

THE SONG OF KONSTREŠ HARAMBAŠA AS RECORDED IN TOMIČIĆ'S COLLECTION OF CROATIAN EPIC FOLK SONGS FROM HERZEGOVINA AND DALMATIA

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During his stay with a group of Croatian writers in the Herzegovinian village of Posušje, Zlatko Tomičić took advantage of the opportunity to acquaint himself with the oral poets for which that region is well-known. Thus Tomičić began his modest collection of epic folk songs which is especially valuable because each song is recorded in two versions, sung and recited. The collection's even more excellent introduction gives a living picture of the deep experience of folk singing accompanied by *gusle* playing. One of the songs described in the collection tells the story of Kostreš Harambaša, a famous character from folk epics of this region. This article discusses one variation of the song of Kostreš, as well as its position amongst the entire group of published songs about that brigand hero.

During their travels through a series of Herzegovinian and Bosnian towns in November of 1962 where they held literary evenings, a group of Croatian writers (Krklec, Vaupotić, Slaviček, Laušić and Tomičić) came to the village of Posušje, famous for its *gusle* playing. Zlatko Tomičić took advantage of this opportunity to acquaint himself with and listen to the more well-known singers of that time. The outcome was the hand-written collection *Hrvatske narodne epske pjesme iz Hercegovine i Dalmacije*

(Croatian Epic Folksongs from Herzegovina and Dalmatia) which is kept in the records of the Institute for Ethnology and Folklore Studies under document number 425/1968. Although the collection is not very large, it is interesting for the fact that Tomičić made the effort to record each song on tape in both a recited (dictated) and a sung (*gusle* accompanied) version. Perhaps even more valuable, however, is Tomičić's excellent foreword in which he describes the goings-on during taping, while separately conjuring up the visual experience of *gusle* playing: that which cannot be preserved, but which uncovers an otherwise unknown and neglected side of the *gusle* player's skill. This description of the singers' bearing, especially their rigid, fixed stare, which absently concentrated upon one point, as well as the reaction of the public, is the testimony of a person who understands, appreciates and deeply experiences oral epic singing. It is the type of document which can rarely be found in the professional literature. Here we are shown the essential histrionic characteristics in *gusle* playing which cannot be preserved in any way; because even filming them with a video camera cannot do them justice, just as seeing a television reproduction or broadcast of a theater drama is never the same as seeing the drama live.

However, just as the theatrologist is occupied with the study of that part of the performance which has been preserved, we are left only with the text of songs. So, although simply reading or listening to a text is an experience of a completely different order, the text itself is often valuable enough to justify the existence of the criticism of oral poetry as an independent discipline within the study of literature.

During a second visit to Posušje in January of 1963, Tomičić described and recorded the *gusle* playing of the noted singer Jozo Karamatić, to whom he had also listened on the previous occasion. This is how Tomičić himself describes with expertise the atmosphere which prevailed during the *gusle* player's performance:

"Then arose the greatest silence, a deep hush. The *gusle* player sang his introduction about the *gusle*..., in which its role and sense... After this we heard these verses:... Upon hearing these words I went numb with excitement. I saw that Jozo Laušić felt similarly as well. He comes from a *gusle* playing region (... his father was a *gusle* player and even he does some playing himself). Krklec also enjoyed listening - one could see that he accepted that singing, which reached to the most distant beginnings of our past, as an exotic thing of the people, and as a special wonder. Vaupotić was engrossed in the scene before us as well, listening, deep in thought, with great attention... It is more of an experience watching Karamatić rather than listening to him. He sits motionless, but his face while playing creates an unusual picture. It is especially interesting to watch his eyes. He compels one to do so. He always selects a "main character" from the audience whom it seems (and no one else actually) he addresses, sings to, and observes, staring

at them unflinchingly straight in the eyes. On this occasion I was that person.

Usually one of his eyes watches more persistently, more strongly; that is the right eye. His left eye watches somehow more weakly. Then at once both eyes are, in their straining, or release, the same. Then the right shines again as the left tears; one prominent, the other concealed, one smiles as the other weeps.

His eyes are greenish-yellow, widely placed, big; they are unusually pained, sensitive and suffering eyes. They tear often, leaving the skin around them red.

His face is thin, wrinkled, haggard; his hair, graying. Eyebrows: wide, with only a few thick hairs. His neck is thin, with a strong Adam's apple which plays with his throat.

