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The Appearance of the Magazine *Otadžbina* (1875) – a Milestone in the Development of Serbian Realism

The paper studies the foundation of the magazine *Otadžbina/Fatherland* (Belgrade, 1875) in a literary-historical context, and explains the significance that this magazine for »literature, science and social life« had for the constitution of Serbian realism. Special attention in the paper is focused on the literary events that preceded the founding of the magazine: the publishing dynamics of other periodicals, the change of poetic paradigms, and the progression of the generation of Serbian realists. *Otadžbina* was published regularly until 1892, so by presenting the concept of the magazine, pointing out represented areas, collaborators and following the genesis of genres, in parallel with an insight into the general features of the magazine, this paper tends to provide an insight into the dynamics of Serbian literary realism.

Keywords: *Otadžbina*, Serbian realism, periodicals, literary history, magazine

Појава часописа *Отаџбина* (1875) – прекретница у развоју српског реализма

У раду се сагледава покретање часописа *Отаџбина* (Београд, 1875. године) у књижевноисторијском контексту, те објашњава значај који је ово гласило за »књижевност, науку и друштвени живот« имало у конституисању српског реализма. Посебна пажња у раду усмерава се на књижевна збивања која су претходила оснивању часописа: динамику излагања других листова, смену поетичких парадигми и стасавање генерације реалиста. Будући да је излазио до 1892. године – предочавањем концепције часописа кроз заступљене области, указивањем на сараднике и праћењем генезе жанрова – паралелно са увидом у општа обележја часописа, пружа се и увид у динамику реалистичке епохе.

Кључне речи: *Отаџбина*, српски реализам, књижевна периодика, часопис

Romanticism in the 1860s was the leading movement in Serbian literature, and realism was at its beginnings. In those years, translations of French and Russian writers started appearing in periodicals, and initially non-literary positivistic texts had a considerable influence.

The United Serbian Youth (Ujedinjena omladina srpska) was founded in Novi Sad in 1866. This political movement consisted of student groups, but also younger intellectuals, craftsmen, and merchants. »Everything worthwhile in Serbian public life and literature«, according to Jovan Skerlić, »passed through the school of the United Serbian Youth« (2006: 198). The main goals of the movement were to raise awareness of the Serbian glorious past and to fight for the overall progress of the Serbs. It showed interest in positivistic ideas and work »with the help of science, and based on truth«. Its representative at the ethnographic exhibition and at the All-Slavic meeting in Moscow, in May 1867, was the secretary of the United Serbian Youth, the future founder and editor of *Otadžbina*¹ – Vladan Đorđević (Photography 1).²



Figure 1: The first main board of the United Serbian Youth. In the middle sits the president, Dr. Aleksandar Stefanović. On the left: Jovan Bošković, Vladan Đorđević (secretary), Isa Pavlović, Milan Kujundžić Aberdar. Photographer: Stephan Wulpe, Novi Sad 1866. (Serbian Academy of Science and Arts, F-XXXIX)

1 The magazine is available online, at the website of the University library »Svetozar Marković«.

2 A two-volume monograph about Đorđević's life and work was published in 2020 by Serbian Academy of Science and Arts, on the occasion of 176 years since his birth.

In the second half of the 19th century, texts with noticeable realistic discourse started appearing. Amid the development of romantic poetry, the appearance of novels by Jakov Ignjatović (*Milan Narandžić*; 1860, 1862) and their echo in the critique indicated a new state in Serbian literature.³

During that period, numerous journals, magazines (political and literary), and almanacs were founded. Thus, the magazine *Danica* (1860–1872), edited by Đorđe Popović, was published in Novi Sad. Most literary magazines of that time had a short period of publication (*Javor*, *Matica*, *Mlada Srbadija*, *Šumadinka*), but they marked a prominent shift in the development of Serbian literary periodicals. In this decade, there are numerous humorous and satirical journals (*Komarac*, *Zmaj*, *Žiža*), while almanacs lose the significance they had in the first half of the century, but are still being published (*Šumadinče*, *Licejka*, *Preodnica*). Under the influence of Svetozar Marković, a new, reportorial critique was created, in which the »destruction of aesthetics« began to stand out.⁴

Realism dominated among the younger generations in the 1870s, and romanticists started adapting to the new poetic paradigm. The consequence of the conflict between the two poetics was the suppression of poetry, but also its adaptation to realistic principles, and prose themes and forms. Lyrical poems were now more open to objectiveness, referentiality, social motives and the poetic language was coming closer to the language of everyday life.

