

UNIVERZITET CRNE GORE
FILOLOŠKI FAKULTET
Broj:
Nikšić,

Na osnovu člana 64 stav 2 tačka 9 Statuta Univerziteta Crne Gore, a u vezi sa članom 41 i 55 Pravila doktorskih studija, Vijeće Filološkog fakulteta na sjednici CLVIII održanoj 15. 06. 2022. godine, utvrdilo je

PRIJEDLOG

I

Kandidatkinja mr Tanja Bakić, ispunjava formalne uslove za ocjenu doktorske disertacije: „**Recepcija Vilijama Blejka na srpskohrvatskom govornom području od 1905. do 2018. godine**“.

II

Predlaže se Komisija za ocjenu doktorske disertacije mr Tanje Bakić pod nazivom: „**Recepcija Vilijama Blejka na srpskohrvatskom govornom području od 1905. do 2018. godine**“, u sljedećem sastavu:

- Prof. dr Marija Krivokapić, redovna profesorica Filološkog fakulteta Univerziteta Crne Gore (mentorka),
- Prof. dr Petar Penda, redovni profesor Filološkog fakulteta Univerziteta u Banjaluci,
- Prof. dr Aleksandra Nikčević-Batrićević, redovna profesorica Filološkog fakulteta Univerziteta Crne Gore.

III

Komisija za ocjenu doktorske disertacije je dužna da Vijeću Filološkog fakulteta , podnese izvještaj koji sadrži ocjenu doktorske disertacije.

DEKAN

Prof. dr Igor Lakić

Dostaviti :

- a/a
- Službi za studentska pitanja
- Centru za doktorske studije
- Senatu UCG

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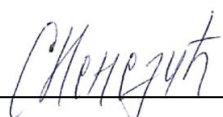
Predmet: Ispunjenost uslova doktoranda i prijedlog Komisije za ocjenu doktorske disertacije (obrazac D2)

Vijeću Filološkog fakulteta predlažemo da konstatuje ispunjenost uslova da kandidatkinja mr Tanja Bakić preda svoju doktorsku disertaciju pod naslovom *Recepcija Vilijama Blejka na srpskohrvatskom govornom području od 1905. do 2018. godine* na ocjenu, te da se s tim u vezi formira Komisija za ocjenu doktorske disertacije u sljedećem sastavu:

- Prof. dr Marija Krivokapić, redovna profesorka Filološkog fakulteta Univerziteta Crne Gore (mentorka),
- Prof. dr Petar Penda, redovni profesor Filološkog fakulteta Univerziteta u Banjaluci,
- Prof. dr Aleksandra Nikčević-Batrićević, redovna profesorka Filološkog fakulteta Univerziteta Crne Gore.

Komisija za doktorske studije


Prof. dr Milica Vuković Stamatović


Prof. dr Sonja Nenezić


Doc. dr Vanja Vukićević Garić

ISPUNJENOST USLOVA DOKTORANDA

OPŠTI PODACI O DOKTORANDU			
Titula, ime, ime roditelja, prezime	Mr Tanja Ljubiše Bakić		
Fakultet	Filološki fakultet		
Studijski program	Engleski jezik i književnost		
Broj indeksa	3/ 2018		
NAZIV DOKTORSKE DISERTACIJE			
Na službenom jeziku	Recepcija Vilijama Blejka na srpskohrvatskom govornom području od 1905. do 2018. godine		
Na engleskom jeziku	The Reception of William Blake in the Serbo-Croatian Speaking Region from 1905 until 2018		
Naučna oblast			
MENTOR/MENTORI			
Prvi mentor	Prof. dr Marija Krivokapić	Univerzitet Crne Gore, Filološki fakultet, Crna Gora	Engleska književnost
Drugi mentor			
KOMISIJA ZA PREGLED I OCJENU DOKTORSKE DISERTACIJE			
Prof. dr Petar Penda, predsjednik komisije, redovni profesor	Univerzitet u Banjoj Luci, Filološki fakultet	Anglistika	
Prof. dr Marija Krivokapić, članica komisije, redovni profesor	Univerzitet Crne Gore, Filološki fakultet	Anglistika	
Prof. dr Aleksandra Nikčević Batrićević, članica komisije, redovni profesor	Univerzitet Crne Gore, Filološki fakultet	Anglistika i amerikanistika	
Datum značajni za ocjenu doktorske disertacije			
Sjednica Senata na kojoj je data saglasnost na ocjenu teme i kandidata	28.10.2019.		
Dostavljanja doktorske disertacije organizacionoj jedinici i saglasnost mentora	23.06.2022.		
Sjednica Vijeća organizacione jedinice na kojoj je dat prijedlog za imenovanje komisija za pregled i ocjenu doktorske disertacije			
ISPUNJENOST USLOVA DOKTORANDA			
U skladu sa članom 38 pravila doktorskih studija kandidat je/nije cjelokupna ili dio sopstvenih istraživanja vezanih za doktorsku disertaciju publikovao u časopisu sa (SCI/SCIE)/(SSCI/A&HCI) liste kao prvi autor.			
Spisak radova doktoranda iz oblasti doktorskih studija koje je publikovao u časopisima sa (upisati odgovarajuću listu)			

- Bakić, Tanja (2022) "William Blake the Designer: The reception of Robert Blair's *Grave* in Serbia", *Literature Compass* (NJ USA: Wiley) (Web of Science, A&HCI, Q1) doi: [10.1111/lic3.12676](https://doi.org/10.1111/lic3.12676).
Link ka radu: <http://doi.org/10.1111/lic3.12676>
- Bakić, Tanja (2022) "Remediating' William Blake in Croatia and Serbia", *Blake: an Illustrated Quarterly*, Rochester University New York, USA, 55. 3. <https://blakequarterly.org/index.php/blake/article/view/bakic553> (SCOPUS i MLA, Q3).
- Bakić, Tanja (2019) "The Most Obscure and Most Angelic of All the English Lyrical Poets': William Blake in the Former Yugoslavia", in *The Reception of William Blake in Europe*, eds. Morton D. Paley (Berkeley University, USA) and Sibylle Erle (Lincoln University, UK), Vol 2, London: Bloomsbury, pp. 571-603. – poglavlje u naučnoj monografiji kod istaknutog međunarodnog izdavača; <https://www.bloomsbury.com/uk/reception-of-william-blake-in-europe-9781472507457/>

(dati spisak radova koji sadrži: prezimena i imena autora, naziv naučnog rada, ime izdavača, mjesto i godinu izdavanja, DOI, link ka radu i dokaz za JRC)

Obrazloženje mentora o korišćenju doktorske disertacije u publikovanim radovima

Bakić je kao samostalni autor izvode iz svoje disertacije objavila u **tri ugledne internacionalne publikacije**.

Prvi rad Tanje Bakić objavljen je 2022. godine u prestižnom časopisu za književnost i književnu teritoriju *Literature Compass* (Q1) koji izdaje istaknuti američki i globalni izdavač **John Wiley & Sons Ltd**. Bakić u radu opisuje kako se 2015. u Srbiji po prvi put na ovom jezičkom prostoru pojavilo izdanje poeme engleskog grobljanskog pjesnika Roberta Blera „Grob” sa dizajnom Vilijama Blejka. Istovremeno, to je bio i prvi put da se Vilijam Blejk publici na istom prostoru detaljnije približi samo kao likovni umjetnik, a ne kao pjesnik, odnosno autor djela *Vjenčanje Neba i Pakla* (1793) i *Pjesme nevinosti i iskustva* (1789), po čemu ga širi auditorijum ovog područja ponajbolje i poznaje. Istražujući tok i osobenosti recepcije ovog izdanja počev od 2015, kad je i objavljeno, pa do danas, došli smo do zaključka da je isto bilo praćeno samo jednim prikazom. Međutim, i pored tako opskurnog materijala za praćenje prijema ovog djela, ipak smo uspjeli da dođemo do značajnih zapažanja. Jako izraženi ton u recepciji ovog djela bila je činjenica da je Blejk ipak bio Jausov konstruktivni čitalac koji je aktivno učestvovao u pjesmi Blera koju je čitao, a potom i dizajnirao. Drugi izraženi receptivni ton ukazuje na činjenicu da, tako što je dekonstruisao značenje Blerove poeme, Blejk je svojim dizajnom potvrdio poimanje Morisa Ivisa (1980) da je on bio sam sebi jedina publika. I konačno, recepcija ovog djela ukazala je i na do sada zapostavljane veze između engleske grobljanske poezije i tzv. „srpske grobljanske poezije”.

Drugi rad Tanje Bakić pod nazivom "Remediating' William Blake in Serbia and in Croatia", koji čini izvod iz trećeg poglavlja njene disertacije, objavljen je u januaru 2022. u najznačajnijem globalnom naučnom časopisu iz oblasti studija o Blejku, koji inače izlazi u izdanju Univerziteta Ročester u Njujorku. Časopis je indeksiran u naučnim bazama Scopus i MLA. Tročlanom recenzentskom komisijom upravljao je prof. dr Moris Ivis, jedan od danas najznačajnijih kritičkih autoriteta iz oblasti studija o Blejku, između ostalog, poznat i kao urednik *Kambridžovog priručnika za Vilijama Blejka* (*The Cambridge Companion to William Blake*, 2003).

Ovaj rad Bakićeve najprije je prezentovan na naučnoj konferenciji održanoj u Londonu 19. 09. 2019. u čuvenoj likovnoj galeriji Tejt Britan u sklopu do sada svjetski najveće izložbe

Blejkovog likovnog djela u svijetu.

Bakić ovdje analizira likovni aspekt recepcije Blejka kroz uticaje putem djela tri savremene likovne umjetnice iz Hrvatske i Srbije koje djeluju kroz tri različita medija. Bakić argumentuje da su putem djela ovih umjetnica Blejkova umjetnost i poezija prenijete iz britanske sredine u novu kulturološku sredinu (srpsku i hrvatsku). Bakić ovom procesu prilazi iznutra, i nudi detaljnu analizu slučaja, ističući da svi čine reprezentativne primjere „kulturološke adaptacije” i „reformatiranja” Linde Hačion. A pošto se radi o adaptacijama u drugačijim medijima, Bakić ističe da se iste u teorijskom smislu mogu nazvati i „re-medijacije”.

U vlastitom nastojanju da odgovori na brojna pitanja koja se, između ostalog, tiču i toga kako je Blejk „dopro” do ovih umjetnica, Bakić se poziva na teoriju rezonance iz 1997. godine profesorke sa Jejl Univerziteta, Vai Či Dimok (Wai Chee Dimock), koja izaziva aktuelni istoricizam zasnovan na semantičkom sinhronizmu tako što predlaže dijahronijski istoricizam, postavljajući važno pitanje, „Kako to književni tekst zvuči kada ga čitamo dvadeset godina, dvjesto godina, ili dvije hiljade godina nakon što je izvorno napisan?”

Bakić ističe da su Blejkova umjetnost i poezija „kulturološki adaptirane” i da sam taj proces podsjeća i na biološku adaptaciju, jer je Blejkova umjetnost više poslužila kao „preegzistentni original” koji je mutirao i permutirao kroz okolnosti koje su se mijenjale (Hrvatska i Srbija) u sklopu svoje kulturološke adaptacije. Pozivajući se na Lindu Hačion koja biološki gleda na adaptaciju kao na „uspješnu replikaciju i promjenu”, Bakić zaključuje i da kulturološka adaptacija funkcioniše na sličan način.

Treći rad pod nazivom ““The Most Obscure and Most Angelic of All the English Lyrical Poets”: William Blake in the Former Yugoslavia” objavljen je kao poglavlje u naučnoj monografiji čuvenog internacionalnog izdavača Bloomsbury sa sjedištem u Londonu. Urednici izdanja su emeritus prof. dr Morton D. Pejli sa Univerziteta Berkli (SAD) i prof. dr Sibila Erl, sa Univerziteta Linkoln (UK) – koji danas slove među svjetski najpoznatije kritičke autoritete iz oblasti studija o Vilijamu Blejku.

Bakić ovdje hronološki prati proces recepcije Vilijama Blejka u našoj sredini počev od njegovog prvog pomena iz 1905. godine do savremenog doba, ističući da se o njemu jeste znalo – bio je prevoden, analiziran i čitan – ali mnogo manje u odnosu na ostale engleske romantičarske pjesnike. S tim u vidu, Bakić smatra da je Blejk ušao u našu sredinu relativno kasno, kako u književnosti, tako i u likovnoj umjetnosti, ostajući do današnjeg dana najviše poznat po poslovicama iz djela *Vjenčanje Neba i Pakla*.

U svom radu Bakić dijahronijski i sinhronijski pristupa građi, razlikujući nekoliko receptivnih tonova, počev od preraphaelitskih, preko nadrealističnih, revolucionarnih, englesko-patriotskih, romantičarskih, iracionalističkih, psihoanalističkih, ezoteričnih, čak i vizantijskih, ističući da se Blejk pomalo spominjao i naporedo s drugim figurama, poput Hakslija, Jejtisa, Šelija, Svedenborga, Milтона, Šekspira, Šoa...

Bakić navodi da je prvih sto petnaest godina Blejkovog boravka na srpskohrvatskom govornom području vidno po konstantnim naporima domaćih kritičara, umjetnika, moderatora, prevodioca i drugih recipijenata i moderatora da iznađu razloge Blejkove teže razumljivosti i neshvaćenosti kako u doba u kojem je živio, tako i nakon njegove smrti. Konačno, Bakić zaključuje da je recepciji Blejka u našoj sredini nedostajao ozbiljniji i sistematičniji rad domaćih autora.

Datum i ovjera (pečat i potpis odgovorne osobe)

U Nikšiću,

DEKAN

MP

Prilog dokumenta sadrži:

1. Potvrdu o predaji doktorske disertacije organizacionoj jedinici
2. Odluku o imenovanju komisije za pregled i ocjenu doktorske disertacije
3. Kopiju rada publikovanog u časopisu sa odgovarajuće liste
4. Biografiju i bibliografiju kandidata
5. Biografiju i bibliografiju članova komisije za pregled i ocjenu doktorske disertacije sa potvrdom o izboru u odgovarajuće akademsko zvanje i potvrdom da barem jedan član komisije nije u radnom odnosu na Univerzitetu Crne Gore

Na osnovu člana 40 Pravila doktorskih studija Univerziteta Crne Gore, izdaje se sljedeća

POTVRDA

Mr Tanja Bakić, broj dosijea 3/18, studentkinja doktorskih studija Filološkog fakulteta Univerziteta Crne Gore, studijski program: Jezik i književnost (engleska književnost), predala je doktorsku disertaciju pod nazivom *Recepcija Vilijama Blejka na srpskohrvatskom govornom području od 1905. do 2018. godine*, studentskoj službi Filološkog fakulteta u Nikšiću, dana 3. 6. 2022.



Prof. dr Milica Vuković-Stamatović

Predsjednica Komisije za doktorske studije

Komisiji za doktorske studije
Filološkog fakulteta
Univerzitet Crne Gore

UNIVERZITET CRNE GORE FILOLOŠKI FAKULTET NIKŠIĆ			
PRIMLJENO: 10.06.2022			
ORG. JED.	BROJ	PRILOG	VRJEDNOST
01	1234		

Predmet: **Zahtjev za ocjenu doktorske disertacije**

Poštovani,

U skladu sa Pravilima studiranja na doktorskim studijama Univerziteta Crne Gore, podnosim zahtjev za ocjenu doktorske disertacije pod nazivom ***Recepcija Vilijama Blejka na srpskohrvatskom govornom području od 1905. do 2018. godine.***

Završetkom doktorske disertacije i objavljivanjem dijela rezultata u časopisu koji se nalazi na SSCI i AHCI listi, ispunjeni su uslovi za njenu predaju. Ovim putem upućujem molbu Komisiji za doktorske studije Filološkog fakulteta Univerziteta Crne Gore da inicira predlog Komisije za ocjenu doktorske disertacije.