He is a tall and slender man. Although born in 1907, he seems older... For hours we watched each other in this way, Karamatić and I. He watching me, I watching him.

His eyes are intense, they watch incessantly the one who is before him, but still it seems he isn't really looking at the face of the man towards whom his gaze is fixed, but into his soul; he watches the person across from him sternly and gently at the same time, but as if he is really watching himself, his own inner self.

The skin between his eyebrows sometimes wrinkles, hatefully.¹ His tense, petrified face sometimes changes; the expression about his mouth becomes something like a smile.

For a short moment he smiles - with some smile that appears as a trace, peripherally, from the bottom of the soul, as a component, a little part of something greater, an internal smile. But then he suddenly becomes serious, the smile is wiped away and disappears.

At times his lips quiver with excitement. At times it seems that the wrinkles on his face are drawn more distinctly. The ones on his right cheek are sharper.

He holds his head steadily upright, his eyes unceasingly fixed; he only very rarely lowers his look towards the gusle, but raises them quickly and continues to watch his medium in the same way: looking directly with the right eye, while his left watches from the side, more calmly; left calmly, right brightly, angrily, prophetically.

After every verse he sucks in air loudly. ...

He sweats profusely about the mouth while he plays.

His voice is as if it comes from the bottom of the soul.

After taping, when I reproduced what he had sung, his lips moved unconsciously, he repeated it just for himself - i.e. with his own taped voice - however long the tape lasts.²

This is a professional, inspired and poetic account of a poet.

¹ Wrinkles, forms into lines, creases.

² "Posuški guslari" (Gusle players of Posušje) (the introduction to the collection *Hrvatske narodne epske pjesme iz Hercegovine i Dalmacije* /Croatian Folk Epics from Herzegovina and Dalmatia), pp. 5-7.

The fourth poem in Tomičić's collection, entitled "Pisma o Konstreš arambaši".³ (The Poem About Konstreš Arambaša) is one of the most interesting, and certainly one of the best poems in the collection. The collector gives the following account of its origin:

"Dživić⁴ was full of praise for one other gusle player, especially for his brilliant descriptions of heroes' outfit, clothes, weaponry and harness, which nobody could describe as well as he." His name was Paško Kovač-Širušić from the village of Osoje near Posušje.

I invited him to come but he did not accept my invitation. (Finally he managed to bring him in - Z.D.)

A poor-looking peasant arrived, who seemed very excited, and even frightened. He was wearing thick blue Herzegovinian woolen trousers and peasant moccasins, and was soiled with work.

He was the oldest gusle player in Posušje: he was born in 1902.

He entered bashfully and stood, bewildered, by the door.

....

He absolutely refused to play his gusle, saying that he was too old to play.

With great difficulty I finally persuaded him to take his gusle. He started playing. It was a song about Konstreš-harambaša. (He did not play for long; he stopped and wanted to run away; finally he was prevailed upon to start again - Z.D.)

He started singing again. He was shaking, his Adam's apple twitching; I had not seen such an excitable peasant in a long time. He was all in a sweat. Again he put his gusle aside and said:

- I am sort of hasty and my gusle is of no avail to me. My throat is no good.

...

And he would not sing a line more".⁵

However, he gladly answered Tomičić's request to recite the poem. It was on January 9, 1963. The singer said that he had read the poem in a song-book published by Matica dalmatinska. It was a long time ago, while he was still a young man. The recorded version has 357 verses. Tomičić also recorded about sixty verses of the sung version.

³ Pp. 77-86.

⁴ A gusle player who also helped to find other gusle players.

⁵ "Posuški guslari" (Gusle players of Posušje), pp. 14-16.

Stjepan Banović⁶ believed that Kostreš (Konstreš, Kostriš, Kostrep, Kostreff) was named after the plant *kostriš* (groundsel, *Senecio vulgaris*) while his real name is unknown. He based his assumption on information given by Ferdo Šišić,⁷ according to which in 1736 the Emperor Charles VI proclaimed amnesty to all the brigands who were willing to give themselves up to authorities in Požega and renounce their brigandage. The famous Kostreš-harambaša was among the fifty brigands who gave themselves up.

