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## **MEDITERRANEAN ASPECTS OF CROATIAN ORAL LITERATURE**

The paper deals with the interweaving of civilizations in the area of eastern Adriatic and its history as well as with the features of the oral traditions significantly connected with the western Mediterranean: verse, style and contents of the ballads, the two-way influences (Straparola, Basile), transformations of the stories from the "Thousand and One Night", reflections of the maritime and coastal life in stories.

Keywords: oral tradition, the Mediterranean, the eastern Adriatic, sea in folklore

It has often been said that the Mediterranean has many aspects; it is a mosaic of cultures and histories, geographic and natural characteristics, evading any attempt at a simple and unambiguous definition.

According to Vladimir Vratović, Croatian Mediterranean culture should be regarded in terms of its contacts with the remaining Roman material and spiritual culture, its belonging to the Roman Catholic Church, its classical and humanist education, its proximity to Italy, and its exposure to the influences of Greek and Roman culture in literature and the sciences (Vratović 1995:103). This is true not only of written, but also of oral literature. We should add, however, that the oral tradition is more complex, and exposed to more varied trends and influences.

Europeans, Africans, Asiatics, Persians, and Arabs have all contributed their genetic structures, as well as their cultural inheritance, to the vast pool of human knowledge that is Mediterranean civilisation. To call the twentieth-century product of all these cultures and minglings "Western European", as is sometimes done, is to insult the immense contribution of the East (Bradford 1971:422-423).

The East Adriatic area is a network of inherited cultures. According to Braudel, in addition to its Slavic basis with elements of Italian civilisation, the area was important as a route to Levant, thus representing an extension of the Orient; for a long time the Byzantine Empire continued to exist in

this land of militant Catholicism situated in the neighbourhood of Turkish and Orthodox worlds (Braudel 1995:161; the same in: Braudel 1966:t. 1.).

Christian Giordano offers a different view of Mediterranean societies based on his explorations of the most southern regions of Europe, northern Africa and Turkey. His studies focus mainly on Mediterranean societies with a tradition of banditism and rebelliousness. He mentions briefly "the south Slavic *hajduks* [brigands] and Greek *klefte* during the Turkish rule", saying that they lived in the South Slavic and Albanian Dinaric Alps (1992:432-433). A rich oral and written tradition developed in this Mediterranean area, consisting of legends about the life and exploits of bandits, including their specific symbolic meanings (Giordano 1992:438).

The border areas of the Dalmatian hinterland are part of the Dinaric zone, and have epic poems about *hajduks*, and other topics. Although from the sociological viewpoint Giordano may be right in relating the poetry about *hajduks*, characteristic of a considerable part of the Balkans and the Dinaric mountains, to the complex of Mediterranean societies, we should add that this decasyllabic heroic epic poetry is very different from anything that the Croats consider to be Mediterranean, Adriatic, and inspired by the sea, so that heroic epic poetry stands apart from the coastal Mediterranean oral tradition.

Moreover, even when coastal oral poetry resembles epic poems about *hajduks* in focusing on *uskoks*, corsairs, etc., it stands so much apart from inland heroic epic poetry in verse, style, and content, that their comparison could be used paradigmatically for the definition of Mediterranean features in Croatian oral poetry.

Each in his own different way, Ivan Slamnig and Tonko Maroević wrote about the "Croats within the Mediterranean complex", to quote the title of Slamnig's article in which he wrote about the "sea extending from the Crimea to Gibraltar".

Slamnig observes the similarities and differences in mentality, proverbs, cuisine, ship- and maritime terminology, geography, climate, and poetry (1997:125-131).

Maroević regards the Mediterranean as a "unity which is beyond divisions into tribes, regions and nations, a koine of symbols" (1998:26). In the culture of Croatian Mediterranean towns and villages he finds similarities both with Italian models, and with those of French, Greek, Catalan, and Provençal towns (1998:30).

There is a great discrepancy between the Adriatic culture and Mediterranean patriarchal societies; moreover, there are both similarities and differences between life and tradition on the Adriatic coast and in its closest hinterland; and finally, there are both differences and links between the coast and more distant Croatian continental areas, implying the question of how far does the Mediterranean extend. To quote Predrag Matvejević, "some Central European towns have been referred to as

Mediterranean (...), which takes us back to the question of what the borders of the Mediterranean are" (1991:25).

I shall not discuss the complex historical ties between Croatian coastal and northern continental literature as part of the question about the range of the Mediterranean. I will mention, however, the poem *Prolazim Zrinjevcem, dotiče me more* [On my way across Zrinjevac, I am touched by the sea] by the modern Croatian poet, Slavko Mihalić. In Zrinjevac, one of the Zagreb parks, the poet hears the seagull's cry, carries the sea in himself, feels the landward breeze... A popular song entitled *Konoba Kod dva ferala* ["In the Two Lamps" Wine Cellar] by Krsto Juras, sung by Zvonko Špišić, also comes to mind, evoking the picture of a platter (*pjat*) of fish in Kaptol; fried pickarels and grape brandy (*loza*) on the table, together with a bottle of popular north Croatian beer. The popular Zagreb promenade "Špica" is close at hand; "Zagreb is in my heart, the sea is in my soul", says the song. Finally, I shall tell you about my recent experience. After living for more than seventy years in Zagreb, one day I came across a small courtyard in the centre of Zagreb, in Jurišićeva Street; on the small grass-plot, I suddenly noticed a fig-tree full of large sweet fruit. If the fig-tree is typical of the Mediterranean, where are its borders?

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Throughout the Mediterranean, ever since earliest times, there have been both economic conflict and symbiosis between "ploughmen and their nearest neighbours, shepherds from the nearby mountains" (Gušić 1962:594). Mediterranean coastal towns are noticeably different from both, although the Mediterranean is recognisable "not only for palm-trees on the Split waterfront (*riva*), but also for prehistoric forms of the threshing floor in Dicmo" (Katičić 1993:679). This can also be seen in villages; even small rustic settlements along the coast have urban architecture in their narrow streets and among tall stone houses, which have existed since ancient times (Gušić 1962:595). Mediterranean "agro-towns" have been described by Giordano (1992:299-302). In his introduction to a collection of Dalmatian poems, Olinko Delorko, poet and oral poetry researcher, describes farm labourers living on the outskirts of Mediterranean towns, with fine Renaissance buildings. The farm labourers went every morning to their distant olive groves and vineyards, with animals carrying their hoes and other tools. Delorko also describes small villages along the coast and on the islands which are actually "real little towns," showing "a highly urbanised quality of life". This had an impact on folk poetry: although for the most part it developed among illiterate farm labourers, it is permeated with refined images and deeply felt emotions comparable to those in Spanish romances (Delorko 1969:XXVIII-XXIX). Delorko related the urban quality of life on the coast to oral poetry, which is also the topic of this paper.