Uz zahtjev prilažem:

1. Pismenu saglasnost mentora da rad zadovoljava kriterijume doktorske disertacije;
2. Pet štampanih primjeraka doktorske disertacije;
3. Fotokopiju objavljenog rada tematski vezanog za doktorsku disertaciju;
4. CD sa cjelokupnim sadržajem doktorske disertacije u PDF formatu;
5. Potpisanu izjavu o autorstvu.

S poštovanjem,
mr Tanja Bakić



Nikšić,
03.06.2022.

Univerzitet Crne Gore
Filološki fakultet
Nikšić

Na osnovu člana 37. Pravila doktorskih studija Univerziteta Crne Gore, dajem
sljedeću

S A G L A S N O S T

da doktorska disertacija mr Tanje Bakić pod nazivom *Recepcija Vilijama Blejka na srpskohrvatskom govornom području od 1905. do 2018. godine* zadovoljava kriterijume propisane Statutom Univerziteta Crne Gore i Pravilima doktorskih studija.

Nikšić,

03.06.2022.

MENTOR:

prof. dr Marija Krivokapić



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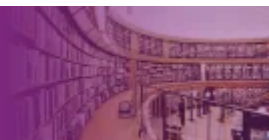
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William Blake the designer: The reception of Robert Blair's “Grave” in Serbia

Tanja Bakić

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SPECIAL ISSUE ARTICLE

Seeing Shakespeare: Narco narratives and neocolonial appropriations of *Macbeth* in the US–Mexico Borderlands

William Blake the designer: The reception of Robert Blair's "Grave" in Serbia

Tanja Bakić 

University of Montenegro, Faculty of
Philology, Nikšić, Montenegro

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of Philology, Danila Bojovica bb, Nikšić 81400,
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Abstract

It was in 2015 that the Blair edition featuring Blake's design first appeared in the Serbian language. Simultaneously, it was the first time in Serbia that Blake was approached solely as an artist, and not as a poet, i. e. not as the author of *The Marriage of Heaven and Hell* (1793) or *Songs of Innocence and of Experience* (1789)—works he was mainly recognised for there. The aim of this article is to bring the figure of William Blake the designer closer to the Serbian reader, and to set it apart from the previously dominant figure of Blake the poet, when it comes to his reception in that country. Our conclusions point towards Blake the designer acting as a constructive reader, deconstructing the meaning of Blair's poem which he designed, confirming the notion by Morris Eaves (1980) that Blake was his own sole audience. We also tend to examine the hitherto neglected relationships that exist between English Graveyard Poetry and the so-called "Serbian Graveyard Poetry".

KEYWORDS

design, English Graveyard Poetry, reception, Robert Blair, Serbian Graveyard Poetry, William Blake

Apart from the other artworks he created, the British pre-Romantic poet and artist William Blake also came up with a design for the poem "Grave" by the Graveyard poet Robert Blair. That design is what made Blake most famous in his lifetime (and paradoxically not his poetry, for which he is best-known in his posterity). While designing Blair's "Grave", Blake acted first as a reader, then as an artist.

It was in 2015 that the Blair edition featuring Blake's design first appeared in the Serbian language. Simultaneously, it was the first time in Serbia that Blake was approached solely as an artist, and not as a poet, i. e. not as the author of *The Marriage of Heaven and Hell* (1793) or *Songs of Innocence and of Experience* (1789)—works he was mainly recognised for there.¹ The aim of this article is to bring the figure of William Blake the designer closer to the Serbian

reader, and to set it apart from the previously dominant figure of Blake the poet, when it comes to his reception in that country. Our conclusions point towards Blake the designer acting as a constructive reader, deconstructing the meaning of Blair's poem which he designed, confirming the notion by Morris Eaves (1980) that Blake was his own sole audience. We also tend to examine the hitherto neglected relationships that exist between English Graveyard Poetry and the so-called "Serbian Graveyard Poetry." A modest number of Serbian theorists would only slightly mention or touch upon that topic—Dragiša Živković (1983), Milorad Pavić (1979), Miodrag Pavlović (1979) and Saša Radojčić (2006)—but up until now no study thoroughly investigating those connections has ever appeared, especially not through the figure of William Blake.

1 | BLAKE AND HIS AUDIENCE

As Mike Goode (2012, p. 26) observes, judging by Blake's surviving manuscripts and the books he read, Blake proved an avid reader, who experienced every new sentence he read as a kind of new event and "as if imagining which of these he might have written himself." On the other hand, Blake the artist, as observed by Joseph Viscomi (1995, p. 34), believed that, in the process of reception, the perception of the observer plays a key role—the artist should only reveal parts, whilst it is up to the observer to make out their symbolic meanings. So, while illustrating the works of other authors, Blake would first read and then deeply dive into them. After that, he would think about how to make an illustration, but he would leave it to the audience themselves to make out the meaning after the completion of his work. It is exactly here that Stephen C. Behrendt observes that Blake's communication between the artist and the audience "transcends the limitations of the physical medium", allowing the audience to skip "directly into the world of pure vision" (1999, p. 85), hinting at "something quite specific, but which is not physically present in the text" (1999, p. 91).

It is now that we will refer to the essay by Morris Eaves "Romantic Expressive Theory and Blake's Idea of the Audience" (1980). Namely, referring to M. H. Abrams's *The Mirror and the Lamp* (1953), Morris Eaves (1980, p. 784) examines the role of the audience and the poet through a move from imitation to the expressive in art theory, which he finds Romantic, "In the expressive theory of art, one obvious tendency would be for the artist's personality, as it moves toward the centre, to displace and even replace the audience. As Abrams puts it, 'The poet's audience is reduced to a single member, consisting of the poet himself'." Now we would use that observation by Eaves to go back to our initial thought that by designing/illustrating the works of other authors, Blake the reader would first go deep inside the text, and then Blake the artist would act by creating a design, leaving it to the audience to make out its symbolic meaning, finally to conclude that Blake's ideal audience consisted of himself as its sole member.

2 | BLAIR'S "GRAVE"

The poem "Grave" by Robert Blair is a typical poem of the English Graveyard School, and one of the most published and most read poems from 18th century England. As Sibylle Erle (2017) puts it, Blair's *Grave* is a Calvinist and religious poem, comprised of 767 lines in blank verse. The narrator in the poem walks around in a graveyard and thinks about the decay of the body. After that, he turns from the physical to the spiritual—which was quite a common concept in the English Graveyard Poetry movement, to which Blair belonged. Since Cromek the publisher was well acquainted with William Blake's reputation as an eccentric and a person who "converses with ghosts", he hired Blake to create the design of the poem by Blair, which would portray the supernatural, as well as emotional alienation, but which would, on the flipside, also restore the readers' faith in God (Erle, 2017, pp. 35–36).

In their endeavours to find the best possible definition of the Graveyard Poetry, the scholars Essick and Paley elaborate on the idea that it greatly resembles an elegy to death, and that in this kind of poem the narrator usually walks among the graves or considers different aspects of death (Essick & Paley, 1982, p. 4). They also go further to explain that graveyard poetry usually contains some of the following elements—"highly conscious narrator",

"melancholy or elegiac tone", "physicality", "concrete detail", "ethical reflections", "sense of physical reality" (Essick & Paley, 1982, p. 4). But they also argue that in poems of this kind the themes of ghosts become dominant and in that case we are dealing with the genre of gothic horror (Essick & Paley, 1982, p. 4). Therefore it is important here to add that with his illustrations of the graveyard poem *The Grave*, Blake did indeed manage to enter into the area of gothic horror. That "gothic" aspect of Blake's art was also touched upon by Sibylle Erle (2017). As she points out, Blake enjoyed drawing spirits, and while he was working upon his design for Blair's *Grave*, he was mainly interested in conjuring up the disembodiment of the soul, as well as the very moment of the separation of the soul from the body (Erle, 2017, p. 35). Erle also asserts that Blake's "gothic aesthetic" was influenced by the work of the Swiss philosopher Charles Bonnet (1720–1793). However, nowadays this poem by Blair does not enjoy any real popularity as it did back in the century when it was created.

3 | GRAVEYARD POETRY: ENGLISH-SERBIAN LITERARY RELATIONS

The book entitled *Robert Blair: Grob sa ilustracijama Vilijama Blejka* (Robert Blair: Grave with illustrations by William Blake) was published in Serbia in 2015 by a small publishing house from Smederevo called Gavran (Blair, 2015). Blair's poem is featured bilingually—in the English original followed by its Serbian translation. Blake's designs were printed in black and white. The book also contains historical and critical explanations produced before and after the translation (Dasukidis, 2015a, 2015b). The edition of 2015 represents the first Serbian translation of Blair's *Grave*. The decision to produce that edition in Serbia at that time was prompted by the discovery of Blake's original watercolours of Blair's *Grave* in Scotland in 2001,² which was described by Martin Butlin as "arguably the most important since Blake began to be appreciated in the second half of the nineteenth century" (2002, p. 68). Nonetheless, it took 14 years for the book to be published in Serbia. As explained by the writer Milena Dasukidis (2019), who also works as an editor at Gavran the publisher and had translated the poem by Blair, "We opted for *The Grave* simply because no poems of The English Graveyard School were translated into Serbian, although it is officially known that our [Serbian] Romantic poets were definitely familiar with this movement, and that some of them (Sima Pandurović, Sterija) had read that poetry."³

On the other hand, deep behind that publishing venture lie the parallels between Robert Blair as an important representative of the English Graveyard School and a number of modern Serbian poets—Pandurović, Sterija and others, who had themselves read the English Graveyard Poetry that Blake would design, and whose poems carry the undertones of dark and "graveyard" motives. And finally, there is Blake, who by his art "had crowned the poem by Blair and had immortalised the link between Graveyard Poetry and the poetry of Romanticism" (Dasukidis, 2015b, p. 121). Actually, therein lies an interesting connection between English Graveyard Poetry and the so called "Serbian Graveyard Poetry", for "the topics of death and cemeteries were certainly present in such Serbian verse of the 19th century" (Živković, 1983, p. 109).⁴ It's about a special group of Serbian authors including: Milan Rakić (1876–1938), Sima Pandurović (1883–1960), Vladislav Petković Dis (1880–1917), Isidora Sekulić (1877–1958), Jovan Sterija Popović (1806–1856) and others. Their pessimism was "a poetical manner of the late Romanticism" (Palavestra, 1965, p. 219),⁵ representative of the examples of the "dismal inspiration on the transience and the end of human life [...]" (Živković, 1983, p. 99). Depicting those authors, Predrag Palavestra (1965, p. 218) asserts they were "educated in the spirit of European culture, about Norwegian authors, the English Metaphysical movement, Russian Symbolism and mystics [...], pressed with psychical disharmonies and gloomy anticipations [...]."

I would not agree at all with Milena Dasukidis who claims that no poems of the English Graveyard School were previously translated into Serbian. This is because so many translations of *Night Thoughts* did appear in Serbia, though not from an English original, but from their German translations. *Night Thoughts* is a poem by the Graveyard poet Edward Young (1683–1765).⁶ William Blake also produced a design and illustrations for the Young's poem in 1797. Young was very popular in Germany, and Serbian readers of the time read anything that was popular in Germany. So, Young was popular in Serbia courtesy of his German popularity, and hence translated from the German translation.

A Serbian poet who was very much inspired by Young was Jovan Sterija Popović, who also belonged to the school of Serbian Graveyard Poetry. He would read Young not from the English original, but from its German translations. Back then, those translations were printed in Germany without Blake's illustrations.⁷ Discussing such influences of Young on Sterija, the Serbian scholar Živković (1983, p. 101) argues, "Sterija was very close to Young's 'Night Thoughts' in many poetical singularities, as well as in many gloomy-pathetical tone in which he sings about life and death. [...] What Sterija's verse lacks is the contribution of the mystical and the afterlife elements found in Young's poetry [...] but his understanding of death as the sole event of man's salvation from life is what deeply correlates with Young's poetical inspiration."⁸ It is assumed that Sterija encountered Young's poetry through German writers as Christoph Martin Wieland (1733–1813), and Jean Paul (1763–1825), and also via German Pietism and the Sturm und Drang period (Živković, 1983, p. 99).⁹ But if Sterija did know about Blake, we cannot be certain of it on the basis of his reading of Young from German translations, which were back then printed without the illustrations by Blake. Nor can we find any references in Sterija's poetry directly alluding to Blake.¹⁰

Still and all, the topic of the influence of Young on Sterija was most recently touched upon in 2006 by Serbian poet and philosopher Saša Radojčić (b. 1963), who finds in Sterija's poem "Despot Đurađ Branković" (Đurađ Branković the Despot) "a rather similar [Youngian] concept of the basic poetical assumptions [...] expressed from the point of view of the one awaiting his own death" (2006, p. 23). That idea is strongly sensed in the following lines of Sterija's, "Worm after man, stink and rot after worm/dust after rot, that's the glory of ours!" (91–92). Somewhat related thoughts echo in Sterija's following lines, "Everyone carries the germ of rot [...] / One is destined to be one with the ground", from his poem *Spomen putovanja po doljinim predelima Dunava* (Recalling Cruising Through the Lower Danube) (Sterija's lines qtd. in Živković, 1983, p. 101). On the flipside, those ideas expressed by Sterija in depicting worms and the grave as our own inevitability, but also in death giving us eternal comfort are also present in Night I of Young's *Night Thoughts*, "Helpless immortal! insect infinite! / A worm! a god!" (80–81); "This is the desert, this the solitude: / How populous, how vital, is the grave!" (115–116); "How, like a worm, was I wrapt round and round / In silken thought, which reptile fancy spun, / Till darken'd reason lay quite clouded o'er / With soft conceit of endless comfort here" (158–161).

In our further examining those "English-Serbian Graveyard poetry connections", we will call upon the only review of the Serbian edition of Blair's *Grave*, written in 2016 by Slobodan Ivkov (b. 1959), graphic designer and journalist. The fact that the edition only had a single review came up as a result of the numerous obligations occurring in the private life of Milena Dasukidis, the editor-in-chief at Gavran, preventing her from dedicating herself fully to the media promotion of the book.¹¹

Ivkov further draws similarities between the Serbian Graveyard poet Pandurović and the English Graveyard poet Blair, where he accentuates the idea that although it was a century after the English Graveyard Poetry that Pandurović appeared, the writing in his own Graveyard poetry is "equally gloomy", but that he communicated "to Serbian people in a more understandable way." Nonetheless, within his Serbian verse Pandurović had caused misunderstandings since he "did not adjust his pessimism to the audience" (Ivkov, 2016). Ivkov also claims that in the time before Pandurović, it was Blair who had tried to make his people think about the purpose of life, to warn them about vanity and greed, as well as about the transient and life "on the other side" (Ivkov, 2016). Obviously, Ivkov had on his mind Pandurović's poetry volume *Posmrtna počasti* (Funeral Greetings), first published in 1908 (Pandurović, 1922), which because of its pessimism was negatively reviewed by the Serbian literary critic, Jovan Skerlić (1877–1914). The parallel that Ivkov (and also Dasukidis) draws between Pandurović and Blair seems interesting, but there is no evidence that Pandurović himself ever read Blair's poetry. As Pavlović¹² (1979, pp. 205, 209, 216) puts it, Pandurović was mostly influenced by Shakespeare, German Expressionism and Baudelaire. Pandurović's poetic topics typically include such themes as lovers gone mad and put into a sanatorium, a girl who lost her mind, or a dead lover. Pavlović goes on to state that these topics—in case of Pandurović—are more likely to come from drama than from lyrical poetry. To support that fact, it is important to stress that Pandurović was an English speaker and had translated Shakespeare's *Hamlet* (Pavlović, 1979, p. 216). Moreover, Pandurović could even be put into the same category as the French poet Baudelaire for the "similar sins of decadence, perverseness and nihilism" (Pavlović, 1979, p. 205). On

top of that, Pandurović was also an accomplished French speaker, translating plays, fiction and poetry from French (Pavlović, 1979, p. 205).¹³

In support of that view, the contemporary Serbian critic Bjelić maintains that the emergence of Pandurović's poetry volume "Funeral Greetings" (1908) back then in Serbia, was entirely reminiscent of the appearance of Baudelaire's "The Flowers of Evil" in France (1857), and that both poets had influenced the ways in which poetry was experienced in their surroundings, respectively (Bjelić, 2004, p. 60). Bjelić further argues that what Pandurović found in Baudelaire is what Skerlić called "Graveyard poetry", which is death given as a "physical decay, decomposition, disheveling" (Bjelić, 2004, p. 66).¹⁴ The origins of the dead lover motive, apart from Shakespeare's plays, may also be rooted both in Pandurović's "own soul", since he was in love with the Slovenian actress, Vela Nigrinova (1862–1908), who had died before his book was published, and in Baudelaire, who was a replacement for the "poetical transposition" of Nigrinova (Bjelić, 2004, p. 68).¹⁵ So, the pessimism and graveyard elements in Pandurović's poetry might not come from Blair. Neither can we find any such themes in Pandurović's other poems, nor in Sterija's poetry—both representative of the Serbian Graveyard School—alluding at all to Blake. That is also supported by the fact that the edited collection of papers—*Poetika Sime Pandurovića* (The Poetics of Sima Pandurović) (2006)—nowhere mentions either Blake or even the connections between Pandurović's poetry and English Graveyard poetry (See: Petković, 2006).