Several songs about Kostreš-harambaša have been preserved. In some of them he is only mentioned in passing, while in others he is the main hero, or at least one of the main characters. In his *Indeks motiva narodnih pjesama balkanskih Slovena*⁸ (An Index of Motifs of the Balkan Slavs' Folk Poems) Branislav Krstić mentions the following poems published *sub nomine* Kostreš: Vuk III, 46, and VII, 14; Jukić-Martić 43; Hörmann II, 40 and 51; Šunjić 13; *Bosanska vila*, XV, 1900, p. 27-29 (ending in vol. XVI, 1901); *Nova Zeta*, II, p. 134; Parry-Lord II, 11, and six unpublished poems whose manuscripts are kept at the Serbian Academy of Sciences and Arts Archives.⁹ Among all these poems I have not had access to those in *Nova Zeta* and in manuscripts. Krstić mentions neither Kutleša's song entitled "Troje siročadi tri sužnja nevoljna" ("Three Orphans, Three Miserable Captives") from *Junačke narodne pjesme Imotske krajine* (Folk Epics of Imotski Krajina), Šibenik 1939¹⁰ nor Tomičić's poem.

In most of the poems I have had access to, Kostreš is a minor figure: he is only mentioned in Vuk VII, 14, Parry-Lord, Kutleša and in *Bosanska Vila*, while his role is slightly more important in the long poem on record under number 40 in the second book of Hörmann's collection¹¹ and in

⁶ "O nekim historičkim licima naših narodnih pjesama", ("On some historical personages in our folk poems"), *Zbornik za narodni život i običaje južnih Slavena*, XXVI, 1, p. 64.

⁷ *Franjo barun Trenk i njegovi panduri*, (Baron Franjo Trenk and his constables), Zagreb 1900, p. 64.

⁸ Special editions of the Serbian Academy of Sciences and Arts, Belgrade 1984.

⁹ Luburić XI, 8 and 25, and XII, 22; J. Zorić, MS. SANU, I, 14; P. Mirković, MS. SANU, II, 27, and Žunjić, MS. SANU, I, 6.

¹⁰ Pp. 183-187; it was sung by Ivan Marić, son of the deceased Juriša, from Gornji Vinjani, on December 31, 1938.

¹¹ All the poems glorify Kostreš's bravery: in Šunjić he is a "far-famed knight".

Šunjić. Therefore we are left with four poems: Vuk III, 46, Jukić-Martić 43, Hörmann II, 51 and Tomičić.

The four poems have an equal underlying plot pattern: someone (usually it is Mujo Hrnjica from Kladuša) receives the sultan's missive saying that he is greatly annoyed by Kostreš and asking the letter's receiver to send "either his (i.e. Kostreš's) or his own head". The person concerned does not know the location of Kostreš's mountain (Kunara, Kunana, Tijana, Timar, Timana) and asks his "buddy" (usually it is Osman Samardžić), who engaged in brigandage with Kostreš for years, to help him. He is reluctant to do so because he has given his pledge to Kostreš, but finally he gives in. The story leads either to the arrest or death of Kostreš (Hörmann, Jukić-Martić, Tomičić), or to the death of the Turks (Vuk), i.e. either to a Muslim or Christian victory. Hörmann's short and beautiful poem "Kladušanin Mujo i Kostreš-Harambaša" (Mujo from Kladuša and Kostreš Harambaša), which was recorded in Foča,¹² departs somewhat from the general scheme. The poem begins with two topoi (or themes, according to Lord): first "a crying bird wails" and then "a mother laments on her son's grave" (see esp. "Na Kordunu grob do groba" (On Kordun, full of graves) and the essay by M. Bošković-Stulli on the poem): actually, it is not a crying bird but the mother of Bojičić Alija who was killed in battle. She asks her son whether he finds his grave heavy. He answers that it is not his grave that oppresses him but the fact that every few days Kostreš comes every now and then, hits his grave with a spear and asks him to arise and fight, but:

Mrtve noge hoditi ne mogu,
mrtva usta zboriti ne mogu,
mrtve ruke ne čine mejdana.

(Dead feet cannot walk,
dead lips cannot speak,
dead hands cannot fight).