Tanja Perić-Polonijo (1996:81-82) refers to the urban quality of life revealed in harmonious stone architecture of large and small towns, merging with the ancient rhythm of farm labourers' lives; she also makes reference to the landscape of culture extending to the surrounding villages, fields, vineyards and olive groves.

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In order to understand Mediterranean features in the form, style and topics of east Adriatic oral traditions, we need to take into account some of their historical aspects. People of the area: oarsmen, galley-slaves (*galijoti*), slaves, common sailors, naval captains, owners and captains of small and large merchant ships on long distance routes (Foretić 1962), were all closely bound to the Mediterranean, and, later, to other world seas. Returning to their simple homes from their voyages, seafarers brought world customs, money, and exotic goods, which are still found in sea captains' houses today (Gušić 1962:605-606).

The history of the Ragusan (Dubrovnik) Republic, especially in the period of its greatest prosperity in the 15th and 16th centuries, bears witness to its overseas contacts: it had numerous consulates and economically strong merchant colonies throughout the Mediterranean (Ancona, Messina, Palermo, Naples, etc.); extensive maritime trade and financial transactions were carried out, and its navy had an important role in the Mediterranean and along the Atlantic coast. During the period of the greatest prosperity in the 16th century, the Ragusan navy was a strong competitor of Venice. The Ragusan reliance on Spain during the reigns of Charles V and Philip II, and on Spanish possessions in Italy (Naples, Sicily), brought economic and political advantages, but also the involvement in political conflict at sea. In the 17th century, the maritime position of the Mediterranean was considerably weakened (Stulli 1957:41). At the time of prosperity, contracts were made with the Kingdom of Naples (among others) concerning the privileges of Ragusan consulates. In 1497, Dubrovnik was granted free trade in the lands of the French king. Business contacts with Catalonia were strong, while traditional business ties on the eastern Mediterranean, especially with Greek and Levantine ports, were resumed. Benko Kotrulj, a well-known Ragusan merchant, wrote one of the first European books about trade entitled "On Trade and the Perfect Merchant". He traded in silver from the Balkan states and bought Catalanian wool, did business in Naples, visited Sicily, Barcelona, and northern Africa, travelled on missions for the king of Naples, recruited mercenaries in Spain for the needs of Dubrovnik, and was a powerful banker. He died in 1468. Miho Pracet, a rich sailor and businessman who died in 1607, was so popular that he entered folk tales.

Ragusan maritime activities in the western Mediterranean in the 16th century were important for Spanish maritime affairs and trade. They

extended from the Black Sea ports, across the Mediterranean, to Anvers and England. A network of about fifty consulates of the Ragusan Republic on the Mediterranean in the second half of the 16th century, together with its trade colonies in Venice, Ancona, Messina, Palermo and elsewhere, show how highly developed trade and also, human and cultural contacts were (Stulli 1989:81-91; 1987).

I have mentioned the special characteristics of Croatian ballads about *uskoks* and corsairs at sea, which differ from continental decasyllabic heroic epic poetry. Attacks by pirates, corsairs and *uskoks* on ships were by no means idyllic. (On the difference between corsairs and pirates see Brajković 1956.) Corsairs were drawn to the "traffic of goods on the Adriatic: grain, wine and oil from Apulia and Romagna, meat and cheese from Dalmatia". Venice fought against Catalan corsairs who were based in Sicily. In the 16th century, Turkish corsairs grew stronger and entered the Adriatic; the situation was worsened by inroads of north African Berbers. In the 16th century, *uskok* attacks from Senj and Rijeka were the worst of all. Almost nothing could be done against them as they were protected by the Austrian emperor; there was no way to fight "against small, very light rowing-boats, which fled to shallow island bays, where galleys could not follow them..." The Venetians were convinced that the *uskoks* respected nothing, and anything might become their prey. In the conflicts that followed, Venice "besieged Rijeka and Senj, and in the end everything was burnt and the captains were hanged". The *uskok* enterprises were controlled by Trieste, where everything was sold and re-sold: Turkish slaves, gold fabrics, stolen cloth... (Braudel 1995:159-160).

These cruel historical facts were refined into ballads, which did not embellish the events, but sublimated them into poetry.

After this brief survey of diverse aspects of the eastern Adriatic and Mediterranean history, providing the background of oral literature, I hope to be able to present that literature more clearly.

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Olinko Delorko, one of the first authors who included poems related to sea and coast into collections of oral poetry, wondered why so few of them were in other anthologies, which might "leave the impression that the Croats were a continental nation with very little feeling for the sea and its atmosphere" (1963:15).

In the famous ethnographic instruction of Antun Radić (1897), providing the basis for later studies of folk life, attention was paid exclusively to the rustic environment. The neglect of sea traditions was even more evident in collections of folk narratives and literature on the subject.

Texts from the body of folk literature present the sea very differently depending on their provenance. In continental folk literature,

the sea is something undefined, mythical and primordial; it belongs to the deepest archetypal conceptions, showing no experience of the actual sea. The sea can be frozen and burned; the Virgin Mary asks boatmen to take her across the sea as if it were a river; a hero swims across the sea on his horse. In a tale of magic, the main character, Pepelko, "comes to a large sea, dividing this world from the other", and a mythical sailor takes him "to the other shore." Bosnian Muslim stories often refer to the sea. Most of the sources are real, coming from sailors' adventure tales from the Arabic world; after reaching Bosnia, however, the tales lose all trace of real experience, while the imaginary aspect intensifies. A stone city emerges from the sea, the sea is somewhere deep in the underworld, fantastic horses come out of the sea to what seems to be an ordinary shore (B.-S. 1962:511, 516-517, 523-524). These poems and stories are far from any direct experience of the sea.

The experience of the Mediterranean landscape in the Karst hinterland is rendered in legends about fantastic configurations which developed on porous soil and in a changeable climate. During centuries of cattle-raising, sheep were driven to pasture in the mountains in spring; sometimes, however, they got caught in a sudden chill, and their frozen forms turned into stone. There are legends about underground streams and fairy caves, where one can see fairies' tables, chairs, troughs and drinking vessels. These legends exist in all Karst areas throughout the Mediterranean (B.-S. 1975a:196-197; 1998a:146, 152-153; texts in B.-S. 1993a:no. 120, 151-152; Marks 1998:no. 8, 33-40).