Even so, it is important to refer to some of the Graveyard motifs in Pandurović's poetry and their possible parallels with Blair. First of all, the image of the dead female lover in the grave is frequently invoked in Pandurović's poetry volume *Posmrtna počasti* (Funeral Greetings) (1908), especially in the poem *Mrtvi plamenovi* (Dead Flames), "They buried her radiant eyes/Into the dark grave, into the pain of life;/They buried her adorable hands/Into the dark kingdom, into the mortal dale" (1–4). On the other hand, the image of the woman, the "new-made widow", is evoked in Blair's *The Grave*, "The new-made widow too, I've sometimes spied,/Sad sight! slow moving o'er the prostrate dead:/Listless, she crawls along in doleful black,/Whilst bursts of sorrow gush from either eye,/Past falling down her now untasted cheek." (*The Grave*, 72–76). As Petrović (2006, p. 193) observes, the decay of the dead body provides food for worms—they eat the human heart, brain, even teardrops. That is what makes Pandurović think about metaphysics and the beyond. In light of that, his poem *Jambi o svršetku* (lambs on the End) is very representative, "The worm will perform the decay,/And our hearts, tears, brain, oh/Are said to feed, just as our blood does,/The new life of something else, for I know!" (9–12). On the other hand, images of worms are also present in Blair's *The Grave*, "The high-fed worm, in lazy volumes roll'd,/Riots unscar'd (*The Grave*, 246–247) or, "Of the same common substance with his Lord;/Now tame and humble, like a child that's whipp'd,/Shakes hands with dust, and calls the worm his kinsman!/" (*The Grave*, 226–228). Furthermore, in Pandurović's poem *Sa svojima* (With Loved Ones), the lyrical subject is waylaid by a group of spectral beggars threatening him, "They threaten me, begging in revenge,/Those freaky faces, giving their hands/In a tragic gesture! Nasty hands!/They point me to the abyss and scream in despair" (23–26). On the other hand, Blair in his *Grave* introduces the image of "the whole sable tribe, that painful watch/The sick man's door, and live upon the dead" (*The Grave*, 158–159).

4 | GRAVEYARD POETRY: OTHER EUROPEAN LITERARY CONTEXTS

The only two European schools of Graveyard poetry existed solely in England and in Serbia. Nonetheless, when speaking of the European reception of the editions of the English Graveyard school which Blake designed or illustrated, and how well known they were in other European surroundings, it is certain that some Blakean influences can be sensed either on local painters or on local poets. In that sense, what happened in Spain, and also German-speaking countries, is very representative. Some tiny traces are to be found in other European countries such as: Russia, France, the Czech Republic, and the like.

When it comes to the Spanish account, it is Cristina Flores (2019, p. 177) who argues that some similarities are to be found between Blake's drawings for Young's *Night Thoughts* and Francisco Goya's works. However, no direct influence of Blake on Goya has been proved, mainly due to the fact that Goya never travelled to England. But the

resemblances between Blake and Goya were critically discussed in Spain. Flores furthermore observes that Blake's design for Blair's *The Grave* made an impact on Spanish poet José Joaquín de Mora (1783–1864), especially on his poetical masterpiece *Meditaciones Poéticas* (Poetic Meditations), published in London in 1826. De Mora claimed that his chief source of inspiration was not Blair's poetry, but Blake's images (Flores, 2019, p. 166). Even the title page of de Mora's book consists of a reproduction of the design originally featured for the cover of *The Grave*, and furthermore all 11 of de Mora's poems are produced alongside Blake's illustrations from *The Grave* (Flores, 2019, p. 167).

Concerning German-speaking lands, the famous Romantic writer Jean Paul (1763–1825) was aware of Blake as the illustrator of Young's *Night Thoughts*. He obtained a copy of the edition as a gift from the hereditary prince of Gotha in November 1801. In his letter to Christian Otto, Jean Paul told him about "20 or 25 beautiful fantastic engravings by Blake" (Jean Paul qtd. in Schmid, 2019, p. 237). Blake is mentioned in Adolf Ebert's *Allgemeines Bibliographisches Lexikon* (General Bibliographical Dictionary) (1830) in the entry for Edward Young (Schmid, 2019, p. 237). Sibylle Erle (2019, p. 265) observes that it was back in 1909 that Carl Müller submitted his PhD to the University of Jena, writing in some parts about Blair and Graveyard poetry. Erle further stresses that the National Library in Vienna owns a copy of Edward Young's *Night Thoughts* (Erle, 2019, p. 269).

As far as Russian accounts are concerned, Tatiana Tiutvinova (2019, p. 542) observes that there is an incomplete set of Blake's illustrations for Blair's *The Grave* (1808), published by Robert H. Cromek, in the Russian State Hermitage graphical collection.

When it comes to France, Soubigou and Tholoniati (2019, p. 80) assert there is only one original watercolour by Blake held in a French public collection. The Louvre paid \$1.5 million in 2006 for "Death of the Strong Wicked Man", one of Blake's design for Blair's *The Grave*.

Blake–Blair connections in the Czech Republic are generally connected with an early example of the presence of Blake the artist in 1909. Namely, two of Blake's illustrations: plate 8—"Death of the Strong Wicked Man" from Blake's illustrations to Blair's *The Grave* (1808)—and plate 16—"When the Morning Stars Sang Together", from *Job*—appeared in *Moderní revue* (Modern Review), an important Czech modernist journal (Procházka, 2019, p. 461). Minor traces of the reception of the English Graveyard poets through Blake can also be found in Ireland, Italy, Belgium, the Netherlands and Switzerland.

5 | BLAKE AS AN EXPLOITED ARTIST

Nonetheless, the first Serbian edition of Blair's poem, produced in 2015, is important because of the fact that it marks Blake's reception as a designer in this region, since it is the first time his designs to this book have been presented to the Serbian audience. This could also prompt a more radical change when it comes to receiving the figure of Blake in this region, for until that year, Blake was referred to as a poet, seldom as a "poet who paints", whilst his "pictures" would rarely be interpreted independently from his poems. Above all, that is because until then no art monograph about Blake had been produced in the Serbian language. Had it appeared, it would have managed to draw a strong line between Blake the artist and Blake the poet. However, it is Blake the poet dominantly seen here. Herein lies the question to which extent will this Serbian edition of Blair's *Grave* manage to introduce Blake the artist to the Serbian audience, and help them to experience him together with Blake the poet they have already met –Blake the author of the proverbs from *The Marriage of Heaven and Hell*, and Blake the poet from *The Songs of Innocence and of Experience*, who all of a sudden appears here as the designer of a poem of a peculiar and dark title by a poet they know nothing about?

Perhaps some answers to this question lie within the critical explanations by Dasukidis, since they reveal, in terms of the reception, something important, and that is the perception coming from her as from the person who has directly transferred the poetry of Blair and the illustrations of Blake to the Serbian readership. In her text, Dasukidis (2015b, p. 117) explains that Cromek the publisher hired Blake "the famous poet, artist and mystic" [sic].

to create illustrations for this edition of Blair's poem. Furthermore, Dasukidis (2015b, p. 118) adds that Blake was "eccentric", known as a "somewhat whimsical person, not completely easy to collaborate with."¹⁶

Although the first part of Dasukidis' observation is unusual, since in his lifetime Blake did not enjoy popularity, still in the perceptions of this "first person" and a direct moderator in the reception of Blake in Serbia three key words are to be highlighted: "famous" (which applies more to his posthumous reception), "eccentric" and "whimsical." Along with those three attributes of Blake, the following observation by Dasukidis (2015b, p. 119) is important, "It was such an irony that Blake the artist was paid only 12 Pounds Sterling for his watercolours, which later at the beginning of the 21st century were estimated to value between 12 and 17 million US Dollars." This last observation is a culmination of an attitude, since it succeeds in portraying the suffering Blake as an exploited artist. Until recently in Serbia a somewhat similar aspect of Blake has been mentioned—an artist difficult to understand and the one who was not understood by his peers. But never before has this view of Blake been mentioned—an artist exploited, miserably paid and thus economically forced into collaboration with Cromek the publisher or with Blair the Graveyard poet.

Although the relationship between Cromek, the engraver and publisher, and Blake, has been frequently discussed in English-speaking countries, most of the time it revolved around the idea that Cromek hurt Blake by not keeping his promise that Blake would perform both the design and engraving, and that all of a sudden Cromek changed his mind and hired a modern engraver Luigi Schiavonetti (1765–1810), who performed the engraving from Blake's design.¹⁷ Dennis M. Read in his biography of Cromek argued that both Blake and Cromek, in spite of the hostile views from Blake's biographers Gilchrist, Bentley and others, had much in common. He also mentioned their "explosive tempers" (Read, 2011, p. 7), and that before their fight, they had been "circumstantially close, brothers in their chosen profession of engraving" (Read, 2011, p. 7). Read further argues that the "'Grave' project was vital to the careers of both men" (2011, p. 19), and that Cromek believed that the main contribution of Blake to the project was to create a design, but not to engrave it, because "A designer is an artist; an engraver is a copyist" (Read, 2011, p. 30).

6 | DARK UNDERTONES

Another way to try to answer the question in which way will this Serbian edition of Blair's *Grave* help readers from this region to better understand the figure of Blake the poet they have already been accustomed to through the Serbian publications, we find in the same review written by Slobodan Ivkov. Namely, Ivkov (2016) writes that within this Serbian edition Blake is present "only as an illustrator", thus suggesting to the current Serbian reader that Blake the poet was concerned with other creative forms as well. Nonetheless, we must be aware that Ivkov is himself a graphic designer, which suggests that he is very familiar with Blake the artist. Hence, Ivkov (2016) depicts,

Also included are 12 ethereal illustrations from 1805 created by William Blake (1757–1827), the author of 'The Marriage of Heaven and Hell' of 1793. And who knows what kind of unfavoured dark person, mystic and explorer of the beyond he was among his contemporaries—you know what I mean. Euphemiously stated—not even Blake himself much satisfies his reader.

Dasukidis writes that in his lifetime Blake was "misunderstood", whilst Ivkov argues that Blake was "unfavoured", further adding that his art carried the undertones of "dark" and "of the beyond." Ivkov (2016) goes further to claim that Blake's oeuvre reveals "horrible skeletons", as well as "arrivals and departures of souls, descents into Hades and here and there communication with the dead."

So, both in terms of mediation and criticism, the dominant tone in the reception of Blair's *Grave* and Blake's illustrations in Serbia, is the tone of the dark. Hence, it is also worth mentioning that Ivkov's review was first published on the Serbian online blog *Fantastikologija*, devoted to content in the area of fantasy, and in the same year it was republished in a Serbian daily newspaper *Blic* under a slightly different headline - "Grobljanska poezija: Ovi pisci ozbiljno mrače" (Graveyard Poetry: Those Authors Seriously Darken) (Ivkov, 2016).

7 | BLAKE DECONSTRUCTS THE MEANING

The second dominant undertone in the Serbian reception of *The Grave* by Rober Blair is the so-called "loose" connection between Blake's drawings and Blair's poem (Dasukidis, 2015b, p. 119). That is an issue that had been previously discussed in the English-speaking countries.¹⁸ In 1982 Essick and Paley, when considering Blake's designs, both those published by Cromek in 1808 and those rejected by him, noticed that they "clearly emphasised the themes of resurrection, restoration and reunion rather than the graveyard scenes of separation and decay" (Essick & Paley, 1982, p. 50). Sibylle Erle displays a similar belief. She refers to Blake's illustrations as "uncanny", since they do not faithfully follow the poem by Blair, but rather "create an alternative reality and tease viewers into confronting death" (Erle, 2017, p. 35).

It was Damon in 1963 (n. n.) who claimed that Blake consistently "despised the text he was illustrating." Damon goes on further to claim that Blair's poem is an "ill-proportioned, fashionably vulgar product of the Graveyard School" (Damon, 1963: n. n.), which was well suited to the kind of gothic popular in Cromek's lifetime, and which meant the frequent mentioning of skulls, caskets, worms, epitaphs, and the fear of death—things Blake loathed. Blake would confront Blair's text as much possible (Damon, 1963: n. n.). Hence, Blair sneers at the corrupting corpses; Blake depicts them lying quietly side by side, untouched by the worm [...] Again, where Blake describes the parting soul as shrieking in terror, Blake's illustration (plate 6) could not be more peaceful. At other times, Blake would add meaning to Blair's superficiality (Damon, 1963: n. n.).

Essick and Paley (1982, p. 51) go even further to claim that last five pages of Blair's poem are the closest to Blake's own vision of death and the grave, hence it is no surprise that half of the published designs by Blake actually illustrate them.

Blake definitively added meaning to Blair's poem, itself depicted by Damon as full of "superficiality" and "shapelessness", adding that Blake's illustrations themselves, taken separately from the poem, resemble his so-called "Prophetic Books", thus forming "a most interesting poem" (Damon, 1963: n. n.). Sibylle Erle (2017, p. 45), when considering Blake the illustrator and artist changing and adding meaning to the poem by Blair, asserts that "Blake is asking Blair's readers to transcend their own sense of identity." We should also consider the words by the painter and Blake contemporary, Henry Fuseli (1741–1825), who claimed that Blake's purpose in creating that design was "to connect the visible and invisible world without provoking probability" (qtd. in Bentley, 1975, p. 119).

Now returning to the topic of the Serbian edition of Blair's poem and its reception, and the way by which this loose connection between Blake's drawings and Blair's poem has been conjured up, the mediator and translator Dasukidis (2015b, p. 120) explains the issue,

[...] it does not mean that Blake did not completely understand the purposes of the poet whose work he was illustrating, nor that he in any way wanted to change the meaning of the poem. We can assume that within sixty years, the amount of time that had passed from the first appearance of 'The Grave' until the moment Blake started producing his designs, certain new understandings of poetry, especially religious poetry, had arisen. On top of that, Blake himself was a peculiar artist of powerful imagination, who illustrated his own poetry and had already come up with a method of producing his own artworks.

So, according to Dasukidis, the cause of Blake not faithfully following the motives in Blair's poem is to be explained by specific social and cultural circumstances, added to the fact that Blake himself was a poet who illustrated his own poetry. To a certain extent this coincides, although in other aspects it differs, with the explanations of the issue coming from the English-speaking countries. Many conclude that Blake added meaning to Blair's "superficial" poem which he hated, and that he would mostly paint his own vision even if it differed from the message of Blair's poem.¹⁹

8 | CONCLUSION

English Graveyard Poetry was translated into Serbian and published in magazines not through the original English, but through its German translations (Young and Gray). That's the poetry which Blake designed or illustrated. Those German translations were printed without Blake's illustrations, as well as their Serbian translations. In that case, we cannot claim there are any influences by Blake on the Serbian Graveyard Poetry, although the Serbian Graveyard Poets might have known about Blake from other sources, since some of them were English speakers and had translated poems directly from English. Still this contemporary Serbian edition of "The Grave" by Robert Blair (2015) is the first time any of the English Graveyard Poets have been published in Serbia alongside Blake's illustrations of the same work. On the other hand, although this edition came relatively late (more than two centuries after the appearance of the first English edition with Blake's designs), it was only courtesy of the appearance of Blake's original watercolours in Scotland in 2001.

