

## Where does Reljković's *Satir* Belong?

### Summary

The study tries to determine what kind of literature Reljković's *Satir* (Satyr) belongs to, its place in periodization and in the spheres of artistic and/or popular literature.

As far as the kind of literature it is, *Satir* needn't be compared with literary works such as those by Kanižlić or Katančić. *Satir* does not belong to the genre of "high" literature. This does not mean that *Satir* does not contain some literary value, since there are works of note in popular literature as well.

As far as the periodization of *Satir*, since it is a work of popular literature it is clear from the first that it emerged outside of the poetics of Classicism, the Enlightenment or any other period. One could, of course, claim that the idea of European Enlightenment, as a philosophical and literary movement, acquired a particular form in Croatia, due to the specific situation, and subsequently was embodied, first and foremost, in the genres and genre systems of popular literature.

Pavličić perceives of *Satir* as a work of popular literature, but he makes certain distinctions between the first and second editions. The first edition has no literary pretensions whatsoever in intonation, while in the second edition (following the success of the first), Reljković comes closer to "high" literature, but even then does not shift fully. He remains on the border between the popular and the literary. In that sense, the second edition of *Satir* indicates well the process of amalgamation of popular and "high" literature that was underway during that period (more in Europe than in Croatia).

(Translated by Ellen Elias-Bursać)