1 Foundation of the magazine and publishing dynamics

A turning point in the literary press of that time was the appearance of the magazine *Otadžbina* (1875–1892).⁵ In terms of conception and areas of interest, the magazine was similar to *Letopis Matice srpske*. However, immediately after its founding, *Otadžbina* became the principal magazine, and it will represent the mirror of the whole literary period in the next two decades, gathering leading names in Serbian

3 Jovan Skerlić states about Jakov Ignjatović: »He is a realist at a time when realism in Europe was just being created, and when romanticism reigned in Serbian literature; he is the first among Serbian writers to recognize the powerful poetry of a raw, ordinary, physical life« (2006: 320–321).

4 Svetozar Marković published articles in numerous newspapers and magazines – in *Zastava*, *Pančevac*, *Matica*, *Mlada Srbadija*, *Rad*, *Oslobođenje*; in his journals: *Radenik*, *Javnost*, *Glas javnosti*. Marković's most prominent followers and friends will later cooperate with *Otadžbina*: M. Glišić, Đ. Jakšić, A. Nikolić. Vladan Đorđević was at first guided by Marković's ideas (even before him Đorđević insisted on social tendencies), but later disagreed with him and Jovan Skerlić – this influenced Đorđević's status in Serbian literary criticism and Skerlić's history *Istorija nove srpske književnosti* (Delić 2020: 363–377).

5 Interruptions in publishing: 1876–1880. and 1883–1887.

literature and science. This journal was of indisputable importance for the affirmation of literary works (primarily Serbian, but also foreign) and the popularization of current discoveries from various scientific fields. Vladimir Jovičić compiled the monograph on *Otadžbina*, in which he included a bibliography of the magazine prepared by Đorđe J. Janić (see Jovičić 1979). An overview of the most important details about the conception of the magazine can also be found in the monograph *Književna periodika srpskog realizma* by Dušan Ivanić (Ivanić 2008: 59–82).

The appearance of *Otadžbina* was indicated one year earlier: on November 4 in 1874 (according to the new calendar), Stojan Novaković wrote in a letter to Valtazar Bogišić: »We have determined the size of the magazine to be 10 sheets, every month, with the same format as *Revue des deux Mondes*«⁶ (Nedeljković 1968: 70, 72). The correspondence also reveals that the planned magazine could have had the title *Ognjište* (ibid: 70, 72). In the same year, in *Srpske novine* (the official periodical of the Principality of Serbia), under the section *Literary advertisement*, the future founder published a notice that a new magazine, under the name *Otadžbina*, was in the press.⁷ Inviting collaborators on this occasion, Đorđević emphasized the necessity of such magazine, stating that the contributions of the literary opponents will also be published »because the most important thing for us is: public education and mental liberation, those essential and first conditions of all other liberties and prosperity« (ibid). *Otadžbina* was printed in the State Printing House, and with it the heart of magazine life was relocated to Belgrade.

The owner and editor of the magazine was Vladan Đorđević⁸ (except in the period 1888–1889, from vol. 19 to vol. 21, when Đorđević was only the owner and the editor was Ljubomir Miljković⁹), but the last three volumes were edited by Milan Jovanović,¹⁰ adhering to the same editorial concept. *Otadžbina* was launched as magazine for »literature, science and social life« and it was published for less than eleven years – 129 no. in 32 volumes.

6 A monthly literary magazine published in French since 1829, available [online](#) within digital editions of the National Library of France (Gallica network).

7 *Srpske novine* 42/257 (Nov. 22, 1874), p. 1256.

