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SYMBOLISM AND METAPHORS OF WATER IN RELIGIOUS EXPERIENCE - ČEDO ANTOLIĆ'S SONGWRITING OPUS ON THE STANDARD CROATIAN AND KAJKAVIAN

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Summary

Čedo Antolić, a respected spiritual singer-songwriter, born in 1951 in Zagreb, where he died in 2019, moves within the Catholic religious vocabulary, but has a distinctive metaphoric system. He emphasizes the frequent mention of water in various forms - such as a stream, river, sea, rain, drop - and within its typical theme of addressing God, and in that discusses issues of existential importance.

The imagery of Čedo Antolić related to water is very rich, and some of its aspects are analyzed here, for example the analogy between water and light, as an attribute of God. The experience of water as a medium of purification is very important, which can be presented either as rain that falls, or as a stream or river that is entered, or as the sea through which one travels. Fruitful metaphor of the river develops as a way of life or the flow of time, which can be identified with a road or street. A number of metaphors thus reach allegory, so that life - like a river or a road - has a beginning, which purity we can try to return to, and it also has its end, as estuary or death, when the poet is meeting God at the end of his journey.

God is both present and absent, he is both the goal and the companion; God is the touch of the supernatural in the existence, but existence also seeks to transcend life. Since faith is true elsewhere, and not yet realized in the present life, travel can also be understood as wandering, and water has negative connotations of something that consumes man or moves him away from communion with God. The street, which is actually a river, is at the same time a place of wandering for those who do not know God, as well as a place of prayer for one who knows him; it is both night and day - bright for those who are in that street, dark for those who do not know that path. The street - the river - is also the place where the poet sings, so the themes of water, life, religion and art are intertwined.

Keywords: spirituality; poetry; metaphor; water

1. Spiritual poet

Čedo Antolić was born in 1951 in Zagreb, where he died in 2019. During fifty years of his career as a singer-songwriter, he “created an impressive opus” of about 120 songs and released nine albums as an author or performer, three of which were awarded Porin in the category of spiritual music.¹ With his “warm and strong vocals” he was a leading figure on the Croatian spiritual music scene, and also acted as music editor of Radio Marija and Croatian Catholic Radio and formed many singers in choirs, which he led by animating Mass celebrations every Sunday.² Čedo Antolić held many concerts with choirs and ensembles, and he also performed at many festivals of spiritual music; one can single out the oldest and most prestigious spiritual Easter fest where he won a dozen awards.³ He was a very successful and significant singer-songwriter whose poetry has not yet received an academic presentation, so the aim of this work is to fulfill that gap, at least partially. Poems from his albums⁴ will be analyzed from the perspective of metaphors and symbolism of water, and their connection with the poet’s religious experience will be considered.

2. Metaphor and symbol

Čedo Antolić often mentions water in his songs, throughout all of his career, from the first to the last songs. Water is mentioned within the discourse on the religious, through various forms - rain, drops, dew, rivers, springs, the sea. This speech is recognized as symbolic - within Christian symbolism - but also metaphorical in a unique artistic opus. The concepts of metaphorical and symbolic are similar and sometimes intertwine, but sometimes they also mean different things.

A symbol - from the Latin word *symbolum* and Greek σύμβολον, meaning sign - is not understood here as a type of sign, which would be arbitrary, but is

¹ Bitno.net. 2019. Napustio nas je veliki katolički kantautor Čedo Antolić. <https://www.bitno.net/vijesti/hrvatska/napustio-nas-je-veliki-katolicki-kantautor-cedo-antolic/e> (20. 5. 2022).

² Lulić, Ivana. 2019. Što je nebo danas prometno. <https://www.bitno.net/kultura/glazba/sto-je-nebo-danas-prometno-ivana-lulic-o-glazbeniku-cedi-antolicu-1951-2019/> (20. 5. 2022).

³ Ravno do dna. 2019. Preminuo hrvatski bluzer, duhovni pjesnik i kantautor Čedo Antolić. <https://ravnododna.com/preminuo-hrvatski-bluzer-duhovni-pjesnik-i-kantautor-cedo-antolic/> (20. 5. 2022).

⁴ *Pjesma svakodnevna (Everyday Song)*. 1980. Kršćanska sadašnjost: Zagreb; *Stvaranje (Creation)*. 1997. Hrvatski katolički zbor MI: Zagreb; *Jutro (Morning)*. 2004. Glas koncila: Zagreb; *Nakon svega (At the End)*. 2012. Laudato: Zagreb; *Bluz po domaćem (Homemade Blues)*. 2016. (with Matija Antolić). Dallas Records 2016. u Zagreb

considered as “a special type of sign whose connection with the marked object is motivated by similarity” because it denotes something specific. That is, it is “an iconic sign for which the meaning is indefinable and inexhaustible.”⁵ Nöth defines a symbol as “a connotative sign with possible secondary meaning that is attributed to it, which goes beyond the primacy of meaning”⁶ and also explains that a symbol is an concrete expression of some deeper abstract and general meaning, sometimes incomprehensible, irrational or unconscious.