He asks his mother to find Mujo of Kladuša who will avenge him. Mujo sends his brother Halil to Osman, the standard bearer, and together with several other Muslim heroes they set off to fight against Kostreš. Later on Halil goes to fetch Dulić, the standard bearer, as well. On reaching the mountain the two meet Kostreš. He is pursuing Mujo and the rest of his company who are tied in bonds. Dulić shoots Kostreš and Komlen, the

¹² In *Narodne pripovijetke, predaje i pjesme iz Dubrovačke Župe i Rijeke Dubrovačke* (Folk stories, traditions and poems from Dubrovačka Župa and Rijeka Dubrovačka) by Maja Bošković-Stulli (HEF rkp 414, 1962), poem number 23a has the same plot structure, although the names of characters are different: the mother is at the grave of her son Jovan Višnjčić, the grave is defiled by Alija Derzelez and the avenger is Ilija Čmiljanić. The correspondence in plot development is striking.

standard bearer. The poem ends on a humorist note: they set free all the captured Turks but Halil wants to drive Mujo home in bonds. At Osman's request they set him free, sparing him this disgrace. Thus they avenge Alija Bojičić.

The poem has 187 lines. Vuk's "Kostreš harambaša" is even shorter. The Emperor of Constantinople writes a letter to Zulo of Udbina etc. Zulo reads the written command and cries. Čulko, the standard bearer, asks him why. Zulo says that he has no idea where Tijana mountain is and tells Čulko to gather his troops and go look for Kostreš. Čulko tries to discourage him since he once escaped death narrowly at the brigand's hands, but Zulo will not listen to him. When the Turks run into Kostreš they get frightened and flee. Kostreš shoots Čulko and beheads "Zuko". The brigands hang the Turks all around the mountain and go home merrily to drink red wine:

"Sve u zdravlje Kostreš-harambaše,
Bog mu dao sa životom zdravlje!"

(To the health of Kostreš-harambaša,
that he may live long and be healthy, with God's help)

The poem is simple and not particularly effective. Its point is the victory of the Christians.

The contents of Jukić-Martić's "Kostreš Harambaša" which has 604 lines and Tomičić's "Pisma o Kostreš arambaši" (A Poem About Kostreš Arambaša) with its 357 lines have many points in common. The plot begins with Mujo and Halil drinking wine. When night falls, there is a knock at the door. Halil goes to the door without his sabre, so that Mujo rebukes him and Halil goes back to take his arms. A messenger gives him the missive to which Mujo bows three times. He reads it and starts crying. The request is well-known: Mujo should send either Kostreš's or his own head to Constantinople. Since Mujo has no idea of where Kostreš's mountain (Timara, Timana) is, it first strikes his mind that they should both flee and join the Christians. In Tomičić's version Halil tries to comfort him by saying that he has a bosom friend, Osman Samardžić, who will help him. In Jukić-Martić's version Mujo himself mentions Osman. Halil goes to fetch Osman who is displeased when he hears what is expected of him because he has given his pledge to Kostreš. Mujo persists, and Osman says that Kostreš is so brave that no man can harm him anyway. He suggests, however, that on the eve of St. George's Day, Mujo should ambush him in the gorge, by the rock and in Harambaša's cave itself. It is done, but before carrying it out they go to fetch Osman because "it would be no good to go without him". The Turks do lay the ambush, but as soon as Tale arrives at the cave, he starts drinking and breaking the vessels. Kostreš comes, and

his troop is killed in the ensuing fight, but he fights his way to the cave and calls the Turkish heroes one by one to come out and measures words with him. Mujo is the first to come out. He is followed by Kovačina Ramo and Tale. In Tomičić's version that is all, while Jukić-Martić mentions nine more Turkish heroes. Kostreš conquers and binds them all. When Halil's turn comes, he "sweeps Kostreš's arms" with stones and strikes him with an iron axe. Thus Kostreš is captured. In Tomičić's version Tale does not let them kill him because he is a valiant hero and in Jukić-Martić's version they hold a council and decide to take him to the Emperor in Constantinople. The council scene is repeated at the Emperor's court: the Emperor wants to execute Kostreš, but Tale pleads for him again and warrants that he will be a worthy soldier to the Emperor. In Tomičić's version he is sent by the Emperor to the border to safeguard the Greeks from the Bulgarians, while in Jukić-Martić's version he will protect the gorges from the Arabs. Tomičić's poem ends here, while in Jukić-Martić's version Kostreš and the Turkish heroes are given various gifts. Tomičić's version ends in the following way:

"Jer dosad si bio arambaša,
A odsad ćeš biti buljubaša"¹³

(You were a brigand before,
but from now on you will be a Turkish military leader)

Jukić-Martić's version ends in a more "epic" way:

"Osta Kostreš u Stambolu gradu,
I postade carski buljubaša.
Ova pjesma junacima dika."