In a verse epic story resembling Homer's *Odyssey*, which takes place at the time of the Candian war, the main character was ordered by a Venetian duke to sail to Crete and fight there, but his ship was wrecked in a tempest; after long wandering he was thrown into a dungeon by the Queen of Malta. Events are intertwined with the destiny of seafarers and corsairs. The main character, Ilija Primorac, after years of adventure and sea wandering, returned to his home in Primorje disguised as a beggar. First he saw his impoverished son who was a shepherd in the mountains and his daughter who was a goatherd; then he met his aging father at the summer pasture camp, where Ilija was given cheese, warm milk and soft rye bread. Independently of the motif of aggressive suitors, who forced the children to live in poverty, corresponding to the *Odyssey*, the episodes at the summer pasture camp and sheep- and goat keeping take place far from the sea, and are very different from the events described in the poem about sea adventures. All this, however, is part of the Mediterranean tradition based on the symbiosis of life on the coast and in the hinterland (B.-S. 1964:no. 23; recorded by Stjepan Banović and published in 1951).

As opposed to the sea adventures of Ilija Primorac and his imprisonment on Malta, Bosnian Muslim poems were created far away from the sea, but they contained historical reminiscences of similar wars. In one of these poems, two friends, Mujo and Husein, wanted to capture a Christian girl called Anne of Malta, daughter of the Maltese *ban* (vice-

-roy). Coming from the continent, they were not afraid of the deed itself, but of the vast sea:

Ja te Malte još ni čuo nisam,	I have never heard of Malta
da kamo li njojzi sahodio,	Let alone been there,
ko će prići preko sinjeg mora?	Who will cross the great sea?

*(Hrvatske narodne pjesme 1899. Vol. 4, no. 38)*

Historical ballads from the coast are different. Their short condensed form, octosyllabic verse, and style marked by the Mediterranean milieu will be discussed later. Their themes, however, which are inseparable from style and form, also differ from those of decasyllabic epic poetry.

The ballad entitled *Smrt Ivana harambaše i Matija kapetana* [The death of brigand-captain Ivan and captain Matija], probably referring to the Daničić brothers from a Senj *uskok* family (see B.-S. 1962:513) begins in the following way:

Podiže se ormanica	A light ship appeared
ispod Senja bijeloga...	Below the white town of Senj...

They sailed far to the open sea, where they were attacked by "cursed Berber Turks" (Berber corsairs).

Mlad Ivana harambašu  
niz jarbole objesiše,  
a Matija kapetana  
ka galiji prikovaše,  
i ostale vitezove  
sinje more potopiše.

Young brigand-captain Ivan  
was hanged on the mast,  
and captain Matija  
was chained to the galley,  
while other brave knights  
were drowned in blue sea.

(Mažuranić 1907:202-203)

Although the song contains no references to the destination of its heroes, motives for their sea journey, and events during the voyage, it is replete with the history of *uskoks* and corsairs.

In a ballad entitled *Gavrani javljaju smrt Petra Daničića* [Ravens send word of the death of Petar Daničić], two ravens fly "across blue sea" and tell Petar's mother that they have come "all the way from the Levantine land".

Vidili smo senjske ormanice  
i tvojega Daničića Peru.  
Perina je na jarbolu glava.

We saw ships from Senj  
And your son, Pero Daničić;  
His head was on the mast.

(Delorko 1963, no. 79)

The poem says nothing of the reasons why Senj ships came to Levant or who put Pero's head on the mast, but the essentials concerning the fate of corsairs and sea wars had been given.

Due to the competition and conflict over trade routes and ports on the northern Adriatic, the relations between Venice and Austria became increasingly tense. The Austrian archduke tried to concentrate all trade in the port of Rijeka, but the Croatian feudal lords Zrinyi and Frankopan wanted to attract trade to their port of Bakar, which partly coincided with the interests of Venice which also used that port. Austria used Croatian *uskoks* and their anti-Turkish and anti-Venetian piracy on the Adriatic in order to weaken Venetian trade and navigation. All these conflicts culminated in the *Uskok* war at the turn of the 17th century (Stulli 1957:42). The small town of Bakar, where an *uskok* garrison was stationed (Lučić & Rogić 1980) took part in Senj piracy. Colonel Pietro Conti was nominated commander of the Venetian land forces, while Almorò Tiepolo became the captain of the galleys. In the ensuing battle which was fought near Bakar, the Venetians hanged two *uskok* captains and conquered the tower of Bakar (Karlo Horvat, *Monumenta Usocchorum* 1910 and 1913 according to Poparić 1936:50-53).

Life went on behind these dry facts, as in the above quoted description by Braudel of the terrors of *uskok* attacks and repressive measures taken against them. Ordinary people neither took part in the great power conflicts, nor cared much about the deeds and misdeeds of their *uskoks* somewhere out at sea. Their suffering in punitive expeditions for everything they did not commit, their neglected history, was recorded in a ballad about an event which, although fragmentary and unfinished, not only presents a moving picture of the past, but also the one which is



valid for all times (in order to transfer it to the present we need only to "modernise" the military technology). The ballad is entitled *Pere gospodin pred Bakrom* [Master Pere before Bakar], in all probability referring to Pietro Conti.

Vičernjica zvoni  
Divice Marije,  
pod Bakar pristaju  
armane galije,  
a va njih je Pere,  
silni gospodine.

Vesper bells toll  
to the Virgin Mary  
while armed galleys  
put in at Bakar,  
Powerful lord Pere  
has arrived.

The order was given:

da Bakar bili grad  
živim ognjem žgati,  
sih popi i fratar  
bandam prikovati,  
a starih bab i ded  
pod mač obraćati,  
a drobnu dičicu  
pod bande metati,  
a mladih junaci  
za vesla stavjati,  
a mladih divojak  
sobum otpejati.

to burn the white town of Bakar  
with bright fire,  
to chain all priests and friars  
to Venetian ships,  
to condemn old women and men  
to the sword,  
to bring little children  
beneath the ships,  
to chain young heroes  
to oars in their galleys,  
and to take young girls  
away with them.

Instead of answering the humble appeal to spare them,

puknula j'lumbarda  
spod Omišlja grada,  
ona je hitila  
šezdeset dimnjaka.

a canon fired  
under Omišalj town  
and it destroyed  
sixty houses.