According to Aristotle’s definition of discourse as a complex set of meanings “some parts of which have meaning in themselves”⁷, Frye defines symbol as “any unit of literary structure that can be singled out for critical observation.”⁸ Bagić interprets this in such a way that the reader is engaged in interpreting the world and the text at the same time and “connects the written words with their extra-textual, previously known, meanings and uses” and “tries to reach the meaning of the broader language pattern in which they are included.”⁹ The same author quotes Marc Bonhomme¹⁰ who indicates the possibility or need of double reading; at the first level the symbol has autonomy that allows coherent reading, but at the second level, when reading becomes deeper and adapted to the context, the interpretation of its symbolic possibilities is allowed. The symbol is “a derived figure, which is realized from occasion to occasion through other figures”, one of which can be a metaphor, which can enrich the meaning of the symbol.¹¹

Metaphor, therefore, is a linguistic figure similar to a symbol, and interchangeable with it, but does not contain complexity as a symbol because it indicates only one meaning. Metaphor is considered to “conveys meaning” or is characterized by “unusual use of words”¹²; in that sense metaphor is, like symbolism, a mode of expression in which, implying one thing, the other thing is said. The first part of the definition, the one on the transfer of meaning, comes from Aristotle who considers metaphor to be a trope that “transfers the name from an object that signifies to another”¹³

As with symbols, Romanticism offered a different understanding of metaphor, derived from the idea that the world cannot be understood outside of language.

⁵ Simbol. Hrvatska enciklopedija, mrežno izdanje. Leksikografski zavod Miroslav Krleža. <https://www.enciklopedija.hr/natuknica.aspx?ID=55997> (pristupljeno 20. 5. 2022).

⁶ Nöth, Winfried. 2004. *Priručnik semiotike*. Ceres: Zagreb, p. 181

⁷ Aristotel. 2005. *Poetika*. Školska knjiga: Zagreb, p. 40

⁸ Frye, Northrop. 2000. *Anatomija kritike*. Četiri eseja. Golden marketing: Zagreb, p. 86

⁹ Bagić, Krešimir. 2012. *Rječnik stilskih figura*. Školska knjiga: Zagreb, p. 288

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¹¹ Bagić, p. 287

¹² Živković, Dragiša (ed). 1985. *Rečnik književnih termina*. Beograd: Nolit, p. 422

¹³ Aristotle, p. 43

Therefore, metaphor is not just an ornament of thought but a “fundamental structure of language and consciousness.”¹⁴ Such linguistic structures that interpret metaphorical linguistic expressions as “an expression of a mental connection between two domains”¹⁵ are called conceptual metaphors. Lakoff and Johnson do not consider metaphors exceptional, nor do they limit them to the poetic use of language, but argue that they are a normal component of ordinary expression, provided that metaphorical concepts have a certain systematicity and are not entirely arbitrary. Metaphors make us “understand one aspect of the concept through another”¹⁶, which actually means that metaphors in some way also produce meaning. Wittgenstein believes that “one meaning of a word is one way of using it”¹⁷, that is, the meaning of a word creates the way it is used. Therefore, it is considered that metaphor essentially creates similarities, from which it follows that the metaphorization of language changes the meaning of discourse, ie that deviation from the proper use of language reveals a connection between phenomena and things that had not been observed before.¹⁸

It may be concluded that metaphor and symbol are similar figures insofar as they speak in a transmitted way about what is abstract, difficult to understand, irrational or inaccessible to the senses; transmission is realized by using one comprehensible concept for another that is incomprehensible to us, which is why it becomes far closer to us, but it also limits our understanding because the unknown is reduced to the known. The symbol, which can also be expressed by metaphor, however, remains open to new upgrades of meaning and is more suitable for expressing the most complex dimensions of human experience.

¹⁴ Metafora. Hrvatska enciklopedija, mrežno izdanje. Leksikografski zavod Miroslav Krleža. <http://www.enciklopedija.hr/Natuknica.aspx?ID=40344> (20. 5. 2022).

¹⁵ Stanojević, Mateusz-Milan (ed). 2014. *Metafore koje istražujemo. Suvremeni uvidi u konceptualnu metaforu*. Zagreb: Srednja Europa, p. 14

¹⁶ Lakoff, George and Johnson, Mark. *Metafore koje život znače*. Disput: Zagreb, p. 10

¹⁷ Wittgenstein, Ludwig. 2007. *O izvjesnosti*. Zagreb: Globus, p. 24

¹⁸ The consequence of this is that metaphors expand and change the meaning of words, that is, that metaphorization shapes the human experience of the world, from which the cognitive value of metaphor is derived. See: Beck, Boris and Berković, Danijel (2021). „Figurativnost abdominalnih organa u hrvatskim prijevodima u Bibliji: metonimija i merizam bubrega i srca“. *Crkva u svijetu*, 56 (2), pp. 233-252.

