке конзула о сусрету са припадницима различитих култура представљале су у ствари покушај људи који су припадали хришћанском Западу да схвате менталитет Истока. Као последица дугог присуства исламске културе, трагови овог менталитета су обележили веровање и обичаје становника Травника, постајући заједничке црте карактера сваког од ових народа. Неповерење као једна од особина присталица четири главне вероисповести - хришћана подељених на католике и православце, муслимана и Јевреја - стварало је неспоразуме међу њима упркос чињеници да су поделе и изолованост у Босни супротстављене значењу које је Андрић придавао мостовима и легендама везаним за њихову изградњу. Андрић је гледао на мостове као на заједничко наслеђе свих народа.

²⁶ Ibid. p. 283