(Delorko 1963, no. 62)

It is rather strange that poems about galley-slaves (*galijoti*), who were either slaves, convicts, bound subjects or, sometimes, hirelings, and had to row for years under extremely harsh conditions (see Klen 1962) — rarely depict this kind of reality, which is usually rendered only figuratively. In one of the ballads about *uskoks* we can read that Vlašić Radojica, who is referred to as the "grey hawk" ("*sivi soko*") cried out, tied to "the mast on the galley of a bad house" ("*na jarbolu od galije, od galije loše kuće*"), (Mažuranić 1907:181). In another ballad, priest Ilija was condemned to "three months in the galleys" because of his love affair with a widow (Delorko 1963:no. 168). More often than not, the image of the galley-slave's suffering is metaphorical. A young man would find it easier to row the galley for three years than get over the loss of his beloved who left him (Delorko 1956:no. 22). In a dialogue between "a hero, chained to the galley" and a girl watching him from a nearby town, it is not specified whether he is a chained galley-slave or a knight in armour, so that his image is unreal (Delorko 1951:no. 13).

Poems and other genres about kidnappings by corsairs and the slave trade are often conventional in content, but the underlying reality is horrifying. Both the Christians and the Turks were involved in the slave trade, in which Dubrovnik also had an active role (Klen 1962:134; Stulli 1989:29, 96; B.-S. 1962:512).

The joyful meeting of a brother and sister separated for years because they had been captured and enslaved is a frequent motif in ballads. It is sometimes remembered only as a lyrical fragment of a poem about kidnapping; shortened in this way, its expressiveness and suggestivity are enhanced. In the incomplete poem which begins with "When Skradin was robbed by the Turks" ("*Kad su Turci Skradin porobili*"), mention is made of a girl who was imprisoned and taken by force to a galley. We cannot find out what is going to happen next, but only what future awaits her if she is not liberated. The Turks will sell her

na Levantu u daleku portu,	To a distant port in Levant
di će biti i druge divojke	Together with other girls
na prodaju kako lude ovce.	Who will be sold like silly sheep.

(Delorko 1956, no. 46)

The plot does not continue, but the point is very strong (I refer to a few of the numerous ballads and lyrical poems about kidnapping, slavery and recognition: *Istarske narodne pjesme* 1924:60, 117; Delorko 1963:no. 56, 78; Perić-Polonijo 1996:no. 85-87; B.-S. 1962:511-512; 1978a:176-178).

As a counterpart to poems expressing the Christian point of view, we shall give a few examples of poems about the slave trade from the Bosnian Muslim tradition, which were written in deeply continental areas, echoing nevertheless actual events on the Mediterranean. A cruel and beautiful "girl-captain" sails from Corfu to buy slaves in Christian Katars, and to take them across the sea "from which slaves never return". A disguised Muslim hero organises a galley-slave mutiny, frees the slaves and finally marries the compliant beauty (B.-S. 1964:no. 31). *Moreška* and dances with swords, works about slave girls in early Croatian literature, the Renaissance play by Hanibal Lucić entitled *Robinja* [Slave-Girl] and its folk and folklorised (not only direct and mechanical) echoes have been extensively studied. I shall leave them aside, with one important note: the whole complex is an important part of the Mediterranean tradition, from which Croatia received and to which it contributed (Lozica 1990:186-196; 1996:22-23 and no. 66-67; B.-S. 1978a:173-176, 178-180).

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Adriatic towns, Mediterranean ports, kinds of ships, winds, and plants, find a place in poems and stories both as a result of their actual geographical position, and width of sailors' horizons. The list of terms which is given in the supplement is far from being precise and complete, but it nevertheless provides sufficient evidence of the dense Mediterranean texture of the Adriatic poems and stories. From that viewpoint, the terms enumerated will not seem uninteresting, especially if at least some of them are understood in the complete context revealing the natural environment of names and concepts.

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Girls living by the sea long for their beloved sailor, cherish hopes of his return, feel jealousy, curse him, and use erotic metaphors; sailors in their turn worry about the faithfulness of their sweethearts.

Ja bin plavcu tvoju zlatom rakamala, a od mojih rusih vlas konopi spletala, a od mojih košuljic jadrašca krajala, a krmu bih tvoju srebron okovala, a provu bih tvoju zlatom rakamala.	I would embroider your ship in gold, I would plait my red hair to make your ropes, I would cut out my robes to make your sails, I would hammer your stern in silver, and I would embroider your prow in gold.
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(*Istarske narodne pjesme* 1924:81)

Parts of ship are often used as metaphors of love and desire:

Obdan ću mu za mornara, a u noći za ljubovcu. Ako njega veslo izda, evo moja desna ruka; ako li ga jidro izda, evo moga bila skuta; ako li ga konop izda, evo moje žute kose; ako li ga jambor izda, evo moga vitna struka.	By day I shall be his sailor, By night I shall be his sweetheart. If his oars fail him, Let him take my right hand; If his sails fail him, Let him take my white skirt; If his ropes fail him, Let him take my yellow hair; If his mast fails him, Let him take my slender waist.
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(Perić-Polonijo 1996, no. 19)

A sailor asks his sweetheart to be faithful:

Lošinjine mlade, pod Bogom sestrice, nemojte varati mlade mornariće. Mornarova glava na konopu spava, mornarove ruke su žuljem pokrite.	Young girls of Lošinj, our sisters in God, Do not be unfaithful to young sailors. The sailor rests his head on ropes, The sailor's hands are full of blisters.
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(*Istarske narodne pjesme* 1924:128-129)

A girl who is tortured by jealousy curses her faraway sailor:

Budi mu v mori grob,	Let the sea be his grave,
a sohi postija,	Let him be hanged on the gallows,
a suhe konopi	Let him eat dry ropes,
obed i večera	Let him be carried on dolphins' backs
Da bi ga dupine	Let small fish eat him
na škinah nosile,	On the bottom of the sea.
a male ribice	
ve dno mora jile.	

(*Istarske narodne pjesme* 1924:106)

(There are several similar variants in: *Istarske narodne pjesme* 1924:52, 98, 111, 144, 157; Mažuranić 1907:149-150, 152-153; Delorko 1963:no. 18, 33, 213; Perić-Polonijo 1996:no. 18; B.-S. 1962:507-509.)

The girl's curse, close to everyday speech, stems from the deeply rooted fear of death at sea. A similar image, reminiscent of Dantesque imagery (Slamnig 1997:96), is that of a husband who was drowned at sea, with an octopus nesting in his skull, and a sea anemone becoming his hair. It can be found in the poem *Trista Vica udovica* [Three Hundred Widows] by P. A. Kazali.

