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***Хърватските бугарцици и техните български съответствия. Статии и материали [Croatian bugarštica and Their Bulgarian Equivalents. Articles and materials], ed. СТЕФАНА СТОЙКОВА, София 2015, pp. 152<sup>1</sup>.***

*Bugarštica* [Croatian: *bugarštici*] belong to the canon of South Slavic folk narrative songs, the oldest known examples of which originate from 16<sup>th</sup> century manuscripts compiled in the region of the Croatian coast and north-western Croatia. Their recorded lyrics were often accompanied by an appropriate musical notation. They were written in long verses of fifteen and sixteen syllables, which was – in centuries to come – substituted with the decasyllable, typical for the South Slavic heroic epos. In the 19<sup>th</sup> century, a scientific debate was initiated on the genesis of the *bugarštica*, which – among other things – focused upon the etymological relationship between the Dubrovnian *bugariti* (to sing sorrowfully, to wail) and the parallel *bugarska pesen*, *bugarsztica*, which for some researchers was the proof of the Bulgarian origin of the songs.

The presented publication was prepared by Stefana Mincheva Stoikova, a Bulgarian expert in ethnology and author of numerous scientific publications, including editions of Bulgarian folk culture<sup>2</sup>. For many years, Professor Stoikova

was deputy head of the Folklore Institute at the Bulgarian Academy of Sciences and the head of the 'Verbal Folklore' Department within the Institute. Not only is the publication, entitled *Хърватските бугарцици и техните български съответствия. Статии и материали*, a summary of previous research in *bugarštica* conducted both by the author and other Bulgarian ethnologists and folklorists, but also a form of encouragement to continue the studies.

The publication consists of an introduction written by Stoikova and eight articles, two of which are also compiled by Stoikova herself, followed by annexes, a dialect dictionary, indexes (of people and geographical names which are included in the texts of the songs, their performers and persons responsible for passing the lyrics, historical figures and researchers), and a summary in English. As explained by Stoikova, the main purpose behind the publication is to present – on the example of some selected texts by Bulgarian ethnologists – the development of Bulgarian scientific thought over the phenomenon of *bugarštica*. The research papers and studies are supplemented with source annexes, i.e. texts of epic songs collected during fieldwork conducted in Bulgaria in the second half of the 20<sup>th</sup> century, which are similar to *bugarštica* in terms of form, genre and content. The publication is aimed at all those interested in the subject of the oldest known Slavic folk songs.

The reader's initial contact with the very first part, entitled *Articles*, may come as a disappointment, since it only contains quotations of the selected texts, even if in the *Introduction* their publication in a shared collection was justified

<sup>1</sup> The publication was released as part of the project called *Reception of the Literary Output and Folk Culture of the Slavia Orthodoxa circle in Poland – the History and Bibliography of the Translation Production (Recepcja piśmiennictwa oraz literatury ludowej kręgu Slavicae Orthodoxae w Polsce – historia i bibliografia twórczości przekładowej)* and implemented at the Ceraneum Centre, the University of Łódź. The project was financed by the National Science Centre, decision number DEC-2012/05/E/HS2/03827.

<sup>2</sup> A selected bibliography: Цв. РОМАНСКА, Ст. СТОЙКОВА, *Принос към изучаването на българския партизански бит и фолклор (По материали от Плевенско и Ловешко)*, София 1954; Ст. СТОЙКОВА, *Огнището в българския бит*, София 1956; ЕАДЕМ, *Български народни гатанки*, София 1961; *Български юнашки епос*, ed. П. АНГЕЛОВА, Л. БОГДАНОВА, Цв. РОМАНСКА, Е. СТОИН, Ст. СТОЙКОВА, София 1971; *Българска народна поезия и проза в седем тома*, т. III, *Хайдушки*

*и исторически песни*, ed. Ст. СТОЙКОВА, София 1983; *Български хайдушки и революционен песенен фолклор*, ed. Л. БОГДАНОВА, Р. ИВАНОВА, Ст. СТОЙКОВА, София 2001; Ст. СТОЙКОВА, *Български гатанки*, София 2011.

by the fact that studies are dispersed and not easy to be accessed. Naturally, anyone knowledgeable in Slavic folkloristics is well aware of the fact that, for instance, in its original edition, the article by Ivan D. Shishmanov (p. 11–14) numbered several dozen large-format pages and did not refer exclusively to *bugarštica*, but to the contemporary problems of the then-developing Bulgarian ethnography, and therefore, reissuing its complete text in this publication would be of little or no use. The part entitled *Articles* mainly contains excerpts from selected texts, which can be treated as a chrestomathy or an academic textbook that outlines the issue and encourages the reader to expand their knowledge (perhaps, footnotes should refer to complete texts and not only to the quoted fragments). The excerpts have been arranged chronologically, in the order they were written (and which does not always reflect their publication date), which proves to be a perfect solution to present the course of development of the Bulgarian scientific interests. To my mind, however, the publication lacks texts (or, at least, a single example) by representatives of Croatian folkloristics, e.g. Maja Bošković-Stulli, which would demonstrate the standpoint of folkloristics other than the Bulgarian one<sup>3</sup>.