8 Vladan Đorđević (1844–1930) – doctor (the first Serbian surgeon), writer, politician, president of the Council of Ministers of the Kingdom of Serbia, founder of the Serbian Red Cross, and the Serbian Medical Association. A member of an exceptional generation of Serbian intellectuals who made a huge contribution to the renewal of the Serbian state and its institutions.

9 Ljubomir Miljković (1853–1918) – professor of zoology and botany, director of the gymnasium in Belgrade and Šabac. He wrote and published articles, discussions, reviews, critiques and was the editor of school textbooks.

10 Milan Jovanović (1834–1896) – Serbian physician, member of the Serbian Royal Academy, writer, world traveler, and travelogue writer. He was nicknamed »Morski« because of his frequent sea voyages to the East. He wrote short stories, plays, critiques and travelogues.



Figure 2: Vladan Đorđević (1844–1930), founder (and editor) of the magazine *Otadžbina*.

In one of his notices to readers and subscribers of *Otadžbina*, Vladan Đorđević revealed the original intentions with the foundation of the magazine:

When we founded *Otadžbina* in 1875 in the company of several excellent Serbian writers, and with the generous hand of His Majesty King Milan I, we were guided by the thought that Serbia should become not only the political but also the cultural and literary center of the Serbian people. We considered the most appropriate for that purpose the foundation of a major scientific-literary magazine, which would not only gather all the best Serbian literary workers but would also educate and prepare young writers (1887/57).¹¹

Enormous dedication and persistence, which the editing of a magazine like *Otadžbina* required, implies a decades-long effort by Vladan Đorđević in order to ensure the continuous publication of the magazine (with constant financial difficulties), but also to maintain the diversity of content, quality of articles and to sustain the number of contributors.¹² His occasionally published letters provide evidence about these issues.¹³ The high criteria in editing certainly corresponds with Đorđević's recognition of original literary expressions and a refined sense for the contemporary. Realism as a literary direction is »institutionalized« thanks

11 The letter was written on December 30 in 1883 and published in 1887 when *Otadžbina* continued to publish, after a four-year break.

12 He left the editorial board to close associates only on two occasions – due to his appointment as Minister of Education and Church Affairs (1888) and when he was named Royal Envoy in Athens (1892). He even paid authors from his own funds (according to Lazarević 2020: 119) and he did the proofreading of the magazine himself (see Đorđević's prose work *Moje ministrowanje*).

13 In the mentioned letter from 1883, just before a four-year break, in an unfavorable financial situation, he announced: »*Otadžbina* has to die. [...] If each of those hundreds of friends who have not left *Otadžbina* since its beginning until now, thinks that can find four more such friends for our magazine – we are ready to roll up our sleeves again. Otherwise: goodbye and thank them for their lasting love and trust!« (1887/57).

to *Otadžbina*, and since the magazine was open to all generations, and different stylistic and political currents, it is not surprising that »Đorđević won the editorial peak among Serbian literary magazines« (Delić 2020: 372). Nevertheless, in the 20th century (in which he lived for three decades), Đorđević remained a »literary anachronism«, writing in the sign of conflict between romanticism and realism (ibid: 363).

In the beginning, *Otadžbina* had a high number of subscribers (1239), but this was constantly changing – the number of subscribers was falling, which lowered the fees and reflected in the existence of a four-year interruption in the publishing of the magazine (1883–1887). When the paper continued with publishing, the number of subscribers was 2287, but in the last quarter of the same year, it was only 1040. Every notification about the release of new volumes ended with a request to the »friends of *Otadžbina*« to pay the subscription.

The articles in this magazine are not graphically grouped into sections, but the content displays the classification principle: »Fiction« (poems, short stories, novels, plays), »Science« (ethnography, history, numismatics, law, medicine, literary history; discussions, sermons, lectures etc.) and »Social life« (political, literary, military, commercial etc.), occasionally »Public Speaker« and »Bibliography« (with data on new publications).

