

UVODNA RIJEČ

“Nećemo postati večni trčeći za besmrtnošću”, pisao je 1945. godine Jean-Paul Sartre. “Nećemo postati apsolutni time što ćemo u našim delima odraziti nekoliko mršavih principa, dovoljno praznih i ništavnih da bi prešli iz veka u vek, nego time što smo se strasno borili u svoje vreme, što smo ga strasno voleli i pristali da s njim potpuno nestanemo.”

Angažovana umjetnost, kako ju je shvatao Sartre, presudno dakle podrazumijeva suočavanje sa problemima vlastitog vremena. Angažovani umjetnik odbacuje besmrtnost kao alibi, pošto u njoj prepoznaje opasnost bijega od života, dok ga vječne vrijednosti interesuju “samo u svom aktualnom obliku”. Na taj način, u otvorenom susretu sa svojom epohom, Sartreov umjetnik prvenstveno želi otkriti društvenu funkciju umjetnosti, mada se pritom naglašava i da u konceptu angažovane literature “angažovanost ni u kom slučaju ne treba da potisne literaturu”.

I sâm Sartre je ipak dobro znao da će njegova sadašnjost u narednim vremenima neizbježno izgubiti svoju aktualnost. Zato, to što njegova “strasna borba” nama danas sve manje izgleda kao naša, Sartre bi mogao shvatiti skoro kao kompliment. Međutim, važniji je problem koliko uopće možemo i dalje prihvatiti samu Sartreovu koncepciju angažovane umjetnosti. Ako je društveni angažman umjetnika direktno uslovljen konkretnim problemima njegovog vremena, da li se onda i sami principi angažovanosti vremenom također nužno moraju mijenjati? Jer ako bismo i prihvatili Sartreove poglede na njegovo vrijeme, da li je moguće u tome tražiti univerzalni model, u skladu s kojim bi se trebalo govoriti o angažovanoj umjetnosti i prije, i poslije Sartrea? Kakvu ulogu igraju specifičnosti kulturnog i društvenog ambijenta u kojem umjetnik odlučuje biti angažovan? Da li je dovoljna samo umjetnikova odluka, jer u čije ime se taj umjetnik zapravo angažuje i koliko ima pravo da se predstavlja na takav način? Koji su sve aspekti umjetnikove odgovornosti i da li je moguće biti angažovan umjetnik, a da se tako nešto posebno ni ne naglašava...

U nestabilnim vremenima kakvo je naše, brojna pitanja zamjenjuju sartreovsku sigurnost. Smatramo da o njima i dalje vrijedi raspravljati, pošto bi se u mogućim odgovorima mogla prepoznati i slika današnjeg stanja umjetnosti i njen status u savremenom svijetu.

Tim povodom, Institut za književnost i kulturološke studije Centra NIRSA Univerziteta u Sarajevu – Filozofskog fakulteta i Odsjek za komparativnu književnost i informacijske nauke Univerziteta u Sarajevu – Filozofskog

fakulteta organizovali su međunarodni naučni skup pod nazivom “Angažovana umjetnost”, koji je održan 19. aprila 2024. godine u prostorijama Univerziteta u Sarajevu – Filozofskog fakulteta. Na naučnom skupu je učestvovalo sedamnaest autora iz Bosne i Hercegovine, Slovenije, Hrvatske i Crne Gore.

U nastavku sa zadovoljstvom objavljujemo devet naučnih radova koji su nastali nakon izlaganja na naučnom skupu.

Organizacioni odbor naučnog skupa:

- Doc. dr. Fahrudin Kujundžić, predsjednik Organizacionog odbora – docent na Odsjeku za komparativnu književnost i informacijske nauke Univerziteta u Sarajevu - Filozofskog fakulteta
- Prof. dr. Edin Pobrić, član Organizacionog odbora – redovni profesor na Odsjeku za komparativnu književnost i informacijske nauke i voditelj Instituta za književnost i kulturološke studije Centra NIRSA Univerziteta u Sarajevu - Filozofskog fakulteta
- Professor emeritus Muhamed Dželilović, član Organizacionog odbora –Univerzitet u Sarajevu - Filozofski fakultet
- Dr. Amina Čeho Osmanović, članica Organizacionog odbora – Centar NIRSA Univerziteta u Sarajevu - Filozofskog fakulteta

WORD OF INTRODUCTION

“We shall not become eternal by chasing immortality” wrote Jean-Paul Sartre in 1945. “We will not become an absolute by reflecting a few meager principles in our works, principles that are sufficiently empty and insignificant to pass from century to century, but rather by passionately fighting in our time, loving it passionately, and consenting to completely disappear with it.”

Engaged art, as Sartre understood it, fundamentally involves confronting the problems of one’s own time. The engaged artist rejects immortality as an alibi, recognizing the danger of fleeing from life in it, as he is deeply invested in eternal values “only in their current form.” In this way, in an open encounter with his epoch, Sartre’s artist primarily seeks to discover the social function of art, although it is also emphasized that in the concept of engaged literature “engagement should by no means suppress literature.”

Even Sartre himself well knew that his present would inevitably lose its relevance in future times. Therefore, the fact that his “passionate struggle” today seems less and less like ours could almost be seen as a compliment to Sartre. However, a far significant issue is to which extent we can still accept the concept of engaged art as Sartre defined it. If artist’s social engagement is directly conditioned by the concrete problems of his time, then must the very principles of engagement also necessarily change over time? Because if we accept Sartre’s views on his time, is it possible to find a universal model within them, according to which we should speak about engaged art both before and after Sartre? What role do the specificities of the cultural and social environment in which the artist chooses to be engaged play? Is the artist’s decision alone sufficient, considering in whose name he actually acts and how much right he has to present himself in such a manner? What are all the aspects of an artist’s responsibility, and is it possible to be an engaged artist without emphasizing it particularly?

In volatile times like ours, numerous questions replace Sartre’s certainty. We believe that it remains worthwhile to debate these issues, as possible answers could also reflect the current state of art and its status in the contemporary world.

On this occasion, the Institute for Literary and Cultural Studies of the NIRSA Center of the University of Sarajevo – Faculty of Philosophy, and the Department of Comparative Literature and Information Sciences, University of Sarajevo – Faculty of Philosophy, organized on 19 April 2024 an international scientific conference *Engaged Art*, held at the University of

Sarajevo – Faculty of Philosophy. Seventeen authors from Bosnia and Herzegovina, Slovenia, Croatia, and Montenegro participated in this scientific conference.

Below, we are pleased to publish nine scientific papers that were developed after presentations at this gathering.

Conference Organizing Committee:

- Doc. dr. Fahrudin Kujundžić, Organizing Committee Chair – Assistant Professor at the Department of Comparative Literature and Information Sciences, University of Sarajevo – Faculty of Philosophy
- Prof. dr. Edin Pobrić, Organizing Committee Member – Full Professor at the Department of Comparative Literature and Information Sciences and Head of the Institute for Literary and Cultural Studies of the NIRSA Center, University of Sarajevo – Faculty of Philosophy
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