A exceptionally valuable part of the *Хрватските бугарици и техните български съответствия. Статии и материали* is another article by Stoikova entitled *Materials and Comments on the Issue of Bulgarian Equivalents of Croatian Bugarštica (Материали и бележки към въпроса за българските съответствия на хрватските бугарици*, p. 60–98), which has been published for the very first time and contains a somewhat scientific compromise. Initially, the author does not opt for any of the scientific theses formulated to explain the origins of *bugarštica*. Instead, as Stoikova emphasises on numerous occasions, she focuses on the very few (and yet recorded) examples of Bulgarian epic songs of a longer verse (decasyllable), which are similar to *bugarštica*. The analysis of over a dozen of texts leads the researcher to note a series of similarities between Bulgarian heroic epos, written in the 19<sup>th</sup> and 20<sup>th</sup> centuries, and the old-

est Croatian *bugarštica*. Having scrutinised the plots of more modern songs, Stoikova concludes that the shorter verse (four syllables), which can be encountered in decasyllable Bulgarian epic songs, may have been created upon the decomposition of the archaic verse of thirteen syllables.

Aiming at quoting new facts related to the origins of *bugarštica*, Stoikova refers to other directions of research – she abandons linguistic and even ethnographic studies and turns to the latest musicological research. The performance of Croatian *bugarštica* was accompanied by music, e.g. played on the stringed instrument called the *bulgarina* (tamburica), which – in turn – would explain the nomenclature of the genre. Nevertheless, the explanation would be partial since the instrument has been immensely popular across the whole Balkan territory, where it had probably been brought from Asia Minor. And that means its route was not convergent with the direction from which the long-versed poems may have come (Italy). Eventually, however, the author is inclined to accept the thesis of the Bulgarian origin of *bugarštica* – admittedly, these songs were not originally Bulgarian, but they may have been carried to the Croatian coast by Bulgarian highland craftsmen who had been seeking jobs abroad.

The source-based part of the publication entitled *Annexes* begins with the two oldest Croatian *bugarštica*, collected by Petar Hektorović in 1555. The further part of the annex chapter consists of Bulgarian ‘equivalents’ of Croatian texts – named as such for the sake of their similarity in terms of form and content, provided in various versions, compared with one another in columns, and frequently including corresponding musical notation. The collection contains eighteen texts of Bulgarian songs, with some that have never been published before. The majority of these works, which were written down in the course of ethnographical field research in the second half of the 20<sup>th</sup> century, prove how lively South Slavic oral traditions were and how important it is for them to be further researched and published in print. The annex section closes with four songs which had been included in the collection by Stefan Ilić Verković and then reprinted by Petko Rachov Slaveykov.

<sup>3</sup> Cf. M. BOŠKOVIĆ-STULLI, *Balladic Forms of the Bugarštica and Epic Songs*, OT 6.2/3, 1991, p. 225–238.

These are lyrical works, similar to ballads, which allows Stoikova to draw the conclusion that there are both epic and lyrical *bugarštica*. The subject matter of the remaining songs is congruent with the motifs known from heroic epos, i.e. it is related to the struggle of such heroes as Prince Mark and other gallant swordsmen, including very young ones, against the Turkish enemy, and occasionally to the events of their love life. The songs have their local colour, expressed in the names of characters, the development of the plot and fictional details. They contain a number of constituents which are described as 'extremely archaic', of mythological provenance (e.g. characters presented as little kids and their superhuman strength).

As Stoikova notices in the *Summary*, Bulgarian archives are in possession of numerous unique texts of songs which have never been published before and deserve special attention and professional analysis. When presenting the results of the past research, the author of *Хърватските бугарицици и техните български съответствия* aptly points to those aspects of *bugarštica* which still await to be studied: their poetic form, tonal verse structure, musicological approach, and comparative analysis of their language against other 16<sup>th</sup> century texts, e.g. sermons by Damaskinos Stouditis. A similar revision would be required in the case of some

studies which were already conducted, e.g. comparative analysis with Greek verse.

The discussed study, despite its relatively short length, provides the reader with a substantially sound pool of knowledge, expressed both in the scientific text and the publication of original source material. My remarks regarding the validity of quoting only fragments of articles are of secondary importance in the face of Stoikova's comment summarising the present state of research in *bugarštica* and the content of the annex. On the one hand, the publication synthesises earlier scientific theories and conclusions and, on the other hand, it includes their profound revision, encouraging further studies and provoking with an intriguing source text. Thus, it deserves to be read, reviewed, commented on and promoted. *Хърватските бугарицици и техните български съответствия* is an important voice in the debate on what is common and foreign within Slavic cultures and relationships which represent miscellaneous religious traditions, a voice that emphasises the gravity of Slavic-Slavic relations, resulting, for instance, in the permeation and interaction of literary threads and motifs in the mainstream and within folklore, as can be noticed at the textual, linguistic and translation levels.

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**PRZEMYSŁAW MARCINIAK, *Taniec w roli Tersytyesa. Studia nad satyrą bizantyńską* [Dance in the role of Tersytes: A study of Byzantine satire], Wydawnictwo Uniwersytetu Śląskiego, Katowice 2016, pp. 225 [= Prace Naukowe Uniwersytetu Śląskiego w Katowicach, 3420].**

The work under review, written by Przemysław Marciniak, an expert on Byzantine literature, theatre and humour<sup>1</sup>, deals with the issue of Byzantine satirical literature. The book's chronological focus is mainly the twelve century. The work is divided into five parts.

<sup>1</sup> Among his most important works are: *Greek Drama in Byzantine Times*, Katowice 2004 and *Ikona dekadencji. Wybrane problemy europejskiej recepcji Bizancjum od XVII do XX wieku*, Katowice 2009.

In Part 1, *Satyra w Bizancjum* [*Satire in Byzantium*], p. 15–31, Marciniak attempts to define satire as a literary genre, reaching as far back as (*silloi*) Xenophanes. In his search for the meaning of the concept of satire, he follows some distinguished Byzantine authors such as Eusthatus, John of Lidia, Phocius, Psellos and Tzetzes. His analysis indicates a semantic affinity between the term satire, as understood in Byzantine culture, and other concepts such