1.1 Poetry

The magazine appeared without a special manifest for the readers. However, the undoubted presentation of the magazine's program and feature is its title. The poem of the same name by Đura Jakšić, *Otadžbina (Fatherland)*, found its place in the introduction and this demonstrates the patriotic orientation of the magazine.¹⁴ There is also the poem *Poeziji* by Milorad Popović Šapčanin, which represents a “pale attempt to affirm the meaning of poetry during its crisis” (Ivanić 2008: 61). Lyrical poetry tended more and more towards clichés (under the great influence of Radičević) – it had a scarce repertoire of emotional states, with worn-out vocabulary for established motifs and themes. This coincided with the appearance of new results in modern science, which became the ultimate measure of the overall experience (for all genres). It was expected from poetry to mediate between science and readers, not to be the voice of the heart, but a product of thought, and from the poet to study human nature and needs

14 Such a choice was made due to Jakšić's poetic reputation and the political relevance of the topic – period before the Serbian-Turkish war (1876–78).

(see Sloboda 2020: 191–199). The apology of science and scientific methods, as well as the scientific ways of presentation, undoubtedly led to a weakening of interest in poetry. In periodicals, poetry got less and less space (Photography 3).

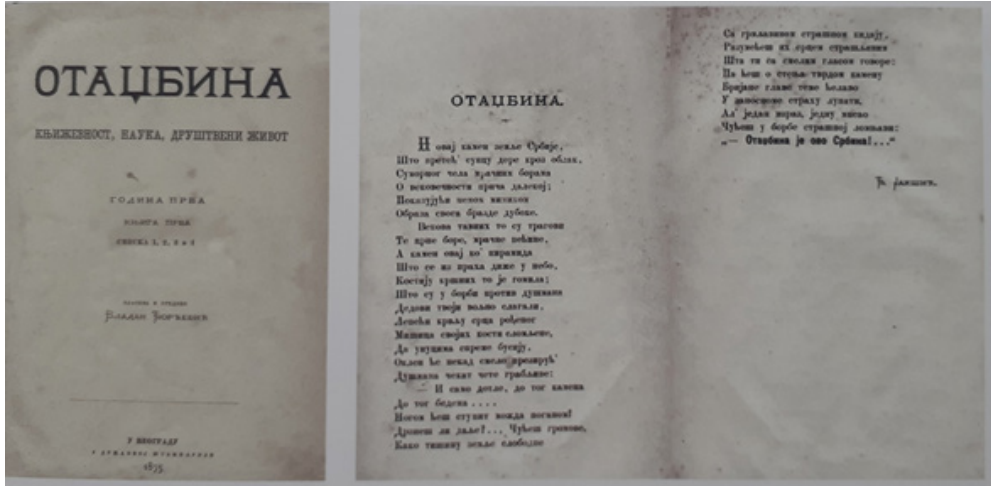


Figure 3: The first issue of the magazine *Otačbina*, with the poem of the same name written by Đuro Jakšić.

According to the bibliography by Đorđe Janić, 387 texts in verse were published in *Otačbina* – lyrical poems, short stories in verse and epic poems. Most of the poems in the magazine were published by Vladimir M. Jovanović (66), and 128 poems were written in the family Ilić (Ivanić 2008: 68). Vojislav Ilić's collaboration with the magazine was settled, and it was in *Otačbina* that Ilić published a significant number of his anthological poems.¹⁵ Numerous poetic names were found on the pages of this journal: Đura Jakšić, Jovan Jovanović Zmaj, Stevan Vladislav Kačanski, Dragomir Brzak, even representatives of the younger generation, led by Aleksa Šantić, Milorad Mitrović, Jelena Dimitrijević, Andra Gavrilović, Milan Kujundžić Aberdar and others. In *Otačbina* readers could find lyrical poetry of romantic tradition, dynastic¹⁶ poems, verses about everyday life, but also epic forms in verse (V. Ilić, J. Ilić, S. V. Kačanski, D. Brzak etc.), as well as translated poetry. However, with the fact that poetry lost its

15 *Duh prošlosti, Poslednji dan, Jutro na Hisaru, Jesen, Grm, Zapušteni istočnik* and others.