A young girl's longing to adorn her sailor's ship and provide its parts with her body is probably the source of the image of a miraculous boat as a vision of faraway sailors. The fantastically luxurious ships in north Adriatic lyrical poems and ballads are often related to the motif of kidnapping and recognition. Dalmatian epic tales in verse and Mediterranean poems in other languages are similar to the following:

Krmu ima, majko,	Its prow, mother,
srebrom nakovanu,	is made of silver
a provicu ima	and its stern
zlatom armižanu,	is adorned with gold;
a bandice ima	its sides
žingom polivene,	are encased in zinc,
a vesalca ima	and its oars
drobnoga bašelka,	are made of tiny basil,
a konopi ima	its ropes
od svile zelene,	are made of green silk,
a jedarca ima	and its sails
drobnoga naveza.	are woven of fine embroidery.

(*Istarske narodne pjesme* 1924:112-113)

(Other examples can be found in: *Istarske narodne pjesme* 1924:84; Delorko 1964:no. 1, 8; B.-S. 1962:509 and note 29; 1964:144.)

Ivan Slamnig (1965:78-79) observed the correspondence between the image of a miraculous ship in a Croatian Chakavian poem and the same image in a 15th century French poem. I shall quote another French version:

Le navire est en ivoire,  
Les avirons en argent.  
La mâture est tout en marbre  
Et les haubans en ruban,  
Les voiles sont en dentelles.

(Roy 1954:269-270)

In addition to historical events and everyday life as sources of Mediterranean inspiration, the last example suggests direct contacts as another possible source.

I cannot discuss in detail the relatedness of Croatian Renaissance and Baroque literature to the poetry and cultures of neighbouring and more distant Romance nations; it is sufficient to say that it was considerable. At the same time, there were contacts and mutual influences between Croatian oral and written literature, so that there were many forms of interrelation (B.-S. 1978a:157-173; 1978/1979).

Ivan Slamnig has explored the relationship between Romance, especially Spanish romances with poems which were written in Dubrovnik in the 15th century in the manner of "folk" poetry, comparing them to north Adriatic folk songs. He found similarities between Croatian and Spanish poems in their monotonous rhymes and assonance, asymmetrical octosyllabic or heptasyllabic verses, Romantic-chivalric tone, fragmentariness, understatement, and motifs. He noticed stressed monosyllabic words at the end of the verse in north Adriatic poems, which are completely unknown in continental tradition dominated by dodecasyllabic verse (Slamnig 1965:47-51, 63-79).

The forms and atmosphere of romances and ballads which have been described by Slamnig can be found in very different poems, such as courteous feudal ceremonious romances about king's right to spend the first wedding night with his subject's wife. (The king's name in the poem is Albus, probably from Spanish Alfons.)

Tiho je more kako kal,  
va njen se vozi zlata plav,  
va zlatoj plavi Albus kraj  
i š njime mnoga gospoda.

The sea is still like a pool  
A ship of gold sails over it,  
King Albus is in the ship of gold  
With many great lords in his company.

(*Istarske narodne pjesme* 1924:118)

Another poem, written in heptameters, with partly accentuated monosyllables at the end of the verse, is also placed in a feudal setting. As opposed to the former, it is teasing and flippant:

Šetao se Niko mlad  
pod pendžerom Elene  
ponosite gospoje.  
Govori mu Elena:  
Dođi gore, Niko mlad,  
otišo je Engel kralj,  
neće doći za tri dan!

Young Niko went for a walk  
under the window of Elena  
a proud lady.  
Elena told him:  
Come up, young Niko,  
King Engel has gone away,  
And will not return for three days!

(Delorko 1956, no. 64)

In other variants, the young man sails in, and the adulteress is cruelly punished. The above quoted text makes a different point, probably because it is incomplete, and it ends with king's sympathy for the young lover, which changes the meaning and spirit of the poem. According to Slamnig, the motif is well-known in Spanish romances. In several variants, the wife's infidelity is disclosed by a parrot, a frequent guardian of the wife's fidelity in Mediterranean folklore (*Istarske narodne pjesme* 1924:150; Delorko 1951:no. 47; 1964:no. 1).

As opposed to feudal settings, a simple poem about St Nicholas and the devil on the mast of his ship is a traditional folk poem. In the end, the devil is driven away by the Virgin Mary. All these poems are written in heptameters with a sequence of assonances, and are profoundly archaic. This Christian-magical poem about exorcising the devil is placed in strange mythical settings, but it is at the same time imbued with real-life details of ships and the sea (*Istarske narodne pjesme* 1924:206; Delorko 1969:no. 80; Perić-Polonijo 1996:no. 236; B.-S. 1978a:84-87).

Overseas poetic themes and forms were also transmitted by Italian travelling players and jugglers, who used to come to Dubrovnik on the feast of St. Vlaho [Blaise] (Slamnig 1965:49, 66). French and Breton chivalric novels reached Dalmatia through Venice. Along the Dalmatian coast, children were often named after the heroes of the novels: Orlandus, Rolandus, Oliverius, etc. According to a legend which was recorded in an old Ragusan chronicle, Roland (Orlando) beat the Saracen pirate Spuzente in a battle near the islet of Lokrum with the help of the Ragusans. The Orlando column, originally a guild symbol which still stands in Dubrovnik today, is related to this story (Badurina 1997:93, 338; B.-S. 1991a:6; 1998b). In this way, Orlando, Jorlando, and Violando entered folk poems along the Adriatic coast, which had nothing to do with the original hero (Mažuranić 1907:97; Delorko 1951:no. 80; 1956:no. 14).

Ballads and romances from the Adriatic are characterised by a regional style, "with an affinity for plot shortening, reduction, temporal condensation, and the technique of intimation, through which efficient lyrical values are attained" (Schmaus 1971:414-415). As opposed to the continental Dinaric zone, long epic poems are not typical of Croatian coastal areas; they can nevertheless be found in central, and especially southern, Dalmatia. Most of them are not heroic poems about wars and struggles, with strong agonal notes; they rather focus on narrative adventures, or magic tale contents.

The long verse tale about Ilija Primorac, a Dalmatian Ulysses, was discussed above.