William Blake through his designs helped mediate the English Graveyard poetry and reach it out to other cultures. As Langan and McLane (2008, p. 242) argue, understanding how poetry mediates itself is to see how the human imagination materialises itself, and the tendency to reimagine poetry—constantly mediating between orality and print—as a medium was discovered by the Romantic poets. In accordance with McLuhan's notion that "the medium is the message" (1994, p. 7), and that "the 'content' of any medium is always another medium" (1994, p. 8), Langan and McLane (2008, p. 250) call out for "the poem-as-message" which can be "hosted by a variety of media—the mouth, the hand (chirography), the printed page, the web." In that view, Blake was so representative to the extent that Jerome McGann (2014, p. 490) even called his works "sensory mediations, primarily visual", evoking "sensory dimension of poetic expressiveness" (2014, p. 489), or that Marshall McLuhan exclaimed that Blake's works incite the "synesthesia, or unified sense and imaginative life" (1994, p. 315).

It is evident that in Serbia there is only modest interest in any work of this type both because of its anachronism and non-commerciality. The question is what further tone and strands of reception would this work experience on balance it has prompted more reviews and audience participation. But we should not be surprised by the fact that the work received modest reviews, since, as we observed, Blake was his own sole audience. It is obvious that, with this Serbian edition, Blake the poet has been transfigured into Blake the designer. This research also confirms that this is the first time in Serbia that Blake's reception has been fully presented in parallel with another figure (Robert Blair)—owing to which we are starting to consider Blake as an artist who illustrated and designed works by other authors, and not solely his own.

On the flipside, with his design Blake also contributed to the development of the field of comparative arts and intermediality. As Erika Fischer-Lichte (2016, p. 6) asserts, "'intermediality' addresses combinations and processes of exchange between different media." That is very relevant especially if we are aware that comparative literature is, as of now, no longer concerned only with texts, but also with nonverbal media, other art and non-art forms, becoming "a mode of reading beyond literature" (Baetens & Martinez, 2015, p. 290). That greatly emphasises the role of the design due to the fact that the strands in comparative arts and intermediality are promoting to a greater extent literature and film, music, dance, painting, sculpture or literature and other non-art forms. The role of Blake the designer also contributes to the development of the field of inter-art studies as defined by Erika Fischer-Lichte (2016), which is itself based upon the concepts of *hybridity*, *intermediality* and *performativity*. Blake's design art proves to be: *hybrid*, since it "denotes a device for mixing materials" (Fischer-Lichte, 2016, p. 15); *intermedial*, since "it denotes phenomena combining different media" (Fischer-Lichte, 2016, p. 16); and finally *performative*, since he would first read Graveyard poetry texts before his "audience", thus creating a performance, after which he would produce designs with "different arts engaged in new relationships" (Fischer-Lichte, 2016, p. 25).

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ENDNOTES

- ¹ Montenegrin poet and literary scholar Tanja Bakić claims Blake's *The Marriage of Heaven and Hell* was the most popular of Blake's works in the region where both Serbian and Croatian languages are spoken. She believes it may be so due to the fact that the religious themes and proverbs in *The Marriage of Heaven* may have an intriguing effect on both Serbian and Croatian reader. Blake's *Songs of Innocence and of Experience* are Blake's second most popular work in that language area. Bakić believes it is so because those people enjoyed poetry they could easily sing (See: Bakić, 2019).
- ² A substantial work written on Blake's illustrations to Blair's *The Grave* is Robert Blair's *The Grave Illustrated by William Blake: A Study with Facsimile* (London: Scolar P, 1982) authored by Robert N. Essick and Morton D. Paley, also featuring a facsimile of the 1808 edition. Before that, also appeared *Blake's Grave: A Prophetic Book* (1963), edited and with comments by S. Foster Damon (Providence: Brown University Press), but it was not as influential as the above mentioned. The relationship between Blake and Cromek was elaborated by G. E. Bentley Jr. in his biography on Blake, which most recent edition was produced in 2001 under a title *The Stranger from Paradise: A Biography of William Blake* (New Haven and London: Yale UP, 2001), pp. 278–85, 289–91, 301–08. In addition, it is worthwhile checking Bentley's study *Blake Records* (2004), and his *Blake Records Supplement* (Oxford: Clarendon P, 1988), pp. 29–40, 70–71. Added to this is a biography on Cromek - Read, Dennis M. (2011) *R. H. Cromek, Engraver, Editor and Entrepreneur*, Surrey: Ashgate Publishing, pp. 19–44; 45–69.
- ³ All English translations are made by the author of the paper.
- ⁴ The quote is taken from Dragiša Živković's study book *Sterija: Bidermajerski usamljenik* (Sterija: The Biedermeier Solitaire) (1983), which in one part traces the presence of Edward Young's *Night Thoughts* in the works of Sterija and other Serbian poets active in the first half of the 19th century. Dragiša Živković (1914–2002) was a Serbian literary historian. As Živković (1983, p. 86) denotes, "Young definitely echoed among the Serbian poets of the first half of the 19th century, but it was also in the earlier period that the Serbian surrealist poets, pursuing Lautréamont, found in Young one of their precursors, apart from Walpole, Ann Radcliff and M. G. Lewis [...] and apart from William Blake and other English pre-Romantic poets."
- ⁵ Predrag Palavestra (1930–2014), the Serbian author and academic, was among the rare scholars to write about the philosophical and spiritual ideas of the revolutionary movement Mlada Bosna (Young Bosnia) (1911–1914). The movement would promote the ideas of German Romanticism, Nietzsche, anarchism, Dostoyevsky, and the like. One of its members was Gavrilo Princip (1894–1918), who assassinated Franz Ferdinand in Sarajevo on 18 June 1914—the event which precipitated the start of World War I. Princip admired the poetry of the Serbian Graveyard poet Sima Pandurović for its pessimism, reading Pandurović's lines just before carrying out the assassination. Princip underlined the following lines after reading Pandurović's poem *Današnjica* (The Day Today) published in *Dani i noći* (Days and Nights) (1912), Pandurović's volume of poetry: "And if nothing is left after us,/At least our sorrow shall end in those days,/However we shall become the foundation for our own grave,/For a new life without the drawbacks we suffer,/For a better life which at least gives hope for something,/If not for peace, then for war,/If not for happiness, then for freedom." (39–45)
- ⁶ Young was first mentioned in Serbian literature in 1819. It was then that Georgije Magarašević (1793–1830), a Serbian bibliographer and writer, produced under the penname Toma Ljubibratić two translations—one of the German poet Wieland and the other of Young—*Epistle II to Mr. Pope*, originally published in 1730, but translated into German by Karl Egon Ebert and published in 1777 under the title *Einige Werke* (Živković, 1983, p. 91). Magarašević translated Young from Ebert's German translation. Moreover, Serbian Orthodox priest Jovan Pavlović (1804–1861) in 1893 translated Young's *Night Thoughts* also relying upon Ebert's German translation. Notwithstanding, certain Russian and Slavic expressions in his rendition suggest that he was additionally relying upon Russian translations of Young, very possibly the one made by A. M. Kutuzov in 1812. According to Živković (1983, p. 95), Pavlović's archaic translation perfectly corresponded to the mystical and metaphysical in Young's poem.
- ⁷ For more info on the reception of Blake in Germany and in Austria, please check: Erle, 2019, pp. 262–297, and Schmid 2019, pp. 229–253.

- ⁸ Nonetheless, the Serbian poet and academic, Miodrag Pavlović (1928–2014), in one chapter of his study of Serbian poetry entitled *Ništitelji i svadbari* (Nothingmen and Wedding Guests) (1979) compared Sterija to Young, but his conclusions contrasted with those of Živković's, "Sterija is not so elegiac, his stoicism allows neither any burst of sentiment, sorrow, nor excitement due to his personal despair" (1979, p. 134). Pavlović (1979, p. 138) furthermore credits Sterija for giving the best possible examples of nothingness in Serbian poetry.
- ⁹ Another Serbian literary scholar, Milorad Pavić (1929–2009), in his study book *Istorija Srpske književnosti baroknog doba (XVII i XVIII vek)* (The History of Serbian Baroque Literature: 17th and 18th centuries) (1970), when discussing the impact of Young upon other Serbian poets active in the first half of the 19th century, mentions Njegoš (1813–1851) and Jovan Subotić (1817–1886), and later Jovan Jovanović Zmaj (1833–1904) and Vojislav Ilić (1862–1894). Jovan Jovanović Zmaj even translated the poem "The Bard" by another English Graveyard poet, Thomas Gray (1716–1771). According to Pavić (1970: 106), the Montenegrin prince-bishop and poet, Njegoš, in the dedication section of his cosmic-religious poem *Luča mikrokozma* (The Ray of the Microcosm) (1854) bears many affinities towards Young's meditations from *Night Thoughts*. On the other hand, Serbian poet Jovan Subotić took the motif of an embryo directly from *Night Thoughts* and wrote the poem *To the Embryo* (1841).
- ¹⁰ To back this up, we can find traces of other English authors in Sterija's works, like: Byron, Bacon, Milton and Shakespeare (Pavić, 1979, p. 73).
- ¹¹ Even so, in the future, Dasukidis plans to introduce more promotional events for the book, but also to publish Young's *Night Thoughts*. Dasukidis (2022) finds English Graveyard poetry "close to the Serbian audience, since from the time it emerged in Serbia and reached its popularity, Serbian readership immediately reacted and incorporated it into its own vision of Romanticism, like Sima Pandurović did."
- ¹² The reference is taken from *Ništitelji i svadbari* (Nothingmen and Wedding Guests) (1979), a study of Serbian poetry authored by Miodrag Pavlović, who devoted as many as two of its chapters to the poetical works of Sima Pandurović.
- ¹³ Pandurović's translated plays include: Pierre Corneille's "Sinan", Molière's "Tartuffe", Jean Racine's "Atalia", Marivaux's "The Game of Love and Chance", Victor Hugo's "The King Amuses Himself", Edmond Rostand's "The Romancers"; fiction: André Gide's novel "The Immoralist" and novella "Isabelle"; and finally poetry—*Gérard de Nerval's* sonnets.
- ¹⁴ However, when it comes to Pandurović's French influences, Jelena Novaković (2006, pp. 140–142) asserts that Pandurović has more inclinations to Hugo than Baudelaire. She believes this is due to the fact that Pandurović identifies with Hugo's aspiration to achieve the universal.
- ¹⁵ According to Serbian literary scholar Predrag Petrović (b. 1975), Pandurović's dead woman lover has no metaphysical significance, but only represents a corpse decaying in the grave (2006, p. 195). Petrović authored the paper "Estetika ružnog u poeziji Sime Pandurovića" (The Aestheticism of the Ugly in Sima Pandurović's Poetry), published in 2006 in the collection of papers *Poetika Sime Pandurovića* (The Poetics of Sima Pandurović), discussing the elements of the decay, the ugly and the freaky in Pandurović's poems.
- ¹⁶ Actually, two things could have influenced Cromeck's decision to hire Blake—the fact that he was known as the illustrator of Young's *Night Thoughts* published by Richard Edwards in 1797, hence he was "well suited to illustrate a poem with a similar theme" (Read, 2011, p. 23). And secondly, Cromeck enjoyed Blake's visionary nature conjured up in his portrait made by Thomas Phillips (1770–1845), who had previously completed portraits of Byron and the Prince of Wales.
- ¹⁷ See: Essick and Paley (1982), Bentley (2001), Butlin (2002), etc. Bentley also claims, "Cromeck told Stothard that Blake 'had etched one of the subjects, but so indifferently and so carelessly [...] that he [Cromeck] employed Schianetti [sic!] to engrave them' instead" (qtd. in: Bentley, 1991, p. 660).
- ¹⁸ See: Damon (1963), Essick and Paley (1982), Erle (2017), Butlin (2002), Bindman (2003), Bentley (2001), etc.
- ¹⁹ Even so, this was not the first time that Blake had added meaning to a text he was illustrating. A similar thing had happened before, when he was illustrating Young's *Night Thoughts* (1795–1797) and the poems by Thomas Gray (1797–1798). Blake's design for Young's *Night Thoughts* is, according to David Bindman (2003, p. 95), "Blake's first attempt to make illustrations act as a commentary that 'corrects' the text." On another side, in his research of Blake's illustrations of the poems of another Graveyard poet, Thomas Gray, the scholar Lussier shares similar views. He applied Lacan's psychoanalytical theory, claiming that through his design, Blake had "deconstructed" Gray's poem (Lussier, 1989, p. 206).

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Tanja Bakić is a poet from Montenegro who authored two poetry volumes inspired by Blake—*The Sick Rose* (2009) and *Silken Shoes* (2011). She has also translated Blake's *Pickering MS* into Montenegrin, as well as the poetry of Byron, Marwell, H. D., Tagore and the like. She is currently pursuing her PhD thesis on Blake at the University of Montenegro. She was a visiting researcher at Harvard. She authored a chapter at *The Reception of William Blake in Europe* (Bloomsbury, 2019) and an article for *Blake: An Illustrated Quarterly* (2022). She was an invited speaker at the Blake panel at the Tate Britain (2014 and 2019) and also took part at the *Global Blake Conference* (2022), organised by Bishop Grosseteste University and University of Lincoln.

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Biografija kandidatkinje

Tanja Bakić je diplomirala je i magistrirala na katedri za engleski jezik i književnost Filozofskog fakulteta Univerziteta CG. Kao doktorandkinja nauke o književnosti na Filološkom fakultetu Univerziteta Crne Gore dobitnica je stipendije Ministarstva nauke Crne Gore za doktorska istraživanja. Naučni istraživački boravak ostvarila je na Harvardu. Djelove doktorske disertacije objavila je u prestižnim internacionalnim publikacijama – kao poglavlje u monografiji *William Blake in Europe* (London: Bloomsbury, Uk, 2019), u časopisu *Blake: An Illustrated Quarterly* (Rochester University, USA, 2022) (Scopus, Q3) i u časopisu *Literature Compass* (John Wiley & Sons, 2022) (Web of Science, AHCI, Q1). Učestvovala je dva puta na konferenciji o Blejku u čuvenoj galeriji Tejt Britan u Londonu, a bila je angažovana u naučnom projektu *Global Blake* u organizaciji britanskih univerziteta Linkoln i Bišop Grosetest. Bavi se poezijom, književnim prevođenjem i muzičkom nefikcijom. Njene dvije knjige poezije – *Bolesna ruža* (2009) i *Svilene cipelice* (2011) inspiraciju su pronašle u djelu Vilijama Blejka.

Dobitnica je nagrade Srednjoevropske inicijative za književnost, stipendije Britanske asocijacije za modernu humanistiku, rezidencije Internacionalne kuće autora u Gracu (Austrija), stipendije Foruma slovenskih kultura, Cankarjeve rezidencije u Ljubljani, Traduki rezidencija za gradove Tirana i Novo mesto, a rezidencijalno je takođe boravila i u Pragu, te i u drugim evropskim gradovima. Dva puta je po izboru međunarodnog Žirija istoričara umjetnosti bila izabrana za predstavnika Crne Gore na *Bijenalu umjetnika Evrope i Mediterana* (Ankora 2013. i Milano 2015). Bila je pozvana gošća na brojnim međunarodnim festivalima poezije, a i sama je bila član Savjeta festivala *Ratkovićevih večeri poezije*, festivala *Odakle zovem* Podgorica i *Međunarodnog sajma knjiga Podgorica*. Poezijom je zastupljena u više internacionalnih časopisa i antologija (*Words Without Borders*, *Modern Literature*, *Rochford Street Review*, *Bosphorous Review of Books*, *Trafika Europe*, *Recours au Poème*, *Voix de la Méditerranée* (Éditions La passe du vent, 2012), *World Poetry Tree* (World Expo Dubai 2022), *World Haiku 2016* (Tokyo: World Haiku Association, 2016), *Capitals* (New Delhi: Bloomsbury, 2017), *Arbolarium: Antologia poetica de los cinco continentes* (Bogota, 2019). Od njenih objavljenih knjiga prevoda, izdvajaju se: Don Paterson *Lako prizemljenje* (2018), zatim Rabindranat Tagore *Gladno kamenje i druge priče* (2014) i knjiga poezije Mladena Lompara na engleskom jeziku *The Arc of Finitude* (2013).