16 The magazine brought portraits of the Obrenović dynasty on the first pages, in which Jovičić sees a »regime, state-building« orientation – Đorđević followed that ideological direction working as the mayor of Belgrade, minister of education and prime minister (1978: 13).

leading position, there was certainly no appropriate space for this genre in one literary-scientific magazine.¹⁷

2 Prose

Prose forms, represented in considerable number in the magazine, have a special significance for the constitution of literary realism. The prose of Đura Jakšić¹⁸ and Milorad Popović Šapčanin,¹⁹ published in *Otadžbina*, testified to the alternating survival and diffusion of two poetic paradigms – romantic and realistic. On the other hand, the novel *Vasa Rešpekt* by Jakov Ignjatović, published in sequels in the magazine, remains one of the most important social novels of Serbian realism.

The prose of Stefan Mitrov Ljubiša (*Prokleti kam, Šćepan Mali, Krađa i prekrađa zvona, Kanjoš Macedonović*),²⁰ Milovan Glišić (*Roga, Zloslutni broj, Glava šećera, Ni oko šta, Učitelj, Redak zver, Posle devedeset godina, Zadušnice, Nagraisaio, Vujina prosidba, comedy Dva cvancika*) and Janko Veselinović (*Roditelji, Braca, Momče, Iza kiše sunce, novel Seljanka*)²¹ also gained an important place in the magazine. In the spirit of the realism, these artworks were marked by a strong reliance on folklore (folk expression in Ljubiša's prose, rural themes and ethnological code in Veselinović's prose, or folklore fiction with Glišić), as well as interest in contemporary social issues and problems.

Laza Lazarević is present in *Otadžbina* with almost his entire artwork as one of the most significant authors of Serbian realism. On the pages of the magazine readers can find his stories *U dobri čas hajduci* (1880/4), *Na bunaru* (1881/6), *Verter* (1881/8), *Sve će to narod pozlatiti* (1882/9), *Vetar* (1889/21), and in the year of Lazarević's death (1891) the magazine published his photography and the text

17 However, contemporaries did not underestimate the importance that *Otadžbina* had for the development of Serbian poetry – Milan Savić points out that it »just raised the younger generation of our best poets« (Stražilovo 1887: 94).

18 Stories *Seljaci, Bela kućica, Milan, Stari popa, Tihomir, Jedna noć*.

19 Stories *Umetnikova sinovica, Surgun, Dvadeset šesti, novel Sanjalo*.

20 Dušan Ivanić points out that it was Vladan Đorđević who brought S. M. Ljubiša closer to the Serbian audience. Because this author used to publish mainly in Dalmatian and Dubrovnik periodicals, all of Ljubiša's short stories present in *Otadžbina* were reprinted, except for the story *Poslednji kam* which was written especially for the magazine. The attribute »Njegoš in prose«, which was given to Ljubiša by Vladan Đorđević himself, will remain to this day one of the most important descriptions of Ljubiša's literary style (Ivanić 2011: 63).

21 The significance of Veselinović's novel *Seljanka* has been repeatedly emphasized in the literature: partially thanks to the engagement of Vladan Đorđević, this novel was translated into French as an ethnographic study of the Serbian village (ibid: 65).

by Vladan Đorđević: *Laza K. Lazarević, prilozi za njegovu biografiju, za ocenu njegovog lekarskog rada i njegovih pesničkih dela.*

Another prominent Serbian realist, Simo Matavulj, is often found in the magazine. Starting with the story *Zavjet* (1889/23), the travelogue story *Uspomene sa Skadarskog jezera* (1890/24), then *Preobraženja*, all the way to the stories from Belgrade life *Novoverci* and *Grešno dete*, as well as the new version of the novel *Uskok*. The dynamics of the realistic epoch can be traced on the example of this writer – Matavulj's Belgrade stories point to the moral decline of Belgrade, they are close to naturalism and announce the disintegration of realism which will follow with writers like Ilija Vukićević and Svetolik Ranković.

