

THE REMETE LITERARY CHRONICLE

(Oral, manuscript and printed material)

SUMMARY

Biographical oral narratives recorded in Remete in the near vicinity of Zagreb in 1992 and 1993 are studied and interpreted in the intellectual range of vision of postmodern anthropology in which ethnography is defined as a hybrid textual activity (J. Clifford) where genres and scientific disciplines intersect, with the awareness that what in is question is always (personal) writing.

Following introductory observations on changes in the nature of the field research in which I have taken part over three decades, together with the reasons for carrying out field work in Remete, is an analysis of the extensive manuscript chronicle: *Spomenica župe Remete* [Chronicle of the Remete Parish] (in two volumes) which was kept by the parish priest Leopold Rusan (1881–1963).

The raised awareness in postmodern anthropology of the coupling of the intuitive and the scientific in interpretation of the literary nature of biographical narrative, not only in relation to everyday life, but primarily in the context of traditional oral literary tradition, has shown itself to be significant in the analysis of the recorded conversations; attention has not been directed to the "truth" of the life data, but to the literary models of presentation of personal experience. Analysis of the metatext in narration of tradition is related to this factor; by nature, the metatext is shadow literature with the characteristics of a comparative text by which comparison of the past and the present is included.

Within the frame of the life story, smaller narrative wholes are interpreted which, in an associative manner, create the narrative of the view of the entirety of personal life.

In this study, I present a selection of literary texts about Remete (mainly literary types of narrative tradition, in manuscript and printed form), examples of folk religious chronicle narrations from the manuscript *Spomenica župe Remete*, with a selection of oral conversation (dating from 1992 and 1993).

(Prevela Nina H. Antoljak)