MSc Tanja Bakić [01268]

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БИОГРАФИЈА

Петар Пенда рођен је 17. 06. 1971. године у Котору. Енглески језик и књижевност завршио је на Филолошком факултету у Приштини 1995. године. Од 1995. до 1998. године ради као асистент на Одсјеку за енглески језик и књижевност у Приштини.

Од 1998. године ради као асистент на Филозофском факултету у Бањалуци, Одсјек за енглески језик и књижевност и као предавач за предмет Енглески језик на осталим студијским групама Филозофског факултета. Учествовао је на бројним регионалним и међународним конференцијама.

Магистрирао је 2004. године у Бањалуци на теми *Однос Елиотових критичких дјела и pjesничког стваралаштва*. Након одбране магистарске тезе произведен је у звање вишег асистента на Одсјеку за англистику у Бањалуци. Лјетњи семестар 2005/06. проводи на Универзитету Колумбија као Фулбрајтов стипендиста.

Докторирао је 2007. године у Бањалуци на теми *Романи Вирџиније Вулф као етичка свијест о хаотичности живота*, а недуго затим биран у звање доцента.

Поред рада на матичном Филолошком факултету у Бањој Луци, низ година је предавао Савремени британски роман и Шекспира на Филозофском факултету, Универзитет у Источном Сарајеву.

Петар Пенда оснивач је Филолога, часописа за књижевност, језик и културу, и одговорни уредник за прва четири броја. На Филолошком факултету обавља функцију декана и редовни је професор англоамеричке књижевности.

Библиографија засебних издања након задњег избора:

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3. Eliot's Poetic Practice and Theoretical Concepts, Značenja, Doboj, 2004.
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5. Eliotov mitski metod – spoj tradicionalnog i savremenog, zbornik radova *Tradicijska i savremenost*, Filozofski fakultet, Banja Luka, 2004.
6. „Kooperativni pristup nastavi jezika” u koautorstvu sa Željkom Babić u *Savremeni pristupi nastavi jezika*, Univerzitet u Prištini, Kosovska Mitrovica, 2005.
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8. *Poems of Živojin Rakočević*, "Serbian Studies: Journal of the North American Society for Serbian Studies", vol. 20, No 2, University of Indiana, 2006. (prevod poezije i predgovor)

Учесће на научним конференцијама и скуповима:

Интеркатедарске конференције англиста, Филозофски факултет, Никшић, 1998.

Интеркатедарске конференције англиста, Филозофски факултет, Ниш, 2000.

Интеркатедарске конференције англиста, Филозофски факултет, Бањалука, 2002.

Традиција и савременост, Филозофски факултет, Бањалука, 2004.

Англистичке конференције у Никшићу (2009. и 2010. године) и у Београду 2009.

Tempus conference, Tirana 2011.

Tempus conference, Banja Luka 2011.

Tempus conference, Maribor, 2011.

Tempus conference, Peruda 2012.

Tempus conference, Maribor, 2012.

Tempus conference, Nirnberg, 2012.

Literary London, Institute for English Language Studies, London, 2009.

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British Association for American Studies Conference, University of East Anglia, Norwich, Velika Britanija, 2009.

The Seventh Annual Irish Studies Conference, Fantasy Ireland: Imaginings and Reimaginings, University of Sunderland, Sunderland, Velika Britanija, 2010.

Contradictory Woolf, The 21st Annual Conference on Virginia Woolf, 2011.

Savremena teroijska misao, Podgorica, 2011.

NEICN – Irish Studies Conference, 2012.

International Conference on English Language and Literature Studies, Cetinje, 2012

Учешће у научним пројектима:

SEEPALS - South Eastern European Project for the Advancement of Language Studies (TEMPUS пројекат; руководилац пројекта др Марија Кнежевић, координатор за УНБЈ др Петар Пенда, 2010-2013. година, носилац пројекта Универзитет Црне Горе, Филозофски факултет у Никшићу)

Република Српска
УНИВЕРЗИТЕТ У БАЊОЈ ЛУЦИ
Сенат Универзитета

Број: 02/04-3.3227-73/18

Дана, 29.11.2018. године

На основу члана 77., 83. и 94. Закона о високом образовању („Службени гласник Републике Српске“, број: 73/10, 104/11, 84/12, 108/13, 44/15, 90/16 и 31/18) и члана 33. Статута Универзитета у Бањој Луци, Сенат Универзитета у Бањој Луци, на својој 31. сједници од 29.11.2018. године, д о н и о је

ОДЛУКУ

1. **Др Петар Пенда** бира се у звање редовног професора за ужу научну област Специфичне књижевности - англоамеричка књижевност, на наставним предметима: Средњовјековна енглеска књижевност, Енглеска књижевност ренесансе, Шекспир, Енглеска књижевност модернизма, Савремена америчка поезија и поетика, Шекспир и савремена теорија и Постколонијална критика енглеске књижевности и модернизма, на неодређено вријеме.
2. Ова Одлука ступа на снагу даном коначности.

Образложење

Сенат Универзитета у Бањој Луци је на приједлог Наставно-научног вијећа Филолошког факултета, дана 22.08.2018. године расписао јавни конкурс у дневном листу „Глас Српске“ за избор наставника за ужу научну област Специфичне књижевности - англоамеричка књижевност, на наставним предметима: Средњовјековна енглеска књижевност, Енглеска књижевност ренесансе, Шекспир, Енглеска књижевност модернизма, Савремена америчка поезија и поетика, Шекспир и савремена теорија и Постколонијална критика енглеске књижевности и модернизма.

На расписан Конкурс пријавио се један кандидат, и то: проф. др Петар Пенда.

Наставно-научно вијеће Филолошког факултета, на 103. сједници одржаној 13.06.2018. године, формирало је Комисију за разматрање конкурсног материјала и писање извјештаја за избор наставника, у сљедећем саставу: проф. др Радмила Настић, предсједник Комисије, проф. др Весна Лопичић, члан и проф. др Владислава Гордић-Петковић, члан. Именована Комисија је дана 12.09.2018. године преузела конкурсни материјал, припремила писани Извјештај у складу са одредбама из члана 7. Правилника о поступку и условима избора наставника и сарадника на Универзитету у Бањој Луци и поднијела га дана 24.10.2018. године секретаријату Филолошког факултета. У свом закључном мишљењу, Комисија је предложила да се изврши избор кандидата проф. др Петра Пенде у звање редовног професора за ужу научну област Специфичне књижевности - англоамеричка књижевност, на наставним предметима: Средњовјековна енглеска књижевност, Енглеска књижевност ренесансе, Шекспир, Енглеска књижевност модернизма, Савремена америчка поезија и поетика,

Шекспир и савремена теорија и Постколонијална критика енглеске књижевности и модернизма.

Наставно-научно вијеће Филолошког факултета је на својој 107. сједници од 12.11.2018. године разматрало предметни Извјештај Комисије и констатовало да је Комисија припремила Извјештај у складу са одредбама Закона о високом образовању, Статута Универзитета у Бањој Луци и Правилника о поступку и условима избора наставника и сарадника на Универзитету у Бањој Луци.

Наставно-научно вијеће се такође сагласило са закључним мишљењем Комисије у којем се предлаже избор кандидата проф. др Петра Пенде у звање редовног професора за ужу научну област Специфичне књижевности - англоамеричка књижевност, на наставним предметима: Средњовјековна енглеска књижевност, Енглеска књижевност ренесансе, Шекспир, Енглеска књижевност модернизма, Савремена америчка поезија и поетика, Шекспир и савремена теорија и Постколонијална критика енглеске књижевности и модернизма, како слиједи:

Комисија је констатовала да кандидат проф. др Петар Пенда испуњава све опште и посебне услове прописане Конкурсом, Законом о високом образовању, Статутом Универзитета у Бањој Луци те Правилником о поступку и условима избора наставника и сарадника на Универзитету у Бањој Луци, као и да је предао потребну конкурсну документацију. Комисија је навела да је кандидат проф. др Петар Пенда провео један изборни период у звању ванредног професора, да има објављене двије научне монографије и тринаест научних радова из области за коју се бира, објављених у научним часописима и зборницима са рецензијом након избора у звање ванредног професора. Затим, Комисија је истакла да је кандидат проф. др Петар Пенда урадио пет тематских зборника, има остварено менторство двадесет и четири завршна рада на првом циклусу студија, те четири завршна рада другог циклуса студија и три докторске дисертације (завршне радове на трећем циклусу студија), учествовао је у двије комисије за одбрану докторске дисертације, те у пет комисија за одбрану завршног рада другог циклуса, као и да је објавио један коауторски уџбеник. Комисија је такође истакла да кандидат проф. др Петар Пенда има успјешно остварену међународну сарадњу кроз рад на ТЕМПУС пројекту из области студија језика и књижевности, те да је организовао три конференције са међународним учешћем на Филолошком факултету Универзитета у Бањој Луци, да је учествовао на бројним научним скуповима у земљи и иностранству, као и да је за свој образовни рад на матичном Филолошком факултету добио високе оцјене на студентским анкетама.

У складу са свим наведеним чињеницама, Наставно-научно вијеће Филолошког факултета је констатовало да предложени кандидат проф. др Петар Пенда у цијелости испуњава услове дефинисане Законом о високом образовању и утврдило Приједлог одлуке, број: 09/3.2197-7/18 од 12.11.2018. године да се проф. др Петар Пенда изабере у звање редовног професора за ужу научну област Специфичне књижевности - англоамеричка књижевност, на наставним предметима: Средњовјековна енглеска књижевност, Енглеска књижевност ренесансе, Шекспир, Енглеска књижевност модернизма, Савремена америчка поезија и поетика, Шекспир и савремена теорија и Постколонијална критика енглеске књижевности и модернизма, на неодређено вријеме и исти доставило Сенату Универзитета у Бањој Луци на даље поступање.

Сенат Универзитета је на својој 31. сједници одржаној 29.11.2018. године, констатовао да су испуњени сви формално-правни услови за одлучивање, да је Приједлог одлуке Наставно-научног вијећа Филолошког факултета из претходног става довољно образложен и у складу са одредбама Закона о високом образовању, Статута Универзитета у Бањој Луци и Правилника о поступку и условима избора наставника и сарадника на Универзитету у Бањој

Луци, те да је Наставно-научно вијеће правилно утврдило Приједлог одлуке за избор проф. др Петра Пенде у звање редовног професора за ужу научну област Специфичне књижевности - англоамеричка књижевност, на наставним предметима: Средњовјековна енглеска књижевност, Енглеска књижевност ренесансе, Шекспир, Енглеска књижевност модернизма, Савремена америчка поезија и поетика, Шекспир и савремена теорија и Постколонијална критика енглеске књижевности и модернизма, на неодређено вријеме.

Сагласно члану 77. Закона о високом образовању, Сенат Универзитета у Бањој Луци одлучио је као у диспозитиву ове Одлуке.

ПОУКА О ПРАВНОМ ЛИЈЕКУ: Против ове Одлуке може се поднијети захтјев за преиспитивање Сенату Универзитета у Бањој Луци, у року од 15 дана од дана пријема исте.

Достављено:

1. Именованом,
2. Филолошком факултету,
3. Руководиоцу службе за стручне послове,
4. Досије радника,
5. а/а.

**ПРЕДСЈЕДАВАЈУЋИ СЕНАТА
РЕКТОР**
Проф. др Радослав Гајанин



Marija Krivokapić (ex Knežević)

Rođena sam 05. 09. 1971. godine u Nikšiću. Diplomirala sam na Studijskom programu za engleski jezik i književnost, Filozofski fakultet, Univerzitet Crne Gore, 1993. Diplomu magistra filoloških nauka stekla sam na Odseku za engleski jezik i književnost, Filološki fakultet, Univerzitet u Beogradu, decembra 2000. godine sa temom *Putopisi iz Italije Dejvida Herberta Lorensa i njihov značaj u njegovom proznom djelu*, a doktorirala na Odseku za anglistiku Filozofskog fakulteta Univerziteta u Novom Sadu, 2004. godine, sa temom *Traganje za onostranim u prozi D. H. Lorensa*. Akademsko zvanje docenta stekla sam na Univerzitetu Crne Gore juna 2005. godine, vanrednog profesora na istom univerzitetu aprila 2010. godine, te birana u zvanje redovnog profesora 2021. godine. Kao gostujući profesor radila sam na Univerzitetu u Luizijani, Aleksandrija, SAD, Fakultetu za pravne i poslovne studije, Novi Sad, te Internacionalnom univerzitetu u Novom Pazaru, a kao eksterni ispitivač radim za međunarodnu školu International Baccalaureate od 2018. godine. Pirlikom kraćih boravaka po pozivu sam predavala na preko dvadeset univerziteta u Evropi i SAD-u.

Više puta sam boravila na engleskom govornom području obavljajući istraživački rad iz oblasti angloameričke književnosti. Pored toga, od avgusta do decembra 2009. godine kao Fulbrajt profesor boravila sam na Državnom univerzitetu u Aleksandriji, Luizijana, SAD, gdje sam predavala dva predmeta, Putopisnu književnost D. H. Lorensa i Savremenu književnost američkih starosjedilaca, kao i obavljala istraživački rad iz oblasti savremene književnosti američkih starosjedilaca. Takođe sam dobila i Fulbright stipendiju za istraživanje iz oblasti savremenih tendencija u kritičkoj teoriji starosjedilaca Sjeverne Amerike, u periodu od januara do juna 2015. godine na Univerzitetu u Centralnoj Oklahomi, u Edmondu.

Naučne radove objavljivala sam u zemlji i inostranstvu, u časopisima i u formi knjiga. Urednica sam više desetina izdanja takođe u zemlji i inostranstvu. Organizovala sam par desetina međunarodnih naučnih konferencija, a član sam akademskih odbora neke redovne konferencije u okruženju i inostranstvu. Radila sam kao glavni urednik časopisa *Folia linguistica et litteraria*, 2009-2018, koji je, između ostalog, zastupljen na ESCI, SCOPUS, MLA listama, kao i što se pojavljujem i kao član uredničkih odbora i recenzent u više desetina časopisa. Član sam desetina međunarodnih naučnih društava.

Osnivač sam i koordinator univerzitetske CEEPUS mreže razmjene studenata i profesora engleskog jezika i književnosti. Učestvovala sam u više nacionalnih i međunarodnih projekata, kao i koordinirala jednim međunarodnim Tempus IV projektom *South East European Project for the Advancement of Language Studies* (2010-2013), koji je prepoznat kao primjer najbolje prakse na Atinskoj konvenciji Evropske komisije januara 2014. godine.

CURRICULUM VITAE

Dr Marija Krivokapić (ex Knežević), vanr. prof.