In addition to the great names of the realistic epoch, in *Otađzbina* there were authors such as Lazar Komarčić, one of the most important novelists of Serbian realism (the first version of his novel *Bezdušnici* was published in sequels), then Milan Savić, Pavle Marković Adamov, Mita Živković, Tasa Milenković, who wrote crime fiction (stories *Ne sudite brzo*, *Čiča Najdan*, *Deca robijaši*), but also stories by Branislav Nušić from *Pripovetke jednog kaplara* (e.g. *Trubač Miladin*, *Jedan mora odstupiti*), as well as the literary achievements of the editor himself.²²

The prose of Ilija Vukićević (stories *Dva ratnika*, *Podsvojče*, *U novoj kući*, *Mala pogreška*, and especially the story *Na straži* published in the last number in 1892) and Svetolik Ranković (story *Jesenje slike*, with which Ranković enters the literary scene)²³ announces a more modern expression and a new motif-thematic repertoire. In the last issue of the magazine appears Mileta Jakšić's story *Crno maće*. This story is »almost on the border of fiction and reality, interested in the isolated being of a man outside the framework of everyday life« (Ivanić 2008: 66). Based on the poetics of authors more present in the last issues of the magazine a new sensibility and constitution of future great narrators starts to evolve.

22 The editor of *Otađzbina* »crossed the path from the epigon of the romantic style plots to the proto-realistic and realistic renditions« (Ivanić 2020: 382). It is pointed out that »although there are in Đorđević's prose numerous places that are today perceived as naive or exaggerated, and despite of their unequal literary and artistic values, we should not ignore the fact that Đorđević was among the first to point out social problems of the Serbian village, and that he is the author of the first ideological drama in Serbian literature« (Kostić 2020: 185).

23 Although *Jesenje slike* brings a typical idyllic representation of the rural environment, Ranković's first story with its plot structure, narrative techniques (e.g. retrospection), impressionistically vivid descriptions, interest in the individual, and intimate sense of space and time, manages to announce new (modern) expression of Serbian prose (Eraković 2019: 213).

3 Travelogues and documentary prose

Considerable space in the magazine was dedicated to travelogues and documentary prose. Different travel writings can be found in *Otadžbina*, such as *Od Beograda do Lajpciga* by J. Miodragović (1881/8), *Kroz Švajcarsku* by Vladan Đorđević (1875/3), and the most significant is *Crte sa mora* by Milan Jovanović Morski, rich in unusual details expressed in intimate dialogue with readers. Đorđević's distinctly literary material on the Serbian-Turkish wars stands out as the most notable among the documentary prose: *Na granici: uspomene iz prvog srpsko-turskog rata 1876. godine*, and *Preko granice: uspomene iz drugog srpsko-turskog rata 1877. i 1878. godine*. These texts are accompanied by the writings *Moje ministrowanje* (1890/24, 25, 26), which describe contemporary social and political circumstances.

4 Translated literature

Literary works from numerous languages have been translated on the pages of *Otadžbina* – poetry (Ariosto, E. A. Poe, J. V. Goethe, A. Lamartine, M. J. Lermontov, A. S. Pushkin etc.), drama (H. Ibsen, F. Schiller, H. Echegaray, A. Rangavis Rizos etc.) and prose works: Bertold Auerbach (novel *Na prestolu*), Alessandro Manzoni (story *Verenici*), Sacher-Masoch (story *Čudo*), L. N. Tolstoy (novel *Ana Karenjina*) etc. Following the diversity of European prose present in the magazine, Dušan Ivanić concludes that *Otadžbina* »was open to different traditions of European prose, from romanticism, early and classical realism to naturalistic courses and the forerunners of modernity. The Tolstoy-Manzoni range encompasses the relationship of the literary press to the European tradition: it is adopted with a delay, but also with an excellent feeling for the modern« (Ivanić 2008: 68).

5 Drama

Drama (in whole or excerpts) was also published in *Otadžbina*. Ten authors wrote plays, among whom there are names to which literary history does not accord importance. Literary-historical significance is recognized in plays by Milovan Glišić (*Dva cvancika*, previously played in the theater; 1883/15 and 1887/15) and Dragutin Ilić (*Vukašin*, 1880/5; *Jakvinta*, 1882/11; 1883/12; 1883/13; *Pribislav i Božana*, 1887/15; *Otmica*, 1887/16).