(Kostreš stayed in Constantinople,
And became the Emperor's military leader.
This song sings the glory of heroes.)

Stjepan Banović was correct in asserting that Jukić-Martić's "Kostreš" is a far better poem than Vuk's. The same could be said of Tomičić's version. Correspondences in plot between the poem recorded by Jukić and the one recited to Tomičić by Paško Kovač-Širušić from Posušje are such that it becomes obvious that the younger version originates from the older one, regardless of the time gap between their origin, and regardless of whether it is true that Paško read "Kostreš" in a song-collection published by

¹³ From Turkish: buljuk baša = military squad leader.

Matica dalmatinska (Krstić does not mention the name of Kostreš in these editions). The same is demonstrated by verses whose content is either similar or identical in both poems:

Jukić	Tomičić
Kad je bilo noći po jeciji, Huka stade širokog' sokaka (3-4) (When midnight came, A noise was heard in a wide street)	Kad je noći u ponoći bilo, Jeka stade široka sokaka (4-5);
<u>Zveka stade halke na vratima</u> (5) (There was a knock on the door)	<u>Zveka stade halke na vratima</u> (5)
Kara njega od Kladuše Mujo (9) (He is rebuked by Mujo from Kladuša)	Na nj Mujaga oči iskolači (14) (Mujaga stared at him with wide open eyes)
On uzima brijetkinju ćordu (17) (He takes his sharp sabre)	Sa ćivije ćordu privatio (17) (He took his sabre from the wedge)
U ruci mu ferme s turom carskom (23) (He holds the missive with the Emperor's command in his hand)	U ruci mu turali ¹⁴ fermana (23);
<u>Tripot se je njemu poklonio</u> (26) <u>I on mu se tripot poklonio</u> (34) (He bowed to it three times)	<u>I tripot se njemu poklonio</u> (23)
Moj Halile, moje d'jete drago (60) (Halil, my dear child)	Moj Halija, ¹⁵ moj brate od majke(33); (Halija, my brother)
<u>Jal' njegovu sa ramena glavu</u> (50) (Or the head from his shoulders)	<u>Il' njegovu sa ramena glavu</u> (40);
Ja će Mujo tvoju za njegovu (51) (Mujo will send your head for his)	Ili šaljem svoju za njegovu (41) (Or I'll send my head for his)
<u>Da bježimo z glavom u kaure</u> (61) (Let us flee and join the Christians)	<u>Da bižimo s glavom u kaure!</u> (47)
<u>Bez promjene sedam godin' dana</u> (74) (For seven years without a change)	<u>Bez promine sedam godin'dana</u> (53)
Kazaće nam što god od Kostreša (78) (He will tell us something about Kostreš)	On će meni kazat o Konstrešu (56) (He will tell me about Konstreš)
<u>Otjera ga na Udbinu ravnu</u> (88) (He drove him to Udbina)	<u>I ot'ra ga na tursku Udbinu</u> (61) (He drove him to Turkish Udbina)
Mujo ti je pozdrav učinio Da mu dođeš do visoke kule (105-106) (Mujo sends you his greetings And asks you to come to his high tower)	Selam ti je Mujo poručio Da mu dođeš na našu Kladušu! (70-71) (Mujo sends you his greetings And asks you to come to Kladuša)

¹⁴ From Turkish: tura = roll, scroll, and Persian: ferman = command (Tomičić).

¹⁵ Paško confuses the Muslim names Ali(ja) and Halil.

