

EPIC FORMULA

A BALKAN PERSPECTIVE

EDITED BY
Mirjana Detelić
Lidija Delić



INSTITUTE FOR BALKAN STUDIES
OF THE SERBIAN ACADEMY OF SCIENCES AND ARTS
SPECIAL EDITIONS 130

EPIC FORMULA

A BALKAN PERSPECTIVE

Edited by
Mirjana Detelić
Lidija Delić

Editor-in-chief
DUŠAN T. BATAKOVIĆ
Director of the Institute for Balkan Studies SASA

BELGRADE 2015

Publisher

Institute for Balkan Studies
Serbian Academy of Sciences and Arts
Belgrade, Knez Mihailova 35/IV
www.balkaninstitut.com
e-mail: balkinst@bi.sanu.ac.rs

Reviewed by

Nada Milošević-Djordjević, full member of the Serbian Academy of Sciences and Arts
Prof. Ljiljana Pešikan-Ljuštanović, Faculty of Philosophy, University of Novi Sad

Front cover

Fresco from the Monastery of St. Moses the Abyssinian, Nabk, Syria
Photo: James Gordon, Los Angeles, California, USA, originally posted to Flickr by
james_gordon_losanangeles at <http://flickr.com/photos/79139277@No8/7430258250>

Translated into English by *authors* and *Ana Sivački*

Layout

Kranislav Vranić

Printed by

Colorgrafx, Belgrade

300 copies

ISBN 978-86-7179-091-8

The publication of this volume has been financially supported by the Ministry of Education, Science and Technological Development of the Republic of Serbia
(project 178010: *Language, folklore and migrations in the Balkans*)

CONTENTS

FOREWORD	7
--------------------	---

I BASIC CATEGORIES: SPACE AND TIME

Lidija Delić POETIC GROUNDS OF EPIC FORMULAE	13
Dragoljub Perić TEMPORAL FORMULAS IN SERBIAN EPIC SONGS	43
Nemanja Radulović ARBORMUNDI. VISUAL FORMULA AND THE POETICS OF GENRE	65

II BALKAN CONTEXT

Aleksandar Loma TWO BLACK RAVENS. CORVUS CORAX IN SLAVIC EPICS – A COMPARATIVE OUTLOOK.	83
Pierre Sauzeau THE NAME ARGOS: ETYMOLOGY, SIGNIFICATION AND HOMERIC USAGES.	111
Predrag Mutavdžić & Saša Djordjević SOME TYPES OF INTRODUCTORY FORMULAS IN GREEK KLEPHTIC (HEROIC) EPIC.	139
Karl Reichl THE VARIETIES OF FORMULAIC DICTION IN TURKIC ORAL EPICS.	159
Ana Sivački SPECIFIC INITIAL (INTRODUCTORY) FORMULAS IN ALBANIAN (DECASYLLABIC) SONGS OF THE FRONTIER WARRIORS	173

III SOUTH SLAVS AND SLAVIC CONTEXT

Smiljana Djordjević Belić FORMULA IN TRANSFORMATION – HARBINGER FAIRY . . .	201
Marija Bradaš THE TRANSLATION OF EPIC FORMULAS IN VARIOUS ITALIAN INTERPRETATIONS OF <i>KOSOVKA DJEVOJKA</i> (THE KOSOVO MAIDEN)	213
Mirjana Detelić GENERIC LACUNA IN THE EPIC POEMS USING THE FOG FORMULA	235

Mirjana Detelić

Institute for Balkan Studies
Serbian Academy of Sciences and Arts
Belgrade

GENERIC LACUNA IN THE EPIC POEMS USING THE FOG FORMULA

Abstract: This article is about the modellative potential of a genre, i.e. about one of the main theoretical questions connected with the poetics of oral literature. This is exemplified here by Serbian oral decasyllabic epic poetry, more precisely by the modelling of the epic formula the “appearance of the horseman/hero from/in the fog”.

Keywords: formula, epics, small forms of folklore, fog, horseman, hero

One of the most attractive theoretical questions connected with the modellative theory of literary genres¹ poetics is the question of the relationship between a literary text and its cultural environment or, to be more precise, the relationship between the modellative potential of a literary procedure and the material which is being processed. In oral tradition, the material can come both from the mundane reality itself and from the so called “non-literary models” of a given culture, i.e. from its rituals (wedding, burial, building), cults (of the saints, for example), magic practices, etc. As they themselves are – by definition – modellative systems of the second degree, the literary procedure itself gets an extra potential, which upgrades it to the third degree of modelling (the first-degree modellative system being the language itself).² Thus the literary work appears to be a model of a model.

The literary modelling – especially in the case of formulas – usually begins from many nuclei which differ in origin, generic preferences and measure of abstraction. In the special case of the formula “horseman/hero in/from the fog”, some of them proved to be so strong that they failed to adapt to the new literary surroundings and remained intact even as a part of a completely new (i.e. epic) genre. Recognizing these intrusions as a material much older and

¹ Russian semiotics is taken here as a referential theory.