The basic contents of an epic magic-narrative poem correspond to the type of tale as defined by Aarne-Thompson 516, with an episode which is also contained in the old German poem *Gudrun*. The main character with his helper disguised as a merchant sails into the town where his sweetheart lives. When she comes aboard to buy the displayed goods, the "merchant" fraudulently takes her away on his ship. Events that follow correspond to Grimm's tale about faithful servant Johann, although in a specific epic way. Among numerous prose and verse variants set inland and along the coast, I shall mention one from the surroundings of Dubrovnik. The Viennese empress wants to marry her son Charles to a girl from Vienna, but he wants only "the Egyptian princess". He finds a helper who agrees to bring her. They get a ship and sailors, the helper becomes the captain, while Charles takes on the role of a "merchant," and they sail to Venice (*Vjetar puho, jedra ih nosila* [The wind blew, their sails carried them]), where they buy

svile, zlata, sjajn'jeh ogledala	silver, gold, glittering mirrors,
i lijepa vela od Mletaka	lovely Venetian veils,
i lijep'jeh vezen'jeh mahrama,	and lovely embroidered scarves,

Subsequently they sail to Egypt to sell these goods. When the princess comes aboard, the "captain" cuts the ropes, and sets sail with his captive.

Tako brode niz to more sinje.	They sail across the blue sea,
sjedi Karlo kraj mlade devojke,	Charles sitting next to the young maiden,
brodom vlada Vitkoviću Pero.	Pero Vitković steering the boat,
Kad su bili Beču na poglede...	When they arrive to Vienna...

(B.-S. 1964, no. 10)

Adventures of sea travel, trade in distant lands, disguises, trickery, etc., have at the same time a magic tale quality, and are based on actual sea experience; strangely enough, there are also references to names of historical Habsburg rulers. The centennial experience of life by the sea has penetrated these poems so deeply, that it becomes possible even to reach Vienna by sea. In another Dalmatian poem, a ship sails in Budim. However, in continental poems, or in those which came to the coastal tradition from the interior, the picture is reverse: the wedding guests reach Venice on horseback, and shepherds drive their oxen to Venice on foot (see B.-S. 1962:517-520; 1975a:103-106; 1978b; 1984:263-265).

The magic tale motif of a girl who is lured to come to a fake merchant ship appears in poems on historical themes dealing with sea adventures of *uskoks* and corsairs. Ivo Senjanin, a famous *uskok* in epic poems, who often appears as a mountain *hajduk* [brigand], kidnaps a girl called Jela, but her fiance sets sail disguised as a merchant and takes her back, capturing Ivan's sister. Sometimes the Senj hero sails in as a fake merchant on a boxwood ship ("*lađom šimširovom*") and liberates his

captured sister in the same way. In this group of poems, the setting is more realistic, but we also come across luxurious descriptions of ships and sea voyages (B.-S. 1962:518-519; On Ivan Senjanin as a historical personage, see Kleut 1987:11-60).

As a counterpart to the stylized stereotypical motif of the ship with a fake merchant, containing actual seafaring concepts, poems sometimes deal with distant sea trade as something very real: a brother who is "a sea merchant" buys expensive gifts for his sister's wedding, or a suitor returns on his large ship "from beautiful and rich Spain," where he bought various goods (B.-S. 1962:520).

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At the beginning I tried to show that the image of the sea in continental tales is very different from those along the coast: a mythical, archetypal concept is characteristic of the former, while the latter are more realistic. To be sure, they are not completely realistic, but are rather based on images from the experience of sea life and sailing. I have written about tales from the Adriatic in a number of articles, and I compiled two collections of these tales (B.-S. 1986; 1993a); now I shall only give a brief survey.

One of the first European collections of tales, the famous Italian Renaissance collection entitled *Le piacevoli notti*, contains a tragic story about Malgherita Spolatini, who was drowned while swimming towards her beloved, because her brothers misguided her on purpose by lighting a candle on the sea. The content, close to the classical poem *Hero and Leander*, was taken over by Straparola from the oral tradition in the surroundings of Dubrovnik. The tale is characterised by realistic local setting, and it is partially based on a local event. A similar legend from the area was recorded as early as the 15th century by a Bohemian pilgrim, but it was not published at the time. Whether Straparola heard the story from Dalmatian or Venetian sailors, or from Ragusan travellers in Italy, is not of central interest here; it is more important that the inclusion of this local story in the collection of Italian short stories bears witness to the transmission of folk stories throughout the eastern and western Adriatic, as well as in wider Mediterranean areas (B.-S. 1978a:196-198; 1993b:25-26; 1998a).

On the other hand, tales from the western Mediterranean, mostly Italy, reached the eastern Adriatic. Not only oral stories were transferred in unknown ways and periods; sometimes they came from published Italian collections, transformed in such a way that the source cannot be recognised easily. Thus, several tales were recorded in a village near Dubrovnik in the 19th century and later, told by informants who neither read books nor knew Italian. Nevertheless, some of the tales echoed Baroque magic tales from the famous collection *Il Pentamerone* by



Giambattista Basile, which only existed in the Neapolitan dialect before Croce's translation. In spite of all changes which occurred in the course of the oral transmission, the source can be recognised from some of the details. This can be exemplified by the magic tale of Aarne-Thompson type 675 and its description of the equipment and seamen's duties on the sailing vessel (in Basile's tale 1, III, or B.-S. 1993a:no. 3). Although the Croatian description is simpler, the similarities "betray" the source. It can only be conjectured whether some editions of Basile's collection reached Dubrovnik, spreading later to the surrounding villages through oral narration, or whether reception occurred earlier due to maritime and trade contacts. (On the influence of Basile's collection B.-S. 1993b.)

Many Dalmatian tales resemble *A Thousand and One Night* and other Oriental stories. They were not taken over directly, but came from Italian or other west Mediterranean sources (B.-S. 1993b; 1984:277-279).

A tale resembling *A Thousand and One Nights* (Night 15-16), but lacking the Oriental local colour, was incorporated into adventures of Croatian sailors. "Old Kate Miljan, who was married to Baldasar from Cavtat, told me that she was told this by the late Pero Petrić, father of Medo and Periša, who had been told it by his late grandfather. Now think of how it was (...), when ships sailed towards China, and they had to pass by a mountain. But fairies put a magnet on the mountain, and ships were wrecked. Their sails were lifted, their topsail (*papafig*) and mast (*baštun*) were blown away in a terrible storm which arose" (Marks 1998:no. 14). Reminiscences of overseas travels of Croatian sailors and their descriptions dominate this and other tales, and only the bare essentials of the plot resemble the original Oriental source.

