

***A WORD WOVEN ONLY OF CONSONANTS: NARRATIVE STRATEGIES IN HAIR  
EVERYWHERE BY TEA TULIĆ***

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**Abstract**

Narrated in the first person, mostly from a child's perspective, *Hair Everywhere* (2011) by the contemporary Croatian author Tea Tulić (b. 1978) presents the story of how a mother's dying of tumour affects those around her through a series of simultaneously poetic and prosaic sketches, as moving as they are witty. While other members of the family are not ignored, the focus is squarely on the matrilineal trio, including the narrator and her grandma. Mysterious enough when taken individually, and only more so in the context of the collection as a whole, certain motifs are insistently repeated and varied in these fragments, mirroring the mother's deterioration and the narrator's infantile rationalisation, and all but achieve the status of private symbolism. The paper will discuss these narrative strategies in an attempt to establish how the composition of the collection bears upon its interpretation.

**Keywords**

Tea Tulić – *Hair Everywhere* – narration – composition – narrative strategies

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## **Narrative Strategies in the Works of Contemporary Female Writers of Bosnia & Herzegovina**

### **ABSTRACT**

This paper investigates narrative strategies in the prose and poetic works of several female writers of Bosnia and Herzegovina. The focus is on Elma Porobić, Lejla Kalamujić, Adisa Bašić, Tanja Stupar Trifunović, Emina Žuna, Majea Ručević and Dijalea Hasanbegović. The works examined include three short story collections, three novels and one book of narrative poems. The paper will highlight the innovative character of the themes and styles which this pleiade of female writers has introduced into contemporary B&H literature.

### **KEY WORDS**

female poets of Bosnia & Herzegovina, 'new sensibility', characters on the *limit*, laughter as female resistance, reconstruction of subjectivity, poetic prose, speculative fiction, melange of genres

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***Post-Yugoslav Serbian Literature and its Roots in the Social and  
Political Changes***

**Abstract:** Post-Yugoslav literature and culture came out of the stylistic formations of Yugoslav modernism and postmodernism, in the context of European cultural discourse. Yugoslav literature, which spans the existence of “two” Yugoslavias, the “first” Yugoslavia (1928-1941) and the “second” socialist Yugoslavia (1945-1990), is the foundation of various national literary and cultural paradigms, which shared the same or similar historical, philosophical and aesthetic roots. These were fed, on the one hand, by a phenomenological understanding of the world, language, style and culture, and on the other, by an acceptance of or resistance to the socialist realist aesthetics and ideological values of socialist Yugoslav society. In selected examples of contemporary Serbian prose, the author explores the social context, which has shaped contemporary Serbian literature, focusing on its roots in Serbian and Yugoslav 20<sup>th</sup> century (post)modernism.

**Key words:** Ex-Yugoslav/Post-Yugoslav literature, contemporary Serbian literature, politicisation and instrumentalisation of literary discourse, vulgarisation of women’s writing, hyperproduction, thematic fracturing, anarchy of values.

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**“Greetings from the Fort” –**

**Ontology and Style in the Writings of Viktor Ivančić**

**ABSTRACT:** Drawing on the narratological concepts developed by G. Genette and D. Cohn, the paper argues that the writings of Viktor Ivančić are replete with signals of fictionality. Acknowledged as co-ordinates for mapping his work, they serve to reorganize it – by means of inserted marking-points and internal mirroring – as an intricate (inter)textual system in which journalism is turned into literature. The generically ambiguous text “Umjesto pogovora: pozdrav iz vojne utvrde,” which concludes the 2007 collection of journalistic pieces *Animal Croatica: eseji o patriotizmu*, is offered as case in point and a most expedient starting point for an analysis of Ivančić’s entire oeuvre.

**KEYWORDS:** Viktor Ivančić, *Feral Tribune*, fiction, style, literariness

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## **History Awry: the Sarajevo Assassination Fallout According to Basara and Jergović**

*Another point, more immediately relevant, is that in a work of art, as truly as anywhere, reality only exists in and through appearances. [...] If we lived it completely we should need no interpretation; but on our plane of appearances our interpretations themselves are a part of our living.*

– T.S. Eliot, 1930

### **ABSTRACT**

In Basara's *Anđeo atentata* and Jergović's *Doboši, noći* the fiction of history is consistently being embrangled with the history of fiction, with the effect of constantly bringing up short all efforts to explain one in terms of the other. The literariness of the two novels is foregrounded precisely by its explicit denial, and the issue of the interpretive bearing of narrative embedding on the factual content is inevitably raised. Relying on the theoretical insights of H. White, P. Ricoeur, R.N. Lebow and E. Runia, the paper argues that the demands made on the reader work as a critique of the two principal means of making the disconcerting past conform to media sensationalism and exegetic misconstrual.

### **KEY WORDS**

Discontinuity, Reading, Literariness, History Writing, Historical Novel, World War I