3. Biblical and Christian symbolism of water

Water is very important for religious experience in general, as is stated by Chevalier and Gheerbrant¹⁹ who encompass the symbolic meanings of water with three major themes, namely water as “the source of life, the means of purification and the center of renewal.” They pay special attention to the importance of water in the Bible, emphasizing the importance of springs and rain for agriculture and life in general in the arid regions of Palestine, and noting that wells and springs are “places of joy as well as miracles.”²⁰ Water is mentioned in the Bible continuously, and always has a significant place, as one of the symbols of the Creator.²¹ Biblical theology also starts from the idea that water is the source and power of life, without which plants, animals and people would be exposed to imminent death, but it also knows the waters brings death, in the form of floods, which take away life. Question of purification is a very important topic in the Bible, and the quality of water to achieve physical washing, extends to the realm of metaphysical, ie cleansing from sin in order to establish a relationship with God.²² The key is to understand water as God’s creation, which he has at his disposal, giving it to people for good, but he can also deny it.

Water appears in various situations in the history of God’s people.²³ First of all, water is connected with Creation in which God at the very beginning of his great work separates the upper waters from the lower ones, so the waters are mentioned even in the first sentence of the Book of Genesis in which God’s spirit hovers over them,²⁴ while when crossing the Red Sea water is involved in a process in which the Israelis, after crossing the desert and arriving in the Promised Land, “mature into a nation.”²⁵ Water is simultaneously medium of forming political community in the world, and of forming the founding story of the Old Testament.²⁶ Water can

¹⁹ Chevalier, Jean i Gheerbrant, Alain (ed). (1989). *Rječnik simbola. Mitovi, sni, običaji, geste, oblici, likovi, boje, brojevi*. Nakladni zavod Matice hrvatske: Zagreb p. 755

²⁰ *ibid.* 756.

²¹ *The Catechism of the Catholic Church* in Art. 1147, explicitly places water among the traces of the Creator, Hrvatska biskupska konferencija i Glas Koncila: Zagreb, 1994.

²² Da-Don, Kotel. 2004. *Židovstvo. Život, teologija i filozofija. Profil*: Zagreb, p 247. The book gives a rabbinical view of everyday life, in which ritual purification is achieved in a number of practical ways, which shows how much the concept of purity is woven into the everyday life of believers.

²³ Léon-Dufour, Xavier (ed). 1988. *Rječnik biblijske teologije*. Kršćanska sadašnjost. Zagreb, p. 1444

²⁴ *The Catechism* states in Art. 218 that since the beginning of the world, water has been “a humble and wonderful creature” and “a source of life and fertility”

²⁵ Keller, Werner. 1992. *Povijest Židova od biblijskih vremena do stvaranja Izraela*. Naprijed: Zagreb, str. 14

²⁶ *The Catechism* in Art. 1221 cites the crossing of the Red Sea as “an act of real deliverance of the Israelites from Egyptian bondage” and the proclamation of “liberation by the cross”

also be very dangerous, as Chevalier and Gheerbrant mention,²⁷ so that instead of giving life water is taking it away; the fear of destruction and the need for salvation in a cataclysm connects the theme of the Flood and the New Testament,²⁸ and it also repeats in it the search for purity as the core of every religious experience.²⁹ The New Testament introduces baptism, as immersion in water, which means, as stated in Article 1214 of the *Catechism*, “the burial of the catechumen in the death of Christ, whence he rises, after his resurrection with him, as a new creature.”³⁰

4. God, Creation and morning

In his basic vocation, Čedo Antolić is the author of spiritual songs. His texts regularly mention God, Mary, prayers, faith and love, which obviously places them within the Christian imaginary, especially the Catholic one. The poet typically addresses God directly, and in this address he considers issues of existential importance to him, whose solutions he seeks within the religious horizon. For example, already the first song *Sve što bismo mogli*³¹ from the first album shows how that pattern works:

*My God, tell me how can I come to you
Every path I want to go, it's not mine
It's a hard day for me, I don't know peace, not even that*

*My God, tell me what I should do
Whose pain, I should share beautiful dreams
It's not an abyss, but I don't see the glow, though I feel it
Although I know you're following me anywhere*

There is an open space between God and man that has certain contradictory properties: one cannot cross it, but one can talk; the conversation with God, how-

²⁷ *The Dictionary of Symbols* states that “water can devastate and swallow (...). Water can therefore contain an evil force. Then he punishes sinners, but does not affect the righteous who should not be afraid of great waters”, p. 758

²⁸ 1 Peter 3,20 states that Noah was “saved by water”. According to that symbolism, baptism signifies communion with the death of Christ.

