

INTRODUCTION

The newest issue of *Knjiženstvo*, number thirteen, is traditionally published in December, at the end of what has been a truly difficult year, strained by a complex geopolitical situation worldwide, reflected both on the day-to-day life and attempts at new scientific discoveries.

This issue introduces ten papers in the section “Women’s Writing and Culture.” In her paper, Sanja Ignjatović, Deputy of the Editor-in-Chief, deals with the concept of subjecthood in immigrant literature written by women through an in-depth analysis of the status of immigrant women from Laos in Souvankham Thammavongsa’s collection of short stories titled *How to Pronounce Knife*, published in 2020 in Canada, especially with regard to gender, racial and ethnic discrimination, alienation, isolation, feelings of hope and hopelessness, cultural differences, freedoms and the conflict between the new and the old identity. The next paper, written by Jelena Vićentić, an independent researcher from Belgrade, discusses the narratives in Sulaiman Fayyad’s novel *Voices* (1972) which “through the voices of its main (both male and female) characters portrays a complex and comprehensive tale of colonialism, violence, traditions, patriarchy and instrumentalization of women as a means of conserving the order of power.” In the third paper, Anđela Radonjić writes about the suffering women endured on the Goli Otok through the analysis of memoirs of Đina Markuš, with the intent of placing her among the leading women authors who have witnessed the same, such as Milka Žicina, Vera Cenić, Ženi Lebl, etc. Teodora Ilić discusses the phenomenon of “rape culture” by analyzing Homer’s myths and their reactualization in two contemporary texts – Margaret Atwood’s novel *The Penelopiad* (2005) and Madeline Miller’s *Circe* (2018). Sara Matin’s paper contextualizes the discourse on the death of a beloved man in women’s memoirs of the 20th century through the prism of *About Jovan Subotić. Memories of His Wife* by Savka Subotić and *Vid’s Life* by Paulina Lebl Albala, with the conclusion that these authors shaped their discourse based on the social and cultural models, regardless of their literary tradition. In her paper, Jovana Todorović talks about the female body and sexuality in the novel of Zoé Valdés, a contemporary Cuban woman author, *Café Nostalgia*, by considering the sexual body as a political body “which has the ability to undermine the phallogentric regime”, while Dajana Đedović dives into the creativity of women at the Vuk’s Fair, highlighting the devastating fact that within the 90-year-old tradition of this manifestation, only four women have spoken at the final ceremony as orators. Tetiana Belimova from the Institute of Literature of the National Academy of Sciences of Ukraine analyzes various genres and subjects in modern Ukrainian war poetry which is mainly published on social media and quickly gains popularity and becomes recognizable because, in a way, it represents the collective memory and a poetic memorial for the casualties. The paper Sara Lević wrote centers around the *nūshu* script, which originated in the south of China and was primarily used by women in order to express their voices and support for each other in an utterly patriarchal society. Last but not least, in the year in which we mark the hundred and

fifty years from the birth of Nadežda Petrović, Ana Mitrovski takes us “with pen and lens” through the houses in memory of the famous Serbian painter and photographer.

The thirteenth issue presents seven reviews which are a true testament to how various and diverse women’s creativity and works about them can be. A book about New York, written by Katarina Bogdanović, contains three texts she wrote about the very city, but in a completely different manner. When monographs are concerned, the following have been presented in this issue: a monograph by Ivana Dobrivojević Tomić on family planning in Yugoslavia from 1918 to 1991; a monograph by Dominika Gapska from Adam Mickiewicz University in Poznań, about women in the history of the Serbian orthodox church; along with the monograph by Ève-Marie Lampron about the bond between the French and Italian authors from the turn of the 18th and first half of the 19th century. Apart from that, a collection of papers on the history of literature written by women in the 19th century at the fringes of Europe was presented, as well as a collection of papers on new insights about Nun Jefimija.

Furthermore, we would specifically like to highlight that, in this issue we published the first translation of Milka Žicina into English, translated by John Cox from the North Dakota State University.

Finally, we published a review of *The Politics of Translation* by Rada Iveković, written by Merima Omeragić, along with her interview with this significant author, philosopher, translation expert, scientist and university professor who was of the utmost importance for sparking off and developing the feminist movement in the Socialist Federal Republic of Yugoslavia.

By reflecting on and further questioning the reality we have been living in, along with the alternate reality we refer to as literary fiction created by women or in short – *knjiženstvo*, we hope this diverse issue of our journal will inspire our readership and light up their lives even a tiny bit in the day and age Amin Maalouf describes as “adrift”.

On behalf of the Editorial Board and Advisory Board
Vladimir Đurić
Editor-in-Chief of the *Knjiženstvo* journal