Mediterranean themes related to the sea are present in international tales placed in the Croatian setting. Well-known European legends about the origin of powerful noble families, such as the one about a woman who bears many children at once, and tries to drown them all except one, but the father saves them at the last moment, were transferred to Dubrovnik and related to the origins of the aristocratic Sorkočević family, and even to the common family of a sea captain, which is characteristic of this town of early maritime prosperity. In the same way, a captain saved three of his rejected children, and the story continued in a peculiar way: the sons made their fortunes as sea captains and built the Church of Friars Minor in Dubrovnik (B.-S. 1975b:no. 41; 1998b).

The international tale about a man who got rich by selling cats in a faraway land which was plagued by mice (Aarne-Thompson 1961, 1651) was related in Dubrovnik to the above mentioned Miho Pracat, a rich seaman and world merchant who lived in the 16th century, and became a symbol of the economic prosperity of the Republic. In the story, he became rich when he sailed "far away, to Africa..." (B.-S. 1975b:no. 42; 1998b).

The Mediterranean atmosphere can be felt in the tale (belonging to Aarne-Thompson 1961, type 506), where the captain, at the order of the devil, his master in disguise, has to unload a cargo of corn into the sea. Suddenly a small boat appears "with tubes to unload the grain," and later with the ballast which is necessary for an empty sailing boat. The crew consisted of the captain, a scribe (*škrivan*), a cabin boy (*kamarot*), etc. (B.-S. 1993a:no. 1; 1984:280-281).

Among the Breton sea stories which have been published by Paul Sébillot, there is a group of texts about the devil on the ship who assumed the role of a cabin-boy, or a sailor, a captain, an owner, etc. (Sébillot 1886; 1891; B.-S. 1962:526-527). In one of these stories (1886:no. VI), the devil tells the unemployed captain that he will help him get a ship in exchange for his soul, which is similar to the beginning of the above mentioned tale. In a legend from the Ragusan coast, the devil came aboard disguised as a cook, but he was recognized and exorcised because he never went to church when the ship made port (B.-S. 1993a:no. 139).

Distant and dangerous voyages, shipwrecks, and unknown strange lands, stirred the imagination and produced stories such as those about the devil on the ship, as well as stories about adventures on faraway seas.

This is where figures of "mythical" captains in world literature come from. In Croatian literature, I shall mention the silent captain Vilkodrug and other invincible sea captains from the book by Antun Šoljan entitled *Ovo i druga mora* [That and Other Seas] (1975), a book full of allusions to sea legends. I should also mention boastful literary captains in Ivan Slamnig's tales which were modelled on his own uncles (Slamnig 1997:94-95).

Croatian folk tales from the Adriatic coast and islands describe sea wonders and adventures on faraway seas, which are rendered as true stories, and were often believed. They actually came from tall tales of early world seafarers and were rooted in medieval and later miraculous literature. Until recently they were told by old Adriatic sailors, some of whom still travelled on the last sailing-boats. The tales describe tempests at sea, famine on the ship, and the decision to kill and eat one of the sailors; some of them are about a gigantic octopus which snatches sailors from the ship with its huge tentacles, about mermaids, about an island which turns out to be a huge fish, about Haron's boat, a ghost ship, shipwrecked sailors in the land of cannibals, etc. (B.-S. 1973; 1984:199-214; texts: B.-S. 1993a:no. 126, 132-139; Marks 1998:no. 16).

Mermaids (see Sébillot 1968:31-35) often appear in Croatian medieval texts, and until recently old fishermen and seamen described them in their accounts as beings which they actually "saw" (B.-S. 1973:92-93; 1984:209-210; texts: B.-S. 1993a:no. 135-136; Marks 1998:no. 17).

Sébillot (1968:147-158) wrote about mysterious ghost ships, boats of witches, or the dead. There is a Dalmatian story about fishermen who tried to draw their net to dry land, invoking the help of the dead from a

sunken ship, who actually appeared (B.-S. 1993a:no. 203). There are also stories about a magician who vowed on his magic book, so that the sea remained calm around his fishing boat, while all the other boats were almost sunk by a strong wind (B.-S. 1993a:no. 170).

Some coastal legends were inspired by sailors' stories about distant lands, with faint nostalgia for this world. With the help of a magic formula, witches managed to sail to a distant town overseas and get back in the same night. The owner of the boat, however, hidden and unnoticed, had picked exotic fruit in the distant land and when they returned the following day, he gave them away (B.-S. 1984:213, 281-282; 1993a:no. 176; Sébillot 1968:155-158).

Sea pirates and corsairs, who were important figures in Adriatic history, and frequent characters in poems we have discussed above, appear in prose legends as well. According to a legend, which is probably based on an actual event, inhabitants of the island of Krk announced the arrival of pirates by lighting fires. According to another legend, sea pirates kidnapped two shepherdesses from a spring; as a result, the spring was dried up. In another legend, pirates took away a little shepherd, who returned after many years with a sword at his side (B.-S. 1962:528).

A legend from the town of Cavtat near Dubrovnik is about Turkish pirates, who attacked Cavtat one night, but the Virgin Mary broke their ropes and they were drowned in the sea (B.-S. 1993a:no. 125).

There are legends about local events which refer to something that actually happened, although there is no written document about the event. Legends from the islet of Zlarin, recorded in five similar variants, recount the story of an islander who was fishing when he was suddenly captured by a foreign galley. He returned home when he was almost forgotten, or mourned after as dead (Marks 1980:28-32). The legends about an apparently unimportant local event and a single human destiny encapsulate the great history of the Mediterranean, and it is impossible to tell where reality ends and story begins, or *vice versa*.

Finally, there are groups of jokes which are Mediterranean in content and show peculiar sense of humour. There are "Schildburger" making fun of the people of an island or a village who are considered to be more backward and stupid, jokes about funny priests (with their real names), and comic accounts of an actual event. Although their contents predominantly conform to a well-known international type, stories are related in a peculiar way to their own coastal setting, and have their own special air of trickery and teasing.

Fishermen row all night, staying on the same spot because they forgot to lift the anchor. They throw fish-traps into the sea, using a cloud as a sign where they left them. Islanders enclose a neighbouring islet with a rope in order to pull it closer. People go to Venice to buy their wits there. Villagers shoot at adversaries in a nearby village or island from a wooden canon, and when the canon explodes and kills a few people around they

are glad because they think that there must be more victims on the other side. Fishermen or sailors promise a precious gift to their patron-saint at some moment of danger, but when the danger is over, they say that they were only "joking" (B.-S. 1962:527, 529; 1986:no. 67-72; 1993a:38, no. 69-77).