²⁹ „The saintly life must deepen its spiritual consistency and be careful that the world does not defile it“, James, William. 1990. *Raznolikosti religioznog iskustva*. Naprijed: Zagreb, p. 186

³⁰ *The Catechism* art. 1223

³¹ *All we could do*, 1980; *Bože moj, kako mogu da ti pridem reci mi/ Svaki put kojim zaželim da krenem, nije moj/ Težak mi tako postaje dan, ne poznajem mir, čak ni to // Bože moj, što bi trebalo da činim, reci mi/ Čiju bol, ja bih trebao da dijelim lijepe sne/ Nije to ponor, al ne vidim sjaj, mada osjećam ga/ Mada znam da me Ti pratiš ma bilo gdje*

ever, is somewhat one-sided because the poet asks questions to which he does not receive an answer; God is absent, but in a way he is also present. This presence is not recognized by the senses, here specifically by sight, but by reason (*I know that You follow me*) and feelings. The God to whom the poet talks, despite the distance, is close and is his (*my God*); the absence of peace is connected with the absence of God, so in this way we learn an important attribute of God - peace. In the following, the poet fills the silence of God with his words:³²

*My dewy mornings aren't great, but I can feel your voice echoing
I reached out and became whole, out of consolation
someone who is lost, is sought after like me, as I was
We know that are good deeds exist, your forests and distances are in us
They share bread and strike with rain
They also give people relationships to find peace
We know there are good deeds, and that is our strength and that is our voice
Let's not stop and be strong
Love and faith are calling us in the one who gave his life for us*

Bread, good deeds, consolation, love and faith are common topoi of Christian spiritual poetry and the author does not go beyond what is expected; but his own metaphor, ie *rain*, represents the author's original contribution and opens space for interpretation. In Čedo Antolić's songwriting water is often mentioned, especially in the context of purification, for example in the poem *Jutro*.³³

*When morning touches the window in my room
When Your word cleans the soul in my chest
You send me a moment to touch me*

*So let me walk this path along the coast
Let the salt wash the sand around my eyes,
My clean heart will remain in the middle of the see*

³² Nisu mi jutra od rose sjajna, al osjećam kako ti odzvanja glas/ Ispružih ruku i postadoh cijela, od utjehe netko tko izgubljen traži se kao i ja/ Što sam bila / Znamo da postoje tvoja djela, tvoje su šume i daljine u nama /Kruhom se dijele i kišama biju/ Ljudima daju i odnose kako bi pronašli mir/ Znamo da postoje dobra djela, i to nam je snaga i to je naš glas / Nemojmo stati i budimo jaki / Zove nas ljubav i vjera u onoga koji je dao svoj/ Život za nas

³³ Morning, 2004. Kada jutro dodirne, prozor u mojoj sobi/ Kada riječ Tvoja umije, dušu u mojim grudima/ To mi tren jedan šalješ da me dotakne/ Pa da hodam ovom stazom pored obale/ Da mi sol spere pijesak oko očiju,/ Srce čisto nasred mora da mi ostane

It is a picture of the morning light on the window that illuminates the room, and is compared to the word of God touching the poet's soul; the word is metaphorized as light, but also as a water because it washes the soul. Water is also on the other side of the poet's existence because he walks the path along the coast - land and sea are two complementary elements of his existence; since it is the word/light that washes it, it can be assumed that this sea consists of this metaphorical water. Another opposition is pure/impure, and impurity is just sand from the shore. It is a consistent dichotomy of life, which is understood as life in the impure, that is, sand, but on its edge there is a great sea of purity, which as a word and light enters the everyday life of the poet. Water is also inseparable from the creation of the world. Čedo Antolić in song *Stvaranje*³⁴ from the album of the same name, evokes the beginning of the Book of Genesis:

*Hand over water, the Earth is made
Universe, light and darkness are created
Man is born, love is born
We are the signs made at the beginning of the world*

In Hebrew theology God created the universe, light, darkness, and man and in the biblical text water actually preceded Creation. The poet's addition is that the love was also then created: love was manifested in that moment, and that is the love of the Creator for the created. In this sense, man is also a sign of the Creator's power, as is water. In this poem water is experienced in the context of dawn, that is, the beginning of the day:

*We are silent, something is happening
A new day is coming
Life begins, rivers are formed
The sea wakes up, birds in flight*

The sea and the river are both life-giving, though not for the same kind of creatures, and both point to movement. The river is explicitly mentioned at the beginning of life, because it itself has a beginning, after which its course begins, as well as time; the awakening of the sea, as a way out of a dream - that is, non-existence - is connected with the flight of a bird, a celestial creature.

³⁴ *Creation, 1997: Ruka nad vodom, zemlja se stvara/ Nastaje svemir, svijetlo i tama/ Nastaje čovjek, nastaje ljubav/ Mi smo znaci stvoreni na početku svijeta*

5. River, road, journey

The river and its course are themed in the poem *U tvojoj milosti*:³⁵

*To You this river has been sailing me since dawn
In endless spaces, it is the sound of life
Water and prayer*

*To You, my faith carries me, like life
Crucified between two distant mountains
Through the winding road
And when you draw me into the lonely depths
I trust You*

*To You these words make me fly like a bird
into space my faith carries me
Through the winding road*

*When the rains will wash me, I will trust You
And when my words stop, in Your mercy*

*My heart has always been with you, wherever it took me
This whole life is to You, song and prayer.*

In the first stanza the river is clearly identified as the stream that leads the poet to God; that starts at dawn, because the waters are connected with Creation, and the beginning of the world corresponds to the beginning of the day. Water flows from the limited spaces of the world to the infinite spaces of the transcendental. It is interesting that the river has a sound, as well as a song - it is the sound of life. It is not said what that river is, only that water and prayer together are responsible for the poet's journey to the supernatural. The stream also appears in a Kajkavian song *Jezus*:³⁶