² In that case gradation goes as follows: spoken language (first), ritual language (second), literary language (third) degree modellative systems.

more important (from the standpoint of traditional culture) than literature in general, the “epicity” of the poem withdraws, thereby making room for an alien content. In that sense, from the perspective of the epic poem, we can speak about a *generic lacuna*, which is the subject of this paper.

All through the presentation of the proposed research, two basic definitions important for the theory of the formula should be kept in mind: 1) the epic formula itself is a text whose position in the poem is marked by its form and function; and 2) within the epic as a genre, formulas simultaneously exist on many different levels of fixity.

As it is the case, the formula “a horseman-hero in/from the fog” never occurs in the liminary positions in a poem (at the beginning or at the end), but always somewhere within it, which makes it the so-called “inner formula”. Its pointed variant (hero in the fog) is only one of the six types of the formulaic appearances of fog in the epics and we shall pay some attention to all of them. Those are: (1) natural fog³ (Vuk IV, 62; VII, 9; SANU III, 25, 75); (2) gun smoke (Vuk IV, 2, 28, 33; VIII, 11; SANU III, 10, 56; SM 12); (3) steam “from horses and warriors” (Vuk III, 42; VI, 20; VII, 14, 22; SANU III, 6; ER 131; SM 32, 62); (4) the appearance of a horseman from the fog (Vuk II, 39; III, 39; IV, 8; VI, 10; VII, 3; SANU, II, 71, 85, 86; MH IX, 5, 20, 25; SM 79, 145, 148); (5) an army appearing as a fog in a prophetic dream with interpretation (Vuk VIII, 36; SANU III, 74; MH I, 60, 78; ER 116); (6) and the fog seen in a prophetic dream without interpretation, i.e. appearing as its own self (Vuk II, 25, 62). For example:

Natural fog (1)

Srbima je sreća pomagala,	Luck was on the Serbian side
Kukutnicu magla pritisnula	Upon Mount Kukutnica a fog lay
[...]	[...]
Pa ne znadu niti vide Turci,	So Turks can neither see nor know
Otkud Srbi biju iz pušaka.	Whence Serbian guns are firing.
(Vuk IV, 62)	

³ There is only one word for fog in Serbian, which – compared to the English range of words: mist, haze, vapour, steam, etc. – is a very narrow choice indeed. Here, and wherever possible in the text, we tried to make a distinction, to define as nearly as possible the kind of phenomenon we are dealing with. The readers are invited to use their imagination in this matter because: 1) in Serbian folklore, fog is a demon (the same as smoke); and 2) consistent with the local climate, the Serbian language does not make a distinction between that which goes up from the earth and that which comes down from the sky. There is only one folkloric expression for it: A fog fell from the sky to the earth.

Gun smoke (2)

Pade magla od neba do zemlje, Nit' se vidi neba ni oblaka, Viš' njih jarko pomrčalo sunce Od puščanog praha i olova. (Vuk IV, 28)	The fog fell sky to earth, Neither sky nor clouds could be seen, Above them the bright sun is darkened By gun smoke.
---	---

Horses and warriors (3)

Pramen magle polje pritiskao, Ne bijaše magla od daždica, No od pare konjske i junačke. (Vuk III, 42)	A wisp of fog fell on the field, It was not a natural fog, But the steam from the horses and war- riors.
--	---

Hero in the fog (4)

Livadu je magla pritisnula, Iz magle se junak namolio Na njegova golema labuda, Po imenu Alaj-beg-Čengijću. (Vuk IV, 8)	The fog lay on a meadow, From the fog a hero appeared On his giant horse, His name was Alaj-bey-Cengic.
---	--

Army as a fog (5)

Što je magla pala do Drežnika, To je vojska Mamul-kapetana. (Vuk VIII, 36)	This fog that lay around Dreznik, This is the army of Captain Mamul.
--	---

Fog in a dream (6)

U magli se, ljubo, rastadosmo, Rastadosmo, pak se ne sastasmo. (Vuk II, 25)	In fog, my beloved, we parted, We parted, and never met again.
---	---

The usual function of inner formulas is to connect two neighbouring narrative segments of a poem when one of them signifies the end of the previous and the other the beginning of the next part of the plot. Thus division between the segments opens to what is coming, and the fog, neutral in itself, becomes either static or dynamic, depending on what is being announced. Accordingly, if it marks the transition from idleness to action, the formula appears at the beginning of a sequence where it needs additional fixing (usually a temporal formula) because it heralds change:

Ciglu jednu noćcu konačili Pa u jutru svati uraniše [...]	They spent one night there And in the morning they got up early [...]
---	---