6 History of Literature

Having become one of the most important periodicals of its time, *Otadžbina* also paid particular attention to the history of literature and literary criticism. In these fields the merits primarily belong to Stojan Novaković, Vatroslav Jagić, Ljuba Kovačević, Valtazar Bogišić, Ljubomir Nedić, Bogdan Popović, Ilarion Ruvarac and others. »Compared to *Letopis*, which is almost entirely dedicated to publishing and studying literary material, *Otadžbina* is methodologically and theoretically modern, focused on examining the most important questions in our science,« concludes Ivanić (2008: 74). A significant number of texts are on the border of literary criticism, literary history (e.g. Vulović's texts), and biographies/memoirs. These are mostly more extensive texts written e.g. on the occasion of the death of notable personalities (Danilo Medaković, Đura Daničić, Josif Pančić, Laza Lazarević). On the occasion of Lazarević's death, almost complete bibliography about this writer was collected and published, in several languages, along with a list of his medical works.

7 Criticism

The critique was focused on various fields (literature, politics, military profession, trade, theater, law, history, natural sciences), which gave *Otadžbina* »an encyclopedic effect of the review for all current issues« (ibid: 73). Literary criticism for this paper, in addition to Vulović, wrote Andra Nikolić (transferred later to the magazine *Rad*), Milan Savić, Milan Jovanović Morski, Ljubomir Nedić and others. Special attention was paid to theater criticism. Svetislav Vulović was entrusted with the column »Theater Review«. He will later be replaced by Haim Davičo, M. Đ. Milovanović, K. Aranicki, T. S. Vilovski, D. Ilić and Dragomir Janković. Vladan Đorđević himself occasionally filled in that column. The plays of Matija Ban were sharply presented, following the performances of prominent names such as Nušić (*Protekcija*) and Trifković (*Ljubavno pismo, Mladost Dosi-teja Obradovića*), as well as famous European plays (e.g. Shakespeare).

Following the foundation of *Otadžbina*, the dynamics of its publishing, as well as the genesis of genres and texts published here, it becomes evident that this magazine represents a milestone in the constitution of Serbian realism and literary development of the most important Serbian realists. Owned and mostly edited by Vladan Đorđević, with the consistent implementation of high literary and aesthetic criteria, the pages of the magazine contained the most significant

works of Serbian early and late realism until the announcement of its disintegration (starting with texts on the border between realism and romanticism to the appearance of a more modern expression in the last decade of the 19th century). The most eminent names among Serbian narrators are present in *Otadžbina*. We should not ignore the fact that the magazine also brought important plays, scientific works, literary-critical texts, and significant lyrical contributions, despite the inferior status of poetry. The variety of articles, collaborators, writers and texts published in the magazine, testifies to the dynamics of the realistic epoch, that left a significant mark in the history of Serbian literature and laid the foundations for the development of modern Serbian prose.

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РЕЗИМЕ

Рад прати покретање часописа *Отаџбина* (Београд, 1875. године) и његов значај у историји српске књижевности. Наиме, *Отаџбину* оснива Владан Ђорђевић у тренутку када су већ објављена поједина дела у којима је приметан реалистички дискурс и чланци водећих критичара тога доба који наговештавају нову владајућу поетику (Светозар Марковић, Андра Гавриловић). Међутим, тек са појавом *Отаџбине* реалистички правац добија средишњи часопис, који ће у наредне две деценије бити огледало епохе. У раду се посебно указује на контекст оснивања часописа, друштвено-историјске прилике, као и на прелазак са романтичарске на реалистичку поетику. Предочавањем општих одлика, уређивачке политике, заступљених области и жанрова у часопису, до изражаја долази динамичност реалистичке епохе, која је у тренутку оснивања часописа на зачетку, а у последњим деценијама 19. века (1892. године часопис престаје да излази) већ на заласку, уз најављивање будуће генерације писаца, који доносе модернији израз и сензибилитет.