³⁵ *In your mercy*, 2004. *K Tebi me ova rijeka plovi od zore/ U prostore beskrajne, to je zvuk života/ Voda i molitva/ K Tebi me, moja vjera nosi, ko život/ Raspeta između dvije planine daleke/ Cestom krivudavom/ I kada me u samotnu dubinu ucrtáš/ Ufam se u tebe// K Tebi me ove riječi poput ptice/ Lete u prostore, moja vjera nosi/ Cestom krivudavom/ Kada me budu kiše prale, ufam se u tebe/ I kada mi budu riječi stale, u Tvojoj milosti// Tebi je moje srce uvijek bilo, ma gdje me vodilo// Tebi je cijeli ovaj život, pjesma i molitva.*

³⁶ *Jesus*, 2016. *Tu gde ti bregi vsak dan, / I livade, tiho odzvanjaju, tebi se klanjaju / Mamek i japa vse brige i radosti /Nekak z veseljem, vu srcu nam daruju /Lakše je nekak potoke preskakati/ V kletici vince z mirom pretakati/ Z ticami h večer, pod tuhicu zdihati/ Senjati nekaj, za ruke se držati/ Mi draga je rekla i dala mi misliti/ Da nekam bu prešla, z rosom se kititi/ A bregi kak jesu domačam ne moreju// Zemlju i gaje bez brige darivati/ Nam Jezus je rekel da muka vu rukama/ Kak sveta molitva prihaja med krošnjama/ I če ne bum te videl kak hodiš po stezama/ Vse bu mi prešlo kak voda med pr-*

*Where those hills ring softly every day,
And the meadows, they bow to you
Mom and Dad, all worries and joys
Somehow with joy, give to our hearts*

*It's easier to somehow jump over streams
In the vineyard, pour the wine calmly
With the birds in the evening, sigh under the covers
Dream something, hold hands*

*My darling said and made me think
She will go somewhere, decorate herself with the dew
And the hills to the inhabitants can not
Give land and forests without worries*

*Jesus told us that suffer is in the hands
Like holy prayer comes between the canopies
And if I don't see you walking the trails
Everything will pass like water between my fingers*

*I don't think it's nice to forget the hills,
Dawn through the fog, greet the morning
To see silent prayer in people
To walk with faith in the heart*

It is again about moving towards the beginning - Kajkavian speech evokes the space of childhood, where father and mother still live, where everything is filled with joy and happiness. The stream is part of the nature and simplicity of life, in which Jesus is also located, but faith in idyllic reminiscence is not separated from suffering and prayer. Nostalgia is associated with a sense of transience, and it is again reflected in the image of water leaking between the fingers.

In a song *Sam na ulici*³⁷ poet is guided by faith, and the meandering of the river has now been replaced by the meandering of the road - both the river and

stima// Mislim da brege ni lepo pozabiti, / Zorju čez meglu, jutro pozdraviti/ Tihu molitvu vu ljudima videti/ Z verom vu srcu kraje ophajati

³⁷ *Jutro, 2004. Noć je ova ko san, puna boja,/ Odsjaj u vodi, na cesti i tragovi/ Noć je ova nečija samoća, /Dok kiša rominja, a vlakovi prolaze.// Netko je sigurno sam, izgubljen / A svjetla se i dalje pale, gase, u ritmu koraka./ Netko Te sigurno treba, moj Gospode, / Ali ne zna kako da Te dozove.// Noć je ova ko dan, sve je isto, / Kada sam si u srcu sam si na ulici, /Dok šmrkovi peru misli i haustore, / A čovjek ponekad zavidi vjetru i pticama.// I ja, koji Ti cijeli život svoj živim, / I meni je teško ponekad, / I ja sam ponekad osamljen. / Pa i ja, koji Ti cijeli život svoj pjevam, / Znam kako mirišu ulice// Molim Te za one što žive u mraku/ I ne vide izlaz od tolikih izlaza // Daj da Tvoje svjetlo svijetli u zraku/ Onima što nemaju vjere i ufanja, moj Isuse/*

the road are obviously metaphors of human life and are interchangeable. But now two new moments are emerging - on the one hand the water has a depth in which the poet is by God's providence, and on the other hand his words, prayerful or poetic, now take the place of the river that carries the poet. Both the river and the road have their end, and the words will stop one day - this is the God to whom the poet aspires with his life, song and prayer - his river. We can read poem keeping in mind the connection between the river and the road:

*This night is like a dream, full of color,
Glare in water, on the road and tracks
The night is someone's loneliness,
While the rain is pouring and the trains are passing.*

*Someone must be alone, lost
And the lights are still on, off, in the rhythm of the steps.
Someone must need You, my Lord,
But he doesn't know how to summon you.*

*This night is like day, everything is the same,
When you're alone in the heart, you're alone on the street,
As the hoses wash the thoughts and doors
And man sometimes envies the wind and the birds.*

*And I, who live to You my whole life,
It's hard for me sometimes,
And I am lonely sometimes.
And I, who have sung to You all my life,
I know what streets smell like*

*I pray to You for those who live in darkness
And they don't see a way out of so many exits -
Let Your light shine in the air
To those who have no faith and hope, my Jesus*

Reflection is a motif that sporadically appears in the poems of Čedo Antolić, but it is very important because it is about the connection of what is above with what is below - *on earth as it is in heaven*, as it is said in the prayer Our Father. The water is on the road, due to the drizzle, and reflects – just as it is river. However, it is not a river that surely leads to the Lord, but a space of loss and loneliness; people needed God, but they didn't know how to reach him. Night is a symbolic time without God, the God who is light; a night that *shines like day*³⁸ is a biblical

³⁸ Psalm 139, 11-12

evocation.