<p>Nešto im se dade pogledati, Dje se polje maglom pretvorilo, A kroz maglu sijevaju munje, Konji vrište, pjevaju junaci, A viju se po polju barjaci. Punu vjetar, magla se razgali, Ugledaše kitu i svatove, Medju njima na konju djevojku. (Vuk VII, 22: 295–306)</p>	<p>Something caught their eye, The field turned into fog, And through this fog lightning was flashing, Horses neighed, warriors sang, Banners fluttered all over the field. The wind blew up, the fog cleared, They spotted the bedecked wedding guests, And among them the mounted bride.</p>
---	---

In the opposite case, naturally, no addition is needed because the formula is the ending of the previous segment, whence the function of the beginning of a new sequence goes to the plot itself:

<p>Nož sijeva, krv se proljeva, Ne vidi se od mene do tebe, Po podrumu magla uvatila. Boga moli Plavša arambaša: “Daj mi, Bože, vetra sa planina Da rastera maglu po podrumu, Da ja vidju ko je zadobio, Ali Turci ali odmetnici!” Bog mu dade, sreća donijela, Vetar punu posred Sarajeva, Te isćera maglu iz podruma. (SANU III, 10: 230–240)</p>	<p>The dagger flashes, the blood is spilt, Nothing can be seen from me to you, The cellar is filled with fog. Plavsa, the arambaša,⁴ prays to God: “Give me, o God, a wind from the mountains To dispel this fog from the cellar, So that I can see who won, Whether Turks or outlaws!” And God gave him, his luck was strong, The wind flew through Sarajevo, And dispelled the fog from the cellar.</p>
--	--

As long as it “works” this way, the fog will not tend to take the final, unchangeable form to which we are accustomed whenever a cliché is involved. At this stage, its function is subordinate to the fabulation and composition of the epic poem, which means that the formula itself merely has the significance of a shifter.⁵ The information it conveys is only relational, so the form of its appearance is usually very simple: “pramak se je magle zadjenuo” (a wisp of fog passed); “sve jednako magla od pušaka” (the fog from rifles, i.e. gunpowder smoke, keeps rising); “al’ se ravno polje zamaglilo” (the flat field is full of

⁴ Arambaša, a Turkic term (from *harami başı*) meaning the leader of a band of outlaws or brigands.

⁵ The term “shifter” has been introduced to Serbian literary theory by Novica Petković, especially in his book *Ogledi iz srpske poetike* [Essays on Serbian Poetics (Belgrade 1990)]. Shifters, as well as everything else belonging to the Lotmanian “aesthetics of identity” (Lotman 1970), bring to the surface generic norm(ativity), i.e. data about the literary genre, while the individual, the author’s, characteristics (his voice) recede into the background. This type of informativeness (which provides information about the type of event and not about its individual characteristics) is termed *relational informativeness*.

fog); “sve je polje magla pritisnula” (the whole field is sunk in fog); “Kukutnicu magla pritisnula” (Kukutnica is immersed in fog); “pade magla od neba do zemlje” (the fog fell from sky to earth); “al’ se diže magla iz oblaka” (the fog from clouds suddenly lifted); “od Budima magla se podigla” (the fog lifted off the city of Buda), etc. Every narrative genre, especially if it is oral, has a need for simple expressions like these. Their significance is always equal to their own meaning, and so they should be accepted like this, as a different way to say: it dawned, it rains, the evening came, and the like. Relational information of these formulas is a structural element of a poem in its own right, and its true significance is formed within that context.

Except for the inevitable influence of versification, in this phase modelling is neutral and inconspicuous, even if form is a little more sophisticated, as in:

Pramen magle polje pritiskao; Ne bijaše magla od daždica, No od pare konjske i junačke. (Vuk VI, 20: 25–26)	A wisp of fog fell on the field; It was not a drizzly fog, But the steam of the horses and their riders.
Nije magla da bi magla bila Nego para konjska i junačka. (Vuk III, 42: 135–136)	It was not a fog as God made it But the steam of the horses and their riders.

The first step towards stabilizing form is made when the fog enters the system of equivalences basic to the frame formulas such as the Slavic antithesis, for example, and a prophetic dream, where it always signifies the same: “the conquering army”:

SLOVENSKA ANTITEZA Sinule su do dvi magle sinje: Jedna pala kraj mora sinjega, Druga pala kraj vode Sitnice. To ne bile do dvi magle sinje, Već to bile do dvi vojske silne: Jedno turska, drugo je kaurska. (MHI, 60: 1–6)	SLAVIC ANTITHESIS Two grey fogs flashed: One fell by the side of the grey sea, The other fell beside the river Sitnica. Those were not two grey fogs, But those were two mighty armies: One Turkish, and the other Christian.
PROROČKI SAN Što je magla do Drežnika pala, To je pala ćesareva vojska; Što kroz maglu gora prolistala, Ono su ti krstati barjaci; Što iz magle tri košute riču, Ono su ti ubojni topovi. (SANU III, 