Adresa na poslu:

Studijski program za engleski jezik i književnost
Filološki fakultet
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Adresa kod kuće:

Marija Krivokapić
Vuka Karadžića bb
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OBRAZOVANJE:

BA, English Language and Literature, Faculty of Philosophy, Nikšić, University of Montenegro, Montenegro, 1994 (8 semesters)
MA, Philology, English Literature, Faculty of Philology, University of Belgrade, Serbia, 1999 (4 semesters)
PhD, Philology, English Literature, Faculty of Philosophy, University of Novi Sad, Serbia, 2004 (6 semesters)

RADNA ANGAŽOVANOST:

1994 – Univerzitet Crne Gore, Filološki fakultet, Studijski program za engleski jezik i književnost: Engleska književnost 19. vijeka, Engleska književnost 20. vijeka, Susreti kultura, Crna Gora u očima zapada, Engleski jezik struke; Savremena književnost američkih starosjedilaca (na MA nivou)

Gostujući profesor:

2005 – 2010, Internacionalni univerzitet u Novom Pazaru
2010 – 2011 Fakultet za pravo i poslovne studije, Novi Sad
2009 - Louisiana State University at Alexandria, LA, USA

Kratka gostovanja u inostranstvu:

Državni univerzitet u Luizijani, SAD, april 2007
Univerzitet u Klagenfurtu, Austria, december 2008
Univerzitet u Mariboru, jun-jul, 2008
Univerzitet u Pardubicama, Češka Republika, june 2010
Univerzitet u Mariboru, jun-jul, 2011
Univerzitet u Centralnoj Oklahomi, Edmond, Oklahoma, SAD, november 2011

Fakultet za strane jezike, Univerzitet u Tirani, april 2012
Univerzitet u Ohridu, august 2013
Univerzitet u Vlari, Albanija, september 2014
Univerzitet u istočnom Kentakiju, Ričmond, Kentucki, USA, April 2015
Sveučilište u Zadru, november 2015
Soderton Univerzitet, Štokholm, Švedska, june 2016
Sveučilište u Osijeku, maj, 2017
Sveučilište u Osijeku, april, 2018
Univerzitet u Minsku, Bjelarusija, december 2018
Univerzitet u Centralnoj Oklahomi, Edmond, novembar 2019

Eksterni ispitivač:

International Baccalaureate, 2018 -

Rukovodeće administrativne funkcije na univerzitetu:

Rukovodilac studijskog programa za engleski jezik i književnost, 2006-2008, 2013, 2005-2018
Direktor Instituta za jezik i književnost, 2014 - 2016
Prodekan za nauku i međunarodnu saradnju, Filozofski fakultet Univerzitet VCrne Gore, 2008 - 2014
Rukovodilac Uredničkog odbora Filozofskog fakulteta, 2010 - 2015
Rukovodilac postdiplomskih studija Filozofskog fakulteta, 2008-2009

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Urednik i ko-urednik:

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- A. Nikčević-Batrićević, M. Krivokapić, eds., *Mapping the World of Anglo-American Studies at the Turn of the Century*, Newcastle upon Tyne: Cambridge Scholars Publishing, 2015
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- M. Knežević, “Lutanja Jana i Kore Gordon kroz Srbiju i Crnu Goru”, *Jezik, književnost, politika / Language, Literature, Politics*, Niš: Filozofski fakultet, 2007, str: 355-366. ISBN 978-86-7379-144-9
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Prikazi:

- M. Krivokapić, “Ženski kod u književnosti Katarine Sarić,” u Katarina Sarić, *Svejadno mi je i druge dijagnoze*, Budva: JU Narodna biblioteka Budve, 2018, 105-132
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Recenzent u časopisima i monografskih izdanja:

- [sic], journal of literary and cultural studies, the University of Zadar, Croatia, print ISSN 1799-2591; online ISSN 2053-0692, 2009 –
- Filolog*, ISSN 1986-5864, journal of language and literature, Univerisy of Banja Luka, Bosnia and Herzegovina, 2012 -
- Facta Universitatis: Series Linguistics and Literature*, University of Nis, Serbia, 2013 –
- Belgrade Bells, Belgrade English Language and Literary Studies*, broj II (2010) ISSN 1821-3138, 2010 –
- in esse*, Albanian Society for the Study of English, University of Vlora, Albania, 2010 –
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- Književna smotra*, 0455-0463, XLV 172 (2), 2014 -
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- Univerzitetska misao*, International University of Novi Pazar, ISSN: 1451-3870, 2012-
- The Said and the Unsaid: Paper on Language, Literature, and Culture*, Faculty of Humanities, University of Vlora, ISSN 2079-7508, 2011 -
- Philologia*, University of Belgrade, ISSN 1451-5342, 2009 –
- Dr. Dragana Mašović, *Irska književnost*, Niš: Izdavačka knjižarnica Zorana Stojanovića, 2013
- Dr. Sandra Josipović, *Anglo-irski modernisti u srpskoj književnoj kritici*, Filološki fakultet, Beograd, 2013

Književni diskurs u srpskoj kulturi i kulturama drugih naroda, eds. Vesna Lopičić i Biljana Mišić Ilić, Univerzitet u Nišu, 2015
Philologia Serbica, journal of language and literature, Univerisity of Banja Luka, Bosnia and Herzegovina, 2016 -
Anafora, journal of language and literature, Univerisity of Osijek, Croatia, 2016 -
Civitas, journal for the studies in the field of humanities, Faculttet za pravne i poslovne studije, Novi Sad, 2018 -
Cultura Balkanica, Centar za proučavanje orijentalne civilizacije i kulture, Novi Pazar, 2019 -
Cultural Perspectives, Journal for Literary and British Cultural Studies in Romania, "Vasile Alecsandri, University of Bacau, 2018 -

Prevodi:

- A. Nikčević Batrićević, M. Krivokapić, "Šal" od Luiz Erdrik, *Ars*, 2019. pending
M. Krivokapić, *From This Script*, by Jenny Lindsay, "Odakle zovem?" književni festival, Podgorica: Karver, 2018.
M. Krivokapić, ed., *D. H. Lawrence: Essays in Classical American Literature*, Podgorica: Arto, 2018.
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M. Knežević, ed., *Legende sjevernoameričkih plemena (Legends of North American Tribes)*. Nikšić: Filozofski fakultet, 2011, ISBN 978-86-7798-061-0

- M. Knežević, ed., *Izbor južnoafričkih pripovjedaka (Selection of South African Short Stories)*. Nikšić: Filozofski fakultet, 2011, ISBN 978-86-7798-051-1
- M. Knežević, ed., Šerman Aleksi, *Najjači Indijanac na svijetu (Sherman Alexie, The Toughest Indian in the World)*, Filozofski fakultet: Nikšić, 2009, (with an introduction by M. Knežević)
- M. Knežević, Tatjana Jović, *The Foreign Missions in Montenegro*, Cetinje: Narodni muzej Crne Gore, 2010, ISBN 978-86-85567-15-5
- M. Knežević, P. Božović, eds., *Kanadski pejzaži: izbor kanadskih pripovjedaka (Canadian Landscapes: Selection of Canadian Short Stories)*, Kolo: Nikšić, 2008, with an introduction by M. Knežević: 24-9. ISBN 978-9940-536-02-2, COBISS.CG-ID 13519376 (Selected and with an introduction by M. Knežević)
- A. Nikčević-Batrićević i M. Knežević, *Crna jagnjad i sivi sokolovi*, uredili John B. Allcock i Antonia Jang, Nikšić: Kolo, 2008. ISBN 978-9940-536-08-4
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- M. Knežević, A. Nikčević-Batrićević, Tenesi Vilijams, *Pričaj mi kao kiša*, Ars, 2005.
- A. Nikčević-Batrićević, M. Knežević, Suzan Sontag, “Pod znakom Saturna”, Ars, 4, 2005.
- A. Nikčević-Batrićević, M. Knežević, Tenesi Vilijams, *Ljubavno pismo lorda Bajrona*, Lipar, Revija za književnost, umjetnost i kulturu, godina VII, br. 25-26, pp. 47-53, zima 2005-proljeće 2006. ISSN 1450-8338
- M. Knežević, R. Vojvodić, *Montenegro blues: četiri scene trivijalnog, komad iz tranzicije*, (Biblioteka Premijera). Podgorica: Crnogorsko narodno pozorište, 2004. 101 str., ilustr. ISBN 86-7414-027-0.
- M. Knežević, Le Corbusier, *Modulor*, Jasen, Beograd, 2002
- M. Knežević, D. H. Lawrence, “Slijepac,” *Stvaranje*, ISSN 0039-422X, 2001, god. 56, br. 1/3, str. 34-52.
- M. Knežević, D. H. Lawrence, *Suton na Italijom (D. H. Lawrence, Twilight in Italy)*, Beograd: Jasen, 1999.

OSTALE AKTIVNOSTI, DUŽNOSTI I ČLANSTVA

Učesnik u međunarodnim projektima:

“Following (in) Winnetou’s Footsteps: Representations of Canadian Indigeneity in Central Europe,” CEACS, 2019-2020.

"Contemporary American Literature in the multicultural context: Examples from Serbia and Montenegro", University of Ljubljana, Slovenia, University of Montenegro, 2018-2020

“Literature and language as a tool for the promotion of universal values and identity components of Montenegrin society” (Književnost i jezik u funkciji

promovisanja univerzalnih vrijednosti i identitetskih komponenti crnogorskog društva, Filološki fakultet, Nikšić, Univerzitet Crne Gore, Autumn 2017.

Erasmus+ project Re@WBC 561586-EPP-1-2015-1-RS-EPPKA2-CBHE-JP titled *Enhancement of HE research potential contributing to further growth of the WB region*, 2015 -

Koordinator TEMPUS IV 511116 project *South East European Project for Advancement of Language Studies (SEEPALS)* 2010-2013

Koordinator CEEPUS mreže English studies in Central and Eastern Europe, 2009-2017

Koordinator za Crnu Goru programa DAAD (German academy exchange association) project *Academic Communication Across Disciplines and Curricula: Concepts and Applications (ACADAC)*, 2013-2015

Building Bridges – Not Walls: The Role of Universities in Peace Building, Bosnia and Herzegovina and Serbia, sponsored by Helsinki Committees in Norway, 2012-2014

Re/mapping Literary Theory, financed by Montenegrin Ministry of Science, 2012-2014

EVOLUNIMONT FP7 project, 2010

<http://www.evolutimont.ac.me/userfiles/file/UOM%20Strategic%20Research%20Plan%20Proposal150310.pdf>

Écriture feminine, sponsored by Montenegrin Ministry of Education with a series of lectures titled “Can we talk about feminine and masculine aesthetics?”, Faculty of Philosophy, Nikšić, 2005.

Članstvo u organizacionim i akademskim odborima međunarodnih konferencija:

English Language and Literature Studies, Filozofski fakultet, Nikšić, 8-10 December, 2005

Language and Culture, Filozofski fakultet, Nikšić, 21-23 September, 2006

Cultural Encounters, Filozofski fakultet, Nikšić, 20-22 September, 2007.

Žensko pismo, Američki ugao, Podgorica, 21 February, 2008

Individualizacija i diferencijacija u nastavi, Filozofski fakultet, Nikšić, 19-20 June, 2008

On the Borders of Convention, Filozofski fakultet, Nikšić, 30 October-1 November, 2008

Construction, Deconstruction, Reconstruction, Filozofski fakultet, Nikšić, 3-5 September, 2009

Facing the Other in the Absence of Theory, Filozofski fakultet, Nikšić, 30. September- 2 October 2010

Naučnoistraživački rad na Univerzitetu u funkciji nastave i iskustva sa primjenom Bolonjske deklaracije, Filozofski fakultet, Nikšić, 4-5 November, 2011

Voicing the Alternative, Filozofski fakultet, Nikšić, 22-24 September 2011

Od margine ka centru, međunarodni naučni skup, Podgorica, 17-18 November 2011

The Beauty of Convention, Filozofski fakultet, Nikšić, 4-6 October, 2012

Nation/Nationhood: What is in the Name? Albanian Society for Study of English, Faculty of Foreign Languages, Tirana, May 2-4, 2013

Visions and Revisions: Mapping the World of Anglo-American Studies at the Turn of the Century, Filozofski fakultet, Nikšić, October 3-5 2013

Poezija! / Poetry! , Društvo poštovalaca angloameričke književnosti "Biljana Miltović," November 2013, American Corner, Cetinje

Pedeset godina nastavne i istraživačke misije Filozofskog fakulteta, December 4, 2013

Academic Communication Across Disciplines And Curricula: Concepts and Applications, University of Montenegro, Herceg Novi, May 1-4, 2014

The Fourth International Conference on Humanities and Social Sciences, MCSER, Rome and Faculty of Philosophy, Nikšić, Budva, May 31-June 1, 2014

The Balkans in Contemporary Travel Writing, Filozofski fakultet, Nikšić, June 19-21, 2014

Re-entering the Old Spaces, X International Conference on Anglo-American Studies, Filozofski fakultet, Nikšić, October 2-4, 2014.

Contemporary Indigenous Realities, Faculty of Philosophy, Nikšić, Faculty of Philosophy, Osijek, Croatia, University of Central Oklahoma, Edmond, June 25-27, 2015. [www. http://sokrat.ffos.hr/cir/](http://sokrat.ffos.hr/cir/)

The Discourse of Power, XI International Conference on Anglo-American Studies, Filozofski fakultet, Nikšić September 10-12, 2015; www.nicells.ac.me

Writing Places: The Conceptualisation and Representations of Space, Location, and Environment in Literature, Faculty of Philosophy, Nikšić, June, 2016

Renaissance/s, XII International Conference on Anglo-American Studies, Filozofski fakultet, Nikšić September 2016; www.nicells.ac.me

D. H. Lawrence's London, London, D. H. Lawrence Society, 2017

CELLS, Faculty of Philology, University of Banja Luka, June 2017

Destinations, XIII International Conference on Anglo-American Studies, Filozofski fakultet, Nikšić September 2017; www.nicells.ac.me

Third international scientific conference 'filKo' - philology, culture and education, Goce Delcev University - Stip (Macedonia), Voronezh State University (Russia), April 26-27, 2018.

The 7th international comparative literature congress, Cumhuriyet Üniversitesi Edebiyat Fakültesi, Sivas, Turkey, October 10-12, 2018

English language department's annual conference, University of Vlora, Vlora, Albania, 30 May 2018.

Reclaiming/Renaming Histories, XIV International Conference on Anglo-American Studies, Faculty of Philology, Nikšić, June 28-29, 2018; www.nicells.ac.me

"Home Thoughts from Abroad," XV International Conference on Anglo-American Studies, Faculty of Philology, Nikšić, June 27-29, 2019; www.nicells.ac.me

15th International D.H. Lawrence Conference, 2020, *Lawrence's 1920s: North America and "The Spirit of Place"*, co-sponsored by University of New Mexico and the D. H. Lawrence Society of North America, June 7 - 13, 2020, Sante Fe, New Mexico

Languages travel the world: challenges and perspectives in literary, cultural and languages studies in the technological era, University of Vlora, Albania, November 9, 2019.

Međunarodne studentske konferencije:

Brave New Word, Sigma Tau Delta, Filozofski fakultet, Nikšić, May 6, 2008.

Reading the Past: Understanding the Future, Sigma Tau Delta, Filozofski fakultet, Nikšić, April 9, 2009.