Water reappears as part of a typical night scene - watering the streets with hoses, which again indicates her cleansing power. The street is shown in a double key - it is a place of wandering for those who do not know God, as well as a place of prayer for those who know him; it is both night and day - bright for those who believe in God but dark for others.

6. Travelers and apostles

When it is understood that the motives of travel/wandering are related to the motif of the river/road, and that it is a religious theme, a song about a traveler may be understood:³⁹

*Oh how your sound, in fragrant night
may be silent like a firefly
Only stars far away in the palm of hand
May know all that, so like angels
Keep the lonely traveler*

*O how your face in the night of mystery
May be hidden by the song of the sea
Only islands, distant seas, brought by the wind
Know the story in time*

*And so is he a bit lost, he will move on
As if he already knew all that
from somewhere flows, from the soul
tears and birds and worlds, and paths*

*Oh how quiet and wonderful she walks down the street
Dream calmly, you inspires the verse
that drips down the cheek, prepared by the soul*

³⁹ Traveler. 2004. *O kako zvuk tvoj, u noći mirisnoj / Poput krijesnice šutljiv može bit / Samo zvi-
jezde daleke tu na dlanu/ Mogu sve to znati, pa ko anđeli/ Čuvaju samoću putniku // O kako lik tvoj u
noći zatajnoj / Pjesmom mora skriven može bit / Samo otoci, pučine daleke, doneseni vjetrom / Znaju
priču u vremenu // I tako pomalo izgubljen, poći će dalje // Ko da mu je sve to već znano / odnekud
zapravo teče iz duše / I suza i ptice i svjetovi, i staza // O kako tiha i divna hodaš ulicom/ Snivaj mirno,
tvoj lik nadahnjuje stih / Što niz obraz kapne, ona što ga duša spravlja*

Fireflies on the ground are analogous to the stars in the sky, which is another symmetry of Čedo Antolić; water occurs in two forms - as a sea in the distance, a sign of travel, and as a tear identical to a verse; poetry is identified as water, which actually flows from the soul. The dew is also interesting because it is the water that comes from above, as in song *Tebe ću štovati*:⁴⁰

*I wished for the dew that sprinkled the mornings
Sky blue reflection in the stream, clouds
Take bread and bring gifts
Harvest the rays of the sun from the meadows, wait for the new day*

*I wanted to touch the children in the stream with my hand
Take the ancient paths and carry new thoughts
Fall asleep for a moment and see the reflection of Your eyes
In our songs, in our songs*

*I will raise my hands to You, O God
In my fragility I will bring sand on my feet
And give you a drop of water from a spring
The fruits of love, the grain in the fields, I will worship You
In our songs, in our songs*

Dew is a privileged precipitation due to its short duration - because it evaporates quickly and does not get dirty, such as rainwater in puddles or snow that turns into slush, it is rare and symbolizes purity; morning connects it with the beginning of the day, and in a figurative sense with the novelty in general. The celestial origin of the dew, that is, the connection of the water on earth with the God who is above, is repeated in the image of the stream which maintains the blue of the sky; the reflection is repeated a third time, when God's eyes — that is, his gaze — are sought to be captured in the poet's song. Water is thus included in the autopoetic reference: a song is water, race or stream, which means that it either has a heavenly origin or it can reflect the heavenly order on earth.

Poet has sand on his feet, which means that he moves barefoot along or through the water, also that it is a movement in the direction of the spring; as we

⁴⁰ *I will worship You*, 1997. *Poželjih rosu kojom su jutra posuta/ Nebesko plavi odraz u potoku, oblake / Uzeti kruha i donijeti darove / Požnjeti zrake sunca sa livada, čekati novi dan// Poželjih djecu u potoku rukom dirnuti // Putove drevne i nove misli ponijeti / Zaspati načas i vidjeti odraz Tvojih očiju// U našim pjesmama, u našim pjesmama // Tebi ću uzdići ruke o Bože / U svojoj ću krhkosti pijesak na nogama donijeti // I kap vode sa izvora Tebi darivati / Plodove ljubavi, žito na poljima, Tebe ću štovati/ U našim pjesmama, u našim pjesmama*

have seen, sand means impurity. Water also appears in a negative aspect, as a force that takes a person away from his real vocation, ie from the feeling of piety, as in the song *Kapela na brijegu*.⁴¹