There are a number of funny stories about priest Kujiš, a parish-priest on the islands of Brač and Hvar, which are similar to other stories about nameless priests (B.-S. 1991; texts: B.-S. 1993a:no. 88-93).

Stories from everyday life develop from conversations in idle meetings along the shore, on a bench, or in a wine-cellar, and invisibly acquire a form. Non-fiction stories about a funny local event, characteristic of the Mediterranean spirit of mockery, were especially popular. Joško Božanić (1992) refers to them as *facende*.

In 1855 Baldo Bogišić was told true stories of faraway voyages by two sailors from the island of Koločep near Dubrovnik. They told their stories from memory, thirty years after the events they described. One of them described his voyage to Constantinople "which was completely wild" at the time. One Sunday, he went to town as the boatswain with his sailors. There were seventeen of them together with the crew of the other ship, and among them there were a few sailors from Genoa. First they went to church and after that to a tavern (*locanda*) to have dinner. They ate and drank, sang and made merry until 11pm when the host told them to leave. They wandered in the dark and tried to speak various languages, mostly Greek and Turkish. They encountered night guards who, seeing the condition they were in, started beating them; the sailors fought back and cursed. The boatswain (the narrator) cried out at a certain point in Croatian: "Oh, I shall perish tonight and am not guilty!" At that moment the "captain, a man from Bosnia", ordered his men to stop, asked him where he was from, and when he heard that he was from Dubrovnik, said "Wherever you are from, I am glad that you are my neighbour and compatriot, otherwise you would have ended badly". The boatswain had lied to him and said that they were celebrating the wedding of a compatriot. The captain of the guard ordered his men "in Turkish" (they were real Turks) to accompany them to their ship and protect them against other guards. The Italians "were very surprised that a Turk respected the Croatian language". On the following day, the boatswain went to thank him. "I found him sitting on the carpet and drinking coffee, and he invited me to sit down with him, since he had no chairs, and offered me some coffee and a few pipes of tobacco." The boatswain then invited his host "to come to their tavern", who told him that "it is his duty to deliver a compatriot from danger regardless of his faith". The boatswain bought some tobacco, and when his host heard how much he had paid, he became angry at "those villains and ordered the shop-keeper to give him back immediately two groschen for each oka telling him that he could take more money from others, but not from his compatriots." He was a good friend to me "every time I went to Constantinople".

The other adventure was partly similar. The narrator fought with sailors from a Greek sailing vessel in a town canal in Constantinople. At a certain point he cried out "Help!" in Croatian and a "Turkish captain" jumped from the guard-house and asked: "What is going on, neighbour?" After that he hit the Greeks with his club, and they ran away. The sailor thanked him and went away "wondering at the fact that he beat and chased away Turkish subjects because of us. And from that time on I learned that I should speak my own language wherever I went" (Bogišić 1953:315-318).

These two autobiographical stories of everyday life, stories of history reflected in adventures of ordinary persons show how a story may grow out of the real event, ceasing to be correct in every detail, but nevertheless faithfully rendering the picture of a world which no longer exists, based on neighbourly relations between the Croats and the Bosnians, a picture which could not be obtained either from historical or literary texts. It is important for us to understand the life of Croatian sailors in the past century, places they sailed to, their experiences on the Mediterranean voyages and the way in which their adventures grew into stories.

There are similar motifs from the cycle of traditional true accounts. According to the above mentioned legend about the Virgin Mary who drowned Turkish pirates near Cavtat, only a cabin boy was saved who managed to reach Constantinople on foot. And "since people of Cavtat at the time sailed to Constantinople and Russia", they met him in a tavern and spoke Croatian. He asked them where they were from, and "they learned from him what had happened that night". Indeed, where does experience end, and stories begin?

### **Note**

The Croatian version of this article (in the author's book *O usmenoj tradiciji i o životu* [On Oral Tradition and Life] Zagreb 1999) has an Appendix which lists in detail the Mediterranean towns, islands, names of the types of ships and their parts, fishing terms, Mediterranean winds and plants she refers to in the text.

The titles of some of the author's articles written in Croatian, mentioned here only in translation, are also listed in the book.

The initials B.-S are used in the article instead of the author's surname.

Data about the texts do not always refer to their first editions, but often to collections which are more easily available to readers, if they contain references to the source.

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## MEDITERANSKI ASPEKT USMENE HRVATSKE KNJIŽEVNOSTI

### SAŽETAK

Istočnojadransko područje (prema Braudelu) splet je slavenske podloge, utjecaja talijanske civilizacije, veza s Orijentom, te katolicizma, uz muslimansko i pravoslavno susjedstvo. Sve se to očituje i u usmenoj književnosti na primorskim prostorima. Od hajdučke epike kopnenih dinarskih krajeva primorska se poezija razlikuje stihom, stilom i sadržajima, premda imaju dodirnih točaka. Članak donosi osnovne podatke o kulturološkim obilježjima i povijesti Jadrana i njegovoj ugrađenosti u mediteranska zbivanja.

Folklorni tekstovi, kad govore o moru, vide ga u kopnenim krajevima mitski, arhetipski, dok su oni u primorskoj sredini prožeti realnim iskustvom. Balade s uskočkom odnosno gusarskom tematikom sažete su i nedorečene te baš time poetski sugestivne, kao i pjesme o otmicama i prodaji roblja. U lirskim pjesmama djevojke čeznu za dalekim mornarom i iskazuju to erotskim metaforama. Odatle je možda potekla i slika čudesne lađe, kakva je poznata i u francuskoj tradiciji od 15. stoljeća. Povezanost s romanskim pjesništvom iskazana je i asonancama, osmercem, viteškim tonom. Veze sa zapadnim srednjovjekovnim pjesništvom vide se i u imenu junaka Orlando, Violando.

U pjesmi-bajci (Aa Th 516), gdje je riječ o otmici uz pomoć lažne trgovine, te o plovidbi u Misir, brod "doplovi" morem do Beča.

Članak spominje lokalnu dubrovačku predaju tipa *Hero i Leander*, koju je renesansni autor Straparola unio u svoju zbirku novela. Basileova zbirka *Il Pentamerone* iz doba baroka utjecala je na dalmatinsku hrvatsku usmenu tradiciju. Članak analizira transformacije priča s izvorom u *Tisuću i jednoj noći*. Opširno su razmotreni odrazi pomorskoga i primorskog života u pripovijetkama i predajama. Na kraju su prikazana prošlostoljetna kazivanja dvojice pomoraca o doživljajima u Carigradu.

Ključne riječi: usmena tradicija, Mediteran, istočni Jadran, more u folkloru