<u>I odoše na Kladušu ravnu</u> (114)	<u>I odoše na ravnu Kladušu</u> (76)
(And they went to Kladuša)	
Daj mi štogod kaži o Kostrešu <u>Je li junak koliko ga kažu</u> (129-130)	Kaži meni štogod od Kostreša <u>Je li junak koliko ga kažu</u> (101-102);
(Tell me about Kostreš is he as brave as they say)	
Pobratime, što okrećeš glavu? (139)	Pobratime Samardžić Osmane, Što ustranu ti okrenu glavu? (107-108);
(Why are you turning your head aside, my friend?)	(Samardžić Osman, my friend, why have you turned your head aside?)
Kad ti voliš crnom kaurinu Nego pobri, od Kladuše Muji (167-168)	Pa zar voliš crna kaurina Nego brata buljubašu Muju? (109-110);
(Do you like the wretched Christian Better than your brother Mujo from Kladuša)	(Do you like the wretched Christian Better than your brother Mujo, the squad leader?)
Jer sam šnjime vjeru utvrdio (143)	Jerbo sam mu viru založio (115);
(For I have given him my pledge)	(For I have pledged my word to him)
Da ga junak ja izdati neću (144)	Da ga nikom opanjkati neću (116)
(That I, a brave man, shall never betray him)	(That I shall never slander him)
Da si u njoj tri godine dana, Ti Kostreša ni vidjeti nećeš (151-152)	Pa da stojiš tri godine dana, Ti Konstreša niti čuo ne bi (125-126);
(If you spend three years there, You will not see Kostreš)	(Even if you spent three years there, You would not even hear of Konstreš)
Kada bude uoči Jurjeva (194)	Pa kad svane lipi Jurjev danak (131);
(On the eve of St.George's Day)	(When fair St.George's Day dawns)
Ti ćeš Mujo zavrći busije. Jednu Mujo u drenovu klancu, A drugu ćeš u Policam Mujo. ... Treću vrzi u pećine st'jene (224-226, 231)	Tri busije 'oćeš postaviti, Jednu četvu u tiješne klance, Drugu četvu u police stine, Treću četvu u pećinu stinu (140-143)
(Mujo, you will lay an ambush. The first will be laid in the gorge, The second in Police. ... The third will be in the cave)	(You will lay three ambushes, The first squad will be in the gorge, The second by the rock, And the third should be laid in the cave)
<u>Bez Osmana fajde ići nema</u> (266)	<u>Bez Osmana vajde ići nema</u> (158);
(We should not go without Osman)	
<u>S pored njime dva sestrića mlada</u> (284)	<u>I sa njime dva sestrića mlada</u> (184);
(With two young cousins by his side)	
<u>I pred njima Kostreš harambaša</u> (203)	<u>I prid njima Konstreš arambaša</u> (188);
(In front of them Kostreš harambaša)	

U ruci mu koplje od mejdana ... Na vrh koplja međedija glava, Ona z'jeva, reko bi je živa (204, 209-210) (He holds a war spear in his hand ... With a bear's head on top of the spear, Looking as if it were alive)	U ruci mu koplje otrovano I na koplju od medvida glava Vazda zija kano da je živa (190-192) (He holds a poisoned spear in his hand A bear's head on top of the spear Looking as if it were still alive)
U pećini izobila piva (304) (There was plenty of beer in the cave) Kad se Tale dobro ponapio (306) (Tale got drunk) Šnjom obara čaše i maštrafe (303) (He strikes down glasses and vessels) Kad su prošla tri bijela dana (320) (Three full days passed) A za njime ponosito društvo; Sve pjevaju po dva na poredu (343-344) (The proud company followed him; Singing in twos)	U pećini vina i rakije (203); (There was wine and brandy in the cave) Napio se budalina Tale (206); (Foolish Tale got drunk) Pa razbija čaše i maštrafe (207); (He breaks glasses and vessels) Dan po danak a tri bila danka (208); (Day after day, three full days passed) I za njime sve ostalo društvo Dva pivaju a dva otpivaju (217-218); (The rest of the company followed him/ Two of them sing and the other two answer in singing)
<u>Poznaće me Kostreš harambaša (330)</u> (Kostreš harambaša will recognize me)	<u>Poznat će me Konstreš harambaša (226);</u>
<u>Opazi ga Kostreš harambaša (349)</u> (He is seen by Kostreš harambaša)	<u>Opazi ga Konstreš harambaša (239);</u>
Kad doleti Kostreš pred pećinu, Al' pećina Turak' napunjena (376-377) (Kostreš rushes to the cave, but the cave is swarming with Turks)	A kad pade Konstreš prid pećinu, A pećina puna je Turaka (251-252);
Izađi mi iz pećine, Mujo! (393) (Mujo, get out of my cave!)	Izlaz' amo prid moju pećinu! (262) (Come out of my cave!)
Savezo mu naopako ruke, Pa ga veže za jeliku tanku (404-405) (He binds his hands behind his back, And ties him to a willowy fir-tree)	I sveza mu ruka naopako Pa ga sveza za jelu zelenu (267-268); (He binds his hands behind his back And ties him to a green fir-tree)
Opet Kostreš iza glasa viče (405-412) (Kostreš shouts at the top of his voice)	Onda opet iza glasa viknu (269); (He shouted at the top of his voice)
Pretrže mu po pasu ličinu ... I odleti kapa jazvetina (423,425) (He breaks the rope around his waist ... And his badger cap flies away)	A puče mu po pasu ličina, Š njega vrci kapa jazvetina (294-295); The rope around his waist breaks, And his badger cap soars away