*There is a place I love, where I cried and used to be happy
It grows with me in peace, I feel in my soul
At the end of this hard day,
that carries me like water carry a grain of sand,
But I'm coming back, because it's stronger in me than all the forces*

Water is a negative force because it takes man away from God. It is a conceptual metaphor in which what is above is better, in opposition up/down. Water here naturally opposes God, if the chapel on the hill is understood as his abode, because the force of gravity drains in the opposite direction from him. Everyday life is a space covered by weight, while love and grace are in the opposite direction, where one has yet to climb. The feeling of loss is associated with water and in song *Zemlja*.⁴²

*Where You have all, these plains in people
Sometimes time stops, and waits on you again
Man is lost and does not live his life like Yours
Everything is in Your words, and this soil in our bosom*

*Where you have all, this water in your hands
Life in a dream, and life at dawn
Man relaxes and does not live his life like Yours
Everything is in Your love and this land is in your thoughts*

*And when I tell You, oh God, then it all fills me up
To see the sufferings of the world, to see the lost peace
Where You have all, where You have everything*

⁴¹ *Chapel on the Hill*, 2012. *Postoji mjesto koje volim, gdje sam plakala i sretna znala biti / Ono raste sa mnom u miru, kojeg osjećam u duši / Na kraju ovog teškog dana, koji odnosi me kao voda zrnice pijeska, / Al se vraćam, jer je to u meni jače od svih sila*

⁴² *Land*, 1997. *Tu gdje Ti je sve, ove ravni u ljudima/ Ponekad vrijeme stane, pa te opet očekuje / Čovjek se izgubi i svoj život ne doživi ko Tvoj / U Tvojim riječima je sve, i ova zemlja u njedrima // Tu gdje ti je sve, ova voda u rukama / Život u snu, i život u svitanju / Čovjek se opusti i svoj život ne doživi ko Tvoj/ U Tvojjoj ljubavi je sve i ova zemlja u mislima// I kada Ti kažem o Bože, tada me sve to ispunjava/ Vidjeti patnje svijeta, vidjeti izgubljeni mir/ Tu gdje Ti je sve, tu gdje Ti je sve// Tu gdje Ti se sunce klanja, i sjaji dobronostivo/ Tu gdje su te kiše prale, opjevali vjetrovi/ Kamen i vodu i otoke, žito i lirske stihove/ U Tvojim riječima je sve, i ova zemlja u njedrima*

*Where the sun worships You, and shines benevolently
Where rains washed you away, the winds sang
Stone and water and islands, grain and lyric verses
Everything is in Your words, and this land in bosom*

Water appears in this song in many ways - as water in the hands, as rain that washes up things and as water connected to the islands - and each time in a different meaning. Water in the hands means water that is grabbed, for example for washing or drinking, which means that it is water that cleanses or quenches thirst; at the same time it is clear that water in the hands cannot be retained, which implies its property of elusiveness and fluidity. Such water symbolizes, at least in part, time, and time is indeed mentioned in the verse *Sometimes time stops, and awaits you again*. Time, further, as in the verses analyzed above, is the dimension in which man is lost and which separates him from God; in the face of time/eternity, water is on the side of time, suffering and lost peace.

The verse in which the washing rain is mentioned evokes again the cleansing power of water, but also its destructive power, together with the winds, which are also exogenous force of consumption, that contributes to the entropy of the world - and again it is a matter of time consuming man. The next verse, in which stone, water, and islands are placed together, may also have two meanings, depending on whether it is water on the island - which would then be fresh water, life-giving - or water between the islands, salty, which mean it does not give life, but enables travel. The sea is very important in the poetry of Čedo Antolić as a medium of navigation. Sailing is a particularly important topoi in the New Testament where the apostles gather among fishermen, and Jesus sails across the Lake of Genesareth on several occasions. Here is the poem *Tu je sve*:⁴³

*Here is everything, Your sea, and our ships are still sailing
And our nets are not empty, all is here*

*Here is everything, I can walk as much as I want
Seek Your fruits, in the midst of the storm,*

⁴³ *Here is everything*, 2004. *Tu je sve, Tvoje more, a naše lađe još uvijek plove/ I mreže nam nisu prazne, tu je sve// Tu je sve, mogu hodati koliko želim/ Tražiti plodove Tvoje, usred bure, usred bure// Tu je sve, slikaju ljudi prazninu u zraku, na vodu/ Brodovi raznose želje, između neba i zvijezda// Tu je sve, srce podnosi olujne noći daleke/ Sklopljene ruke još drhte, a slika na zidu još čeka// Tu je sve, Tvoje more, a naše lađe još uvijek plove/ I mreže nam nisu prazne, tu je sve// Gledam u more o Bože, pogled se podiže k tebi/ Osmijeh na licu ne blijedi, ni jedna tuga ne vrijedi// Tu je sve, masline ispiru kiše, a trava je suha/ Kamen se bori sa morem, a vjera je živa i diše// Tu je sve, Tvoje more, a naše lađe još uvijek plove/ I mreže nam nisu prazne, tu je sve*

*Here is everything, people are painting a void in the air, on the water
Ships carry desires, between the sky and the stars*