Počasni govornik na konferencijama:

- “Golootočke paralele i usporedbe u poeziji Anta Zemljara (Pag) i Stefana Mitrovića (Sveti Stefan),” Književni skup u spomen na pjesnika Antu Zemjara, August 24-26, 2018, Pag, Croatia
- “The Balkans in Travel Writing,” *Fourth International Conference on Humanities and Social Sciences*, MCSER, Rome, Faculty of Philosophy, Nikšić, 2014, Budva May 31-June 1, 2014.
- “Montenegro in Contemporary Travel Writing,” *Foundation of Philological Society at the International University of Novi Pazar*, Serbia, May 23, 2014

Ko-organizator ljetnjih škola:

- University of Maribor, Slovenia, *Interdisciplinary Englishes: A Creative Mixing of Literature, Language and Culture*, June-July 2011
- University of Montenegro, *Meaningful Translation*, July 2012
- University of Ohrid, Macedonia, *Academic Writing*, August 2013 – co-organizer

Članstvo u uređivačkim odborima:

- Cultural Perspectives. Journal for Literary and Cultural Studies in Romania*, 2018 --
- Filolog*, Časopis za nauku o jeziku i književnosti, Filološki fakultet, Banja Luka, Bosnia and Herzegovina, 2018 --
- Cambridge Scholars Publishing*, Great Britain, 2017 --
- Časopis za nauku o jeziku i književnosti (Journal for Language and Literature), *Folia linguistica et litteraria*, Filozofski fakultet, Nikšić, general editor 2009 – 2018; member of the editorial board 2018 --; www.folia.ac.me
- Časopis za kulturu, književnost i književno prevođenje (Journal for Culture, Literature and Literary Translation), *SIC*, Odjel za anglistiku Sveučilista u Zadru, 2009 –
- Časopis za jezik i književnost (Journal for Language and Literature), *Belgrade Bells*, Filološki fakultet u Beogradu, 2009 –
- Časopis za jezik i književnost (Journal for Language and Literature), *Philologia*, Filološki fakultet u Beogradu, 2008 –
- Časopis za jezik i književnost (Journal for Language and Literature), *Riječ*, Filozofski fakultet, Nikšić, 2008 – <http://www.rijec.ac.me/>
- ASSE*, Journal of the Albanian Society for the Study of English, 2010
- Univerzitetska misao*, Internacionalni univerzitet u Novom Pazaru, ISSN: 1451-3870, <http://um.uninp.edu.rs>
- Reči*, Alfa University, Belgrade, Serbia, 2014 –
- Civitas*, journal for the studies in the field of humanities, Fakultet za pravne i poslovne studije, Novi Sad, 2018 -
- Cultural Perspectives*, Vasile Alecsandri University of Bacau, Romania, 2018 -

Ostala članstva:

Centre for Gender Studies, International University of Novi Pazar, 2016 -
Association for the American Studies in South East Europe, AASSEE, 2016 -
D. H. Lawrence Society of Eastwood, 2000 -
D. H. Lawrence Society of North America, 2005 -
Central European Association for Canadian Studies, 2014 -
Association of Canadianists of Serbia and Montenegro, 2002 -
Anglo-American Honor Society of Montenegro, "Biljana Milatović," 2007-
Coordinator and sponsor of Sigma Tau Delta English Honor Society Chapter –
Montenegrin chapter, 2007 -
The Society of Montenegrin and Croatian Friendship, 2010 -
Filološko društvo (Philological Society), International University of Novi Pazar,
2014 -
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Na osnovu člana 72 stav 2 Zakona o visokom obrazovanju („Službeni list Crne Gore“ br 44/14, 47/15, 40/16, 42/17, 71/17, 55/18, 3/19, 17/19, 47/19, 72/19 i 74/20) i člana 32 stav 1 tačka 9 Statuta Univerziteta Crne Gore, Senat Univerziteta Crne Gore na sjednici održanoj 10.03.2021. godine, donio je

ODLUKU O IZBORU U ZVANJE

Dr Marija Krivokapić bira se u akademsko zvanje redovni profesor Univerziteta Crne Gore za **oblast Anglistika – književnost i civilizacija**, na Filološkom fakultetu Univerziteta Crne Gore, na neodređeno vrijeme.



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PREDSJEDNIK

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Europass Curriculum Vitae



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Nationality Montenegrin

Date of birth January 13, 1972

Gender Female

Desired employment / Occupational field

Work experience

Dates Faculty of Philology, University of Montenegro, October 1996 onwards

Occupation or position held Full professor

Main activities and responsibilities Teaching and research in American studies (culture and literature), American women poetry, feminist literary theory and criticism, Irish and Scottish women poets.
I also teach courses in British civilization, literature of New York City, American novels and short stories in the 20th and 21st centuries, and the English language in the Departments of History, Sociology, Geography and Pedagogy, Faculty of Philosophy.
Between September 2013 and November 2015, I was the Study Programme for English Language and Literature coordinator at the Faculty of Philosophy of the University of Montenegro. I am also the president of the Montenegrin Society for American Studies "dr Biljana Milatovic" (member of the Association for American Studies in South-East Europe).

Name and address of employer University of Montenegro
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Danila Bojovića bb
81 400 Nikšić, Montenegro
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Dean: Prof. dr Igor Lakić, PhD

Type of business or sector Education

Education and training

Dates BA, Faculty of Philosophy, Nikšić, Department of English Language and Literature, 1995
MA, Faculty of Philology, University of Belgrade, 2001
Ph.D., Faculty of Philosophy, University of Novi Sad, 2008

Principal subjects/occupational skills covered English language and literary studies
Italian language (two years of studying)
Polish language, basics
Hebrew language, basics

Name and type of organization providing education and training Faculty of Philosophy, University of Montenegro

My most extended stay in the USA was in 2004 when I was a resident scholar in New Bedford's Whaling Museum, where primary and secondary sources on Herman Melville are kept. I was financially supported by the Melville Society while working on my Ph.D.
 I was also awarded a traveling grant to participate at the F. Scott Fitzgerald Society Conference, in Saint Paul, Minnesota in 2002.
 I have also had numerous stays for educational purposes in non-English-speaking countries (Poland, Turkey, Germany, and Spain).

Personal skills and competences

Mother tongue(s) **Montenegrin**

Other languages (s) **Italian** (basics);
Hebrew (I am currently learning the Hebrew language and Jewish history), as well as
Polish language, literature, and culture.

Self-assessment <i>European level (*)</i>	Understanding		Speaking		Writing
	Listening	Reading	Spoken interaction	Spoken production	
English	C2	C2	C2	C2	C2

Social skills and competences I adapt well to multicultural environments and to working in multi-language teams.

Organizational skills and competences	Excellent organizer. I have organized 15 international conferences on Anglo-American literary and cultural studies at the Faculty of Philosophy and the Faculty of Philology, University of Montenegro, and six on women's writing (on the following topics: women's writing, female characters in literary works, "Visions, Revisions: Women's Writing and Their Place in the Literary Canon", "From the Margin to the Centre", "Poetry", "Closed Spaces"). As a member of the Centre for Young Scholars in the Montenegrin Academy of Science and Arts, I organized two conferences on 1) literature/literary theory; and 2) women's creativity in Montenegro. I have also initiated numerous translation projects (literary texts and literary theory). Most of these translations have been published in the journal <i>Ars</i> (Otvoreni kulturni forum, Cetinje) and later collected in collections published in Montenegro by Otvoreni kulturni forum, Cetinje. As coordinator of a project financially supported by the Ministry of Science and Ministry of Education of Montenegro, I organized a conference on literary theory at the turn of the century at the Faculty of Philosophy, University of Montenegro. Other significant projects in which I have participated include: – in cooperation with the Centre for Ethics, Law and Applied Philosophy from Belgrade, "Out of Sight: Poverty, Rurality, Gender", 2016; – "Research Project Proposal Western Balkans 2011: Gender Perspectives in Family Socialisation", 2011; – "Contemporary American Literature in Cross-Cultural Contact: Comparison of Slovenia and Montenegro", as a coordinator on the Montenegrin side, 2018 and 2019; – in cooperation with the University of Banja Luka, Republika Srpska, projects titled "The Aesthetic and Ideological Aspects of Contemporary British Poetry" and "Non-Canonical British Novels" (2020-2021). I am also an active member of numerous associations on Anglo-American studies in Europe. My Erasmus mobilities include stays at the University of Szczecin, Poland, Philipps University Marburg, Germany, and the University of Pamukkale, Turkey. I was a guest lecturer for one term (summer term, 2021) at the University of Gdansk, a course in American culture (second-year students). On April 15, 2021, I delivered a guest lecture on Anne Sexton's poetry and confessional writing in the American literary context at the Aristotle University of Thessaloniki. On June 4, 2021, I organized a workshop on Gloria Anzaldua's poetics for the Aristotle University of Thessaloniki students. Other projects include: – Tempusu SEEPALS, 2010-2013; – Re@WBC: Enhancement of HE research potential contributing to further growth of the WB region 2015-2018; – "Entrepreneurial Education at University", in cooperation with Regionalni centar za razvoj poduzetničkih kompetencija za zemlje jugoistočne Evrope, 2014-2015. I am also one of the guest editors of the publishing house from Great Britain, Cambridge Scholars Publishing. Courses attended: Workshop 102, "My Jewish Bridge" with Beth Haverim Congregation, Georgia Atlanta, four months (October 2020-January 2021). Workshop 103, "My Jewish Bridge" with Beth Haverim Congregation, Georgia Atlanta. "Yad Vashem's 5 Part Educational Series on the Holocaust: Tours, Workshops and Discussions", online, December 2020. "Exodus", an online course by prof. dr Tamar Kaminowski Beit Midrash, January 2021. Ten-week online course in modern Hebrew: Beginners B1, with Liat Aharonovich (Leo Baeck College, London), January 2021. Four-week online course in "Introduction to the Thoughts of Walter Benjamin", with dr Jakub Kowalewski (Leo Baeck College, London), January 2021. Four-week online course: David Becomes King, with rabbi Professor Jonathan Magonet, (Leo Baeck College London), January 2021. Haberman Institute, Course on Jonah the Reluctant Prophet, March and April 2021, with Steve Karbel, Baltimore, United States. One-term course in the Polish language (March to July 2021), University of Gdansk.
Technical skills and competences	Modest.

Computer skills and
competences

Excellent command of Microsoft Office tools (Word, Excel, and PowerPoint).

Additional:

I am a passionate swimmer, gardener, and a hardcore fan of the American rock group "Pearl Jam";
I am a mother of two sons, Dimitrije and Vuk.

Bibliography:

Papers published (selected):

1. **A. Nikčević-Batričević**, „Duh u grlu Dorin NiGrife“, *Ars*, časopis za književnost, kulturu i društvena pitanja, broj 1-2, 2022, Otvoreni kulturni forum, Cetinje. ISSN 0352-6739.
2. A. Izgarjan, **A. Nikčević-Batričević** (2021), „Post-Memory and History in Maxine Hong Kingston's *The Woman Warrior* and Amy Tan's *The Joy Luck Club*“, *AAA- Arbeiten aus Anglistik und Amerikanistik*, number 46.2, pp. 55-69 (Gunter Narr Verlag, Dischingerweg 5, Tübingen, Germany. D 72070), November, 2021. (**A&HCI**) ISSN: 0171-5410
3. **A. Nikčević-Batričević**, M. Krivokapić (2019), „Kratko o Irin Murej: prelaženje / prevazilaženje granica“, *Ars*, časopis za književnost, kulturu i društvena pitanja, broj 5, Otvoreni kulturni forum, Cetinje, str. 95-109. ISSN 0352-6739.
4. **A. Nikčević-Batričević**, M. Krivokapić (2019), „Pjesnički tokovi Džori Grejem: podsjećanje na ljudsku prirodu, podsjećanje na pjesničko umijeće“, *SIZE ZERO / MALA MJERA V: Politika i poetika ženskog pisma – komparativne perspektive*, Fakultet za crnogorski jezik i književnost, Cetinje. ISBN 978-9940-40-037-8 COBISS. CG-ID 39371792.
5. **A. Nikčević-Batričević**, D. Djurić (2019), „American Women Poets in the Postmillennial Period: Mapping Their Own Poetic Paths“, *Rivista di Letterature Moderne e Compare*, Vol. LXXII nuova serie, Fasc. 3, luglio-settembre, pp. 271-285, Pacini Editore, Italy. (**A&HCI**) ISSN 0391-2108
6. D. Djurić, **A. Nikčević-Batričević** (2019), „Demarginalizations and Destination(s) of Post-Yugoslav Literary Canons“, Volume 46, number 2, pp. 575-590, <https://doi.org/10.1007/s11059-019-00493-2>, *Neohelicon*, Springer International Publishing, in cooperation with Akadémiai Kiadó, Hungary (**A&HCI**). ISSN: 0324-4652 (Print) 1588-2810 (Online).
7. **A. Nikčević-Batričević**, „Mapping of Confessional Poetry: Some Tendencies and Poetry of Anne Sexton“ (2018), *Rivista di Letterature Moderne e Compare*, pp. 299-311, Vol. LXXI nuova serie, Fasc. 3, aprile-giugno 2018, Pacini Editore, Italy (**A&HCI**).
8. A. V. Jovanović, **A. Nikčević-Batričević** (2016), „Tradition and Change in Peter Ackroyd's London: A Concise Biography“, <https://doi.org/10.18485/bells.2016.8.18> UDC: 821.111.09-31 Ackroyd P. BELGRADE English Language and Literature Studies. Beograd: Faculty of Philology. ISSN 1821-3138 (Штампана verzija). ISSN 1821-4827 (Online). pp. 301-311.
9. **A. Nikčević-Batričević**, M. Krivokapić, M. D. Đurić (2015) „Anne Sexton's Search for *Écriture Féminine*: Reading, Writing and Echoing the Female Identity“, in *Mapping the World of Anglo-American Studies at the Turn of the Century*, ur. **A. Nikčević-Batričević**, M. Krivokapić, Cambridge Scholars Publishing, Newcastle upon Tyne, United Kingdom. ISBN (10): 1-4438-7659-3 ISBN (13): 978-1-4438-7659-9.
10. **A. Nikčević-Batričević**, M. Krivokapić (2015), „Dervla Murphy's Through the Embers of Chaos“, in *The Balkans in Contemporary Travel Writing*, ed. Marija Krivokapić, Cambridge Scholars Publishing, Newcastle upon Tyne, United Kingdom. ISBN-13:978-1-4438-7637-7 ISBN-10:1-4438-7637-2.
11. **A. Nikčević-Batričević** (2015), „Zachodnia feministyczna krytyka i literatura w Czarnogórze“, *Teksty Drugie*, Polish Acad Sciences, Inst Literary Research, Warszawa, Poland. 00-330. ISSN: 0867-0633 (**A&HCI**).
12. **A. Nikčević-Batričević** (2012), „Umijeće sintetizovanja života i književnosti: kritički i teorijski pokušaji razumijevanja poetike Silvije Plat ili izučavanje tišina i kontradiktornosti teksta (I)“, UDK 821.111(73).09, *Lingua Montenegrina*, god. V/2, br. 10, Podgorica. str. ISSN 1800-7007 COBISS.CG.ID 12545808.
13. **A. Nikčević-Batričević** (2013), „Umijeće sintetizovanja života i književnosti: kritički i teorijski pokušaji razumijevanja poetike Silvije Plat ili izučavanje tišina i kontradiktornosti teksta (II)“, *Lingua Montenegrina*, god. VI/1, br. 11, Podgorica. str. UDK 821.111(73).09-1.
14. **A. Nikčević-Batričević** (2014), „Art and Critique of PatriaLOGY: Montenegrin Women Poets and Their Presence/Absence in/from the Montenegrin Tradition“, *Mediterranean Journal of Social Sciences*, volume 5, number 1, La Sapienza, Rome. ISSN 2039-9340 E-ISSN 2039-2117, La Sapienza.
15. **A. Nikčević-Batričević**, M. Krivokapić, M. D. Đurić (2014), „Map of Reading and Re-reading: Many Voices, Female Voices, Plath's Voices“, *Theory and Practice in Language Studies*, Issue 11, Academy Publisher, Finland. print ISSN 1799-2591; online ISSN 2053-0692.
16. **A. Nikčević-Batričević**, M. D. Đurić (2014), „Coping With Canon/Canons: Women Poets and Their Presence/Absence in/from the Literary Context“, *Armenia Folia Anglistica 2* (13) Armenian Association for the Study of English, Yerevan State University, Armenia. ISSN 1829-0337.
17. **A. Nikčević-Batričević** (2011), „Mala mjera lika / ženskog lika u književnom tekstu?“, UDK 821.163(497.16).09, u *SIZE ZERO MALA MJERA 2: Ženski lik u književnom tekstu*, Institut za crnogorski jezik i književnost, Podgorica. str. 11-27. ISBN 978- 9940-579-01-2 COBISS.CG.ID 18295568.