Al' ga Tale od jelike viče: "Ne id' njemu u ruke, Halile!" (449-450) (Tale shouts from around the fir-tree: "Do not fall into his hands, Halil!")	Pa zavika iza jele svezan Tale. ¹⁶ "Ne idi mu u ruke, Halile!" (300-301); Tale, tied to the fir-tree, shouts. "Do not fall into his hands, Halil!"
Onda s' oni v'jeće učinili (471) (Then they held council together)	Među sobom govor učinili (315) (They talked among themselves).

The similarities are impressive (the verses which are completely or almost identical have been underlined). We have not taken into account formulaic verses which are frequently found in similar scenes in folk tradition, such as:

Kad se dobro ponapili vina (125) (When they have drunk their fill wine)	Kad se malo vina ponapiše(84); (When they had a little of wine)
On sakupi hiljadu junaka I pred njima mnoge poglavice (257-258) (He assembled a thousand brave hundred cavalrymen/ And many headmen)	Sakupio petstotin' delija I trideset samih poglavica (152-153) (He assembled five hundred men And thirty headmen)

with fixed numbers; or similarly in:

A za njima šestotin' junaka Na šestotin' hata anadolski' (286-287) (They are followed by six hundred valiant heroes/ Riding six hundred Anatolian horses)	A za njima trista dobrih druga A na trista anadonski' hata (186-187) (They are followed by three hundred good companions/ On three hundred Anatolian horses)
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Some verses are almost identical, but they do not refer to the same person, e. g.:

I prodoše u Primorje ravno (291) (And they went to Primorje plane) (i.e. the Turks)	I odoše u Primorje ravno (192) And they left for Primorje plane (i.e. Kostreš and his company)
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The point which both poems have in common is the ethical attitude which is far removed from one-sidedness characterizing both Vuk's and Hörmann's poem. The Turks win eventually, but it is a Pyrrhus' victory. They appreciate the courage of their non-coreligionist adversary and plead with the Sultan, or the suzerain council, for him. There is chivalric pride and dignified solidarity in these poems, which is so far removed from common everyday retributions that it reminds us vividly of Homer's *Iliad*. The heroes are elevated to the universal level and their heroic ethos is more important than ephemeral interests.

¹⁶ It is likely that the hypersyllabic quality has developed as a result of the fact that the hypermetric word "svezan" (bound) has been added to Jukić's line for reasons of clarity.

Tomičić's poem is composed with an enviable technical skill, especially if we take into account the conscientiousness of the recorder who apparently did not intervene to correct the mistakes (which we are not sure about in Jukić's case). There are relatively few defective verses. Two of them are enneasyllabic lines:

"Na pustome anadolcu" (On the Anatolian) (183; the word "horse" is missing, comp. 215: "Na pustome hatu anadolcu" (On the Anatolian horse), and "Ma po pleći da s' olakšamo" (263; where in all probability the apostrophe does not mean elision), Three of them are dodecasyllabic lines:

"Pa sidoše ladno ispijati vino" (83; instead of "piti")
(And they started drinking cool wine)

"Pa zavika iza jele svezan Tale" (300)
(Tale, tied, shouted from behind the fir-tree), and

"Jerbo dosad jesi bio arambaša" (356)
(For you have been a brigand so far).

By mistake "Omer" is written instead of "Osman" in verse number 224. In verse number 266 (repeated under number 275) the subject is Kostreš, which cannot be seen from the grammatical structure of the sentence. Several other lines are repeated literally or in a similar form:

"Ruke šire, u lice se ljube" (64), and "Ruke ruče, po licu se ljube" (81)
(They embrace and kiss);

"Šteta 'vakog pogubit junaka" (318), and "Šteta 'vakog smaknuti junaka" (342).
(It would be a pity to kill such a brave man).

The last line is a good conclusion to the poem, important in its ethical and chivalrous message.

(Translated by Alexander Douglas Hoyt)