*Here is everything, the heart endures stormy nights far away
The folded hands are still trembling,
and the picture on the wall is still waiting*

*Here is everything, Your sea, and our ships are still sailing
And our nets are not empty, here is everything*

*I look at the sea, oh God, the eye rises to you
The smile on face does not fade, no sadness is worth it*

*Here is everything, the olives are washed by the rain, and the grass is dry
The stone fights the sea, and faith is alive and breathing*

This song reflects biblical events in many ways. Filled nets appear repeatedly throughout the Gospel⁴⁴, as a sign of the special grace of God - the result of human efforts are empty nets, and full signs of God's grace; the apostles are, after all, fishermen of men and the sea is thus a metaphor for the world. A storm at sea is also an important biblical incident⁴⁵ when Jesus appears in a storm and Peter walks on water.⁴⁶ The poet identifies with the apostle when he walks on water - a sign of faith that is reaffirmed by the end of the poem.

7. Conclusion

Čedo Antolić, a respected spiritual singer-songwriter, born in 1951 in Zagreb, where he died in 2019, moves within the Catholic religious vocabulary, but has a distinctive metaphoric system. He emphasizes the frequent mention of water in various forms - such as a stream, river, sea, rain, drop - and within its typical theme of addressing God, and in that discusses issues of existential importance.

The imagery of Čedo Antolić related to water is very rich, and some of its aspects are analyzed here, for example the analogy between water and light, as an attribute of God. The experience of water as a medium of purification is very important, which can be presented either as rain that falls, or as a stream or river that is entered, or as the sea through which one travels. Fruitful metaphor of the river develops as a way of life or the flow of time, which can be identified with

⁴⁴ John 21,6

⁴⁵ Mark 4,35 – 5,43

⁴⁶ Matthew 14,22-36

a road or street. A number of metaphors thus reach allegory, so that life - like a river or a road - has a beginning, which purity we can try to return to, and it also has its end, as estuary or death, when the poet is meeting God at the end of his journey.

God is both present and absent, he is both the goal and the companion; God is the touch of the supernatural in the existence, but existence also seeks to transcend life. Since faith is true elsewhere, and not yet realized in the present life, travel can also be understood as wandering, and water has negative connotations of something that consumes man or moves him away from communion with God. The street, which is actually a river, is at the same time a place of wandering for those who do not know God, as well as a place of prayer for one who knows him; it is both night and day - bright for those who are in that street, dark for those who do not know that path. The street - the river - is also the place where the poet sings, so the themes of water, life, religion and art are intertwined.

SIMBOLIKA I METAFORIKA VODE U RELIGIOZNOM ISKUSTVU - KANTAUTORSKI OPUS ČEDE ANTOLIĆA NA STANDARDU I KAJKAVSKOM

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Sažetak

Čedo Antolić, uvaženi kantautor duhovnih pjesama, rođen 1951. u Zagrebu, gdje je i umro 2019., kreće se unutar katoličkog religioznog vokabulara, ali ima osebujnu metaforiku. U njoj se ističe često spominjanje vode i to u raznolikim vidovima – kao potok, rijeka, more, kiša, kap – i to unutar svoje tipične teme obraćanja Bogu, i u tom obraćanju razmatranja pitanja od egzistencijalne važnosti.

Imaginarij Čede Antolića povezan s vodom veoma je bogat, a ovdje su analizirani neki njegovi vidovi, primjerice analogija između vode i svjetla, kao Božjeg atributa. Veoma je važno iskustvo vode kao medija očišćenja, koja to može biti bilo kao kiša što pada, bilo kao potok/rijeka u koju se ulazi, bilo kao more kojim se putuje. Voda se tako otvara u svojoj konotaciji u raznim smjerovima, pa je tako plodna metafora rijeke kao životnog puta i/ili protoka vremena, koja se može identificirati s cestom/ulicom. Niz metafora doseže na taj način alegorizaciju pa tako život (kao i rijeka ili cesta) ima početak čijoj se čistoći možemo pokušati vratiti, a ima i također i svoj kraj, kao ušće/smrt, odnosno susret s Bogom na kraju putovanja.

Bog je istovremeno i prisutan i odsutan, on je i cilj i pratilac, dodir nadnaravnog u postojanju koje se nastoji transcendirati. Budući da je vjera istinita negdje drugdje, a u

sadašnjem životu još nije ostvarena, putovanje se može shvatiti i kao lutanje, a voda ima negativne konotacije nečega što troši čovjeka ili ga pak odmiče od zajedništva s Bogom. Ulica, koja je zapravo rijeka, otkriva se u dvostrukom ključu – ona je istovremeno mjesto lutanja za one koji ne poznaju Boga, kao i mjesto molitve za onoga koji ga poznaje; ona je i noć i dan – svijetla za one koji su u toj ulici kao u rijeci što ima siguran put, mračna za one koji taj put ne poznaju. Ta je ulica i mjesto u kojem pjesnik pjeva, pa se tako teme vode, života, vjere i umjetnosti povezuju.

Ključne riječi: duhovnost; poezija; metafora; voda