14. **A. Nikčević-Batričević** (2013), „En Sekston: Iz konfesionalnog ugla“, UDK 811.111(73).09, u *SIZE ZERO / MALA MJERA 3: feminizam, književnost, teorija*, Institut za crnogorski jezik i književnost, Podgorica. str. 143-157. UDK 811.111(73).09 ISBN 978-9940-579-40-1 COBISS.CG-ID 22702608.
15. **A. Nikčević-Batričević** (2014), „Understanding the Global Poetic Context: Moving the Cultural/Literary Registers in the First Decades of the 21st Century“, u *World Literature and Literary Criticism I.I.T. CRI '14/International Literary Criticism Conference*, ed. Burcin Ercan, DAKAM (Eastern Mediterranean Academic Research Center), Istanbul, Turkey, pp. 157-171. ISBN 978-605-5120-89-4 I.3.2.
16. M. Knežević, **A. Nikčević-Batričević** (2007), „The Symbolism of Ascent and Shifting Narrative Technique in Women in Love“, *Etudes Lawrenciennes*, Publication du Groupe d'Etudes Lawrenciennes Centre de Recherches Anglophones (CREA) Univeriste Paris 10, 2007, 37, pp. 201-215. ISSN 0994-5490 ISBN 978 2 84016 026 7
17. M. Knežević, **A. Nikčević-Batričević** (2007), „Snakes, Birds, and Scarecrows: Waving Realities in Modern American Literature“, *Armenia Folia Anglistika, International Journal of English Studies (AASE)*, 2007, number 2-4, pp. 120-129. ISSN 065183

I have participated in numerous conferences (selected):

1. **A. Nikčević-Batričević** (2009), „Cultural Patterns in Anne Sexton's Poetry: Dilemmas and Directions of Recent Criticism“, international conference: Challenges for the 21st Century: Dilemmas, Ambiguities, Directions, Facolta di Lettere e Filosofia, Roma Tre, 2009.
2. **A. Nikčević-Batričević** (2010), „Facing the Other in the Postfeminist Literary Theory: Tracing the Development in the Field“, international conference: The Issue of the (Post) Other: Postmodernism and the Other, University of Zadar.
3. **A. Nikčević-Batričević** (2015), „Restructuring the American Spaces: American Women Poets vs. Patriarchal Literary Spaces“, international conference: Ege University 15th International Cultural Studies Symposium, „Culture and Space“, co-organized by Ege University Department of American Culture and Literature and Department of English Language and Literature Cultural Office of the U.S. Embassy.
4. **A. Nikčević-Batričević**, N. Stojković (2015), „Adrienne Rich's Memory and Her Subversion of Power Systems“, DAKAM, Istanbul, I.I.T. CRI Istanbul, Literature and Memory.
5. **A. Nikčević-Batričević** (2016), „Mapping Second-Wave Issues, Mapping Eavan Boland's Contributions: Maps/Poetries/Criticism“, From Theory to Practice, International Conference on Anglophone Studies, Thomas Bata University in Zlin, Czech Republic, Faculty of Humanities.
6. **A. Nikčević-Batričević** (2017), „Mapping the Deconstruction of an American Experience: Joy Harjo's American Life“, SAAS Spanish Association for American Studies, Spain, Caseras, 13th International SAAS Conference, „Understanding (Human) Nature“, University of Extremadura.
7. **A. Nikčević-Batričević** (2017), „Anglo-American Women Authors and Their Contribution to Feminist Literary Theory: Essay Writing in the Time of the Second Wave“, IDEA 2017, The 11th International Conference on Literature, Language and Cultural Studies in Turkey under the auspices of the European Society for the Study of English (ESSE).
8. **A. Nikčević-Batričević** (2018), „Writing a Letter, Writing a Poem: Eavan Boland's *Ars Poetica*“, IDEA 2018, The 12th International Conference on Literature, Language and Cultural Studies in Turkey under the auspices of the European Society for the Study of English (ESSE).
9. **A. Nikčević-Batričević** (2022), „Erin Moure's transgressing of the limits, breaking of fixed writing forms“. Yerevan State University, International Conference.

Books:

M. Knežević, and **A. Nikčević-Batričević** (2004), *Readers Companion to Victorian Literature*, Podgorica: Pobjeda, COBISS. CG-ID 87480048

Petar Penda, Tatjana Bijelić and **A. Nikčević-Batričević** (2017), *Savremena angloamerička poezija: ideologija, mit, ispovijest (Contemporary Anglo-American Poetry: Ideology, Myth, and Confession)* the University of Banja Luka, Faculty of Philology.

I am currently working on a book about race and gender in American women poetry in cooperation with prof. Dubravka Đurić.

Books (edited):

Reader in American Literature: An Alternative Beyond Race, Class, Nationality and Gender 1, ed. **A. Nikčević-Batričević**, Filozofski fakultet Nikšić. B 5, broj str. 507 ISBN 978-86-7798-095-5 COBISS.CG-ID 26066448.

The list of my translations from English into Montenegrin includes numerous texts from the literary/literary theory context, that I have translated and later edited in collections of papers.

The list of collected papers that I have edited/coedited during the past five years includes the following titles:

Titles published abroad (selection):

1. M. Knežević, **A. Nikčević-Batričević** (2009), eds., *Recounting Cultural Encounters*, Cambridge Scholars Publishing, Newcastle upon Tyne, United Kingdom. ISBN (10) 1-4438-0566-1.
2. **A. Nikčević-Batričević**, M. Knežević (2010), eds., *On the Borders of Convention*, Cambridge Scholars Publishing, Newcastle upon Tyne, United Kingdom. ISBN (10), 1-4438-2227-0, ISBN (13), 978 1 4438 2227 1
3. M. Knežević, **A. Nikčević-Batričević** (2011), eds., *The Face of the Other in Anglo-American Literature*, Cambridge Scholars Publishing, Newcastle Upon Tyne, United Kingdom. ISBN 13: 978-1-4438-3351-6 ISBN: 1-4438-3351-7
4. M. Krivokapić-Knežević, **A. Nikčević-Batričević** (2014), eds., *The Beauty of Convention: Essays in Literature and Culture*, Cambridge Scholars Publishing, Castle Upon Tyne, United Kingdom. ISBN (10): 1-4438-5469-7, ISBN (13): 978-1-4438-5469-6.

5. Marija Krivokapić, **A. Nikčević-Batričević** (2016), eds., *Re-Entering Old Spaces: Essays on Anglo-American Literature*, Cambridge Scholars Publishing 2016. ISBN (10): 1-4438-9044-8 ISBN (13): 978-1-4438-9044-1.
6. **A. Nikčević-Batričević**, M. Mijušković, eds., *Research in EFL and Literature Context: Challenges and Directions*, Athens Institute for Research and Education, Athens, Greece. ISBN 978-618-5065-73-7
7. **A. Nikčević-Batričević** (2017), ed., "Female Voices: Montenegrin Women Writers", *Words Without Borders*, introduced and edited <http://www.wordswithoutborders.org/article/female-voices-montenegrin-women-writers> (The Online Magazine for International Literature), ISSN 19361459.

Titles published in Montenegro (selection):

1. **A. Nikčević-Batričević**, M. Knežević (2008), eds., *Challenging Theory and Improving Practice: Cultural Studies in English Language and Literary Studies*, Filozofski fakultet Nikšić. COBISS.CG-ID 5981197
2. M. Knežević, **A. Nikčević-Batričević** (2009), eds., *Reconsidering Conventions: Essays on Language and Literature*, Filozofski fakultet Nikšić. ISBN 978-86-7798-036-8 COBISS.CG-ID 14432528
3. **A. Nikčević-Batričević**, M. Knežević (2009), eds., *Size Zero/Mala mjera*, Pobjeda, Podgorica. ISBN 978-86-309-0278
4. **A. Nikčević-Batričević** (2013), ed., *THEORIA, POIESIS, PRAXIS: Savremena književnoteorijska misao 1*, OKF, Cetinje. ISBN 978-86-85747-57-1, COBISS.CG-ID 21393680.
5. **A. Nikčević-Batričević** (2013), ed., *SIZE ZERO / MALA MJERA 3: Od margine do centra: feminizam, književnost, teorija*, Institut za crnogorski jezik i književnost, Podgorica. ISBN 978-9940-579-40-1 COBISS.CG-ID 22702608.
6. **A. Nikčević-Batričević** (2014), ed., *Kanon/kanoni i kako se o njima može pisati*, *Ars*, OKF, br. 1-2, Cetinje. ISSN 0352-6739.
7. **A. Nikčević-Batričević** (2015), ed., *THEORIA, POIESIS, PRAXIS: Savremena književnoteorijska misao 2*, OKF, Cetinje. ISBN 978-9940-36-022-1 COBISS.CG-ID 21394192.
8. **A. Nikčević-Batričević** (2015), ed., *Size Zero / MALA MJERA IV Poezija!* Fakultet za crnogorski jezik i književnost, Cetinje, 2015.
9. **A. Nikčević-Batričević**, Marija Krivokapić (2015), eds., *The Discourse of Power in Anglo-American Literature*, *FOLIA LINGUISTICA ET LITTERARIA: ČASOPIS ZA NAUKU O JEZIKU I KNJIŽEVNOSTI* (13), Institut za jezik i književnost, Filozofski fakultet, Nikšić, Univerzitet Crne Gore, str. 1-136, ISBN1800-8542.
10. **A. Nikčević-Batričević** (2017), ed., „*Ključanje*“ i *druge priče o divljim ženama*, Otvoreni kulturni forum Cetinje, ISBN 978-9940-36-059-7 COBISS.CG-ID 33099792.
11. **S. Runtić**, **A. Nikčević-Batričević** (2019), eds., *SIZE ZERO / MALA MJERA V: Politika i poetika ženskog pisma – komparativne perspektive*, Fakultet za crnogorski jezik i književnost, Cetinje, ISBN 978-9940-40-037-8 COBISS. CG-ID 39371792.
12. **A. Nikčević-Batričević** (2020), ed., *Vodič kroz književni svijet Maje Herman Sekulić*, *Ars* (tematski broj), časopis za kulturu, književnost i društvena pitanja, BROJ 1-2 / 2020. ISSN 0352-6739.
13. M. Krivokapić, **A. Nikčević-Batričević** (2020), eds., *Home Thoughts, from Abroad*, tematski broj časopisa *FOLIA LINGUISTICA ET LITTERARIA: ČASOPIS ZA NAUKU O JEZIKU I KNJIŽEVNOSTI* (31), Institut za jezik i književnost, Filološki fakultet, Nikšić, Univerzitet Crne Gore, str. 1-111 ISBN1800-8542.
14. **A. Nikčević-Batričević**, ed., *Selected stories from the literary competition GRANICA*, organized by the Montenegrin Association for the American Studies and American Corner, Podgorica, February 2022 (available at granica.me).

Translation of literary works (and some interviews; selection):

1. Džon B. Elkol i Antonija Jang (2009), *Crna jagnjad i sivi sokolovi: Putnice kroz Balkan*, prevele **A. Nikčević-Batričević** i M.Knežević, Kolo, Nikšić. ISBN 978-9940-536-08-4 COBISS.CG-ID 14162448
2. **A. Nikčević-Batričević**, interview with Suzan Lanser: "Toward a Feminist Narratology and Other Issues: Reshaping the Interpretative Cliches, Reshaping the way we read", *Folia Linguistica et Litteraria: časopis za nauku o jeziku i književnosti* (5), Institut za jezik i književnost, Filozofski fakultet, Univerzitet Crne Gore, str. 271-283, 2011. ISSN 1800-8542 COBISS.CG-ID 17541392 <http://www.folia.ac.me/image/folia5.pdf>
2. **A. Nikčević-Batričević** (2017), „Jedan razgovor sa Majom Herman Sekulić“, interview, *Ars*, časopis za književnost i društvena pitanja, godina XIV 1-2, 2017, str. 123-137. YU ISSN 0352-6739
3. **A. Nikčević-Batričević**, translation of the text by En Dusil, „O kanonima: Mučna istorija i uspon crnih feminističkih studija (III)“, *Folia Linguistica et Litteraria: časopis za nauku o jeziku i književnosti* (9), Institut za jezik i književnost, Filozofski fakultet, Univerzitet Crne Gore, str. 149-162. ISSN 1800-8542 COBISS.CG-ID 17541392
4. **A. Nikčević-Batričević** i M. Krivokapić, translation of the story by Ketj Pejčđ, „Ja volim da gledam“, *Ars*, časopis za književnost, kulturu i društvena pitanja, BROJ 5-6 / 2014, str. 195-199. YU ISSN 0352-6739
5. **A. Nikčević-Batričević** i M. Krivokapić, translation of the text by Barbare Kristijan „Trka za teoriju“, *Ars*, časopis za književnost, kulturu i društvena pitanja BROJ 4 / 2015. YU ISSN 0352-6739
6. **A. Nikčević-Batričević**, translation of the story by Fione Kuper „Donosim ti orhideje, draga“, *Ars*, časopis za književnost, kulturu i društvena pitanja, BROJ 5-6 / 2015. YU ISSN 0352-6739
7. **A. Nikčević-Batričević**, M. Krivokapić, translation of the story by Beveli Daurio, „Mnoge majke“, *Ars*, časopis za književnost kulturu i društvena pitanja, BROJ 1-2 / 2016, GODINA XVIII, str. 149-157. YU ISSN 0352-6739
8. **A. Nikčević-Batričević**, translation of the story by Ejmi Blum, „Srebrna voda“, *Ars*, broj 3 / 2016, str. 107-113. YU ISSN 0352-6739

9. **A. Nikčević-Batričević**, translation of the poetic statement by Rei Armantraut, „Češirska poetika”, *Ars*, časopis za književnost, kulturu i društvena pitanja, BROJ 3 / 2017, str. 147-151. YU ISSN 0352-6739
10. **A. Nikčević-Batričević**, translation of the poetic statement by Džulijane Spar, *Ars*, časopis za književnost, kulturu i društvena pitanja, GODINA XV, BROJ 1-2 / 2018, str. 141-147. YU ISSN 0352-6739
11. **A. Nikčević-Batričević**, translation of the story by Džojas Kerol Outs under the title „Svetilište”, *Ars*, časopis za književnost, kulturu i društvena pitanja GODINA XV BROJ 3 / 2018, str. 127-129. YU ISSN 0352-6739
12. **A. Nikčević-Batričević**, translation of the poetic statement by Karen Vokman, *Ars*, časopis za književnost, kulturu i društvena pitanja, BROJ 4 / 2018. YU ISSN 0352-6739
13. **A. Nikčević-Batričević**, M. Krivokapić, translation of the story by Luiz Erdrik „Šal”, *Ars*, časopis za književnost, kulturu i društvena pitanja, BROJ 5-6 / 2018. YU ISSN 0352-6739
14. **A. Nikčević-Batričević**, translation of poetic statement by Lusil Klifton, *Ars*, časopis za književnost, kulturu i društvena pitanja, BROJ 1-2 / 2019. YU ISSN 0352-6739
15. **A. Nikčević-Batričević**, prevod poezije Rite En Higin („Grešna”, „Bijeli glog/Loša sreća”, „Oilean Na nDeor/Ostrvo suza”, „Starenje”, „Nijanše istine”), *Fokalizator*, časopis za književnost i kulturu. Br. 6/2020, ISSN 2661 2550
16. **A. Nikčević-Batričević**, translation of selected poems by Kathleen Jamie („Džulijana od Norviča”, „Morska kuća”, „Jezerce”, „Prije vjetra”, „Kitovi”, „Samoća”), *Fokalizator*, časopis za književnost i kulturu. Br. 6/2020, ISSN 2661 2550
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23. Currently translating Doireann NiGríofa’s poetry collection *To Star the Dark*, to be published in Montenegrin translation in autumn by Otvoreni kulturni forum Cetinje.

Izjava o autorstvu

Potpisana: Tanja Bakić

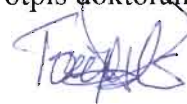
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Studijski program: Engleski jezik i književnost

Naslov rada: *Recepcija Vilijama Blejka na srpskohrvatskom govornom području od 1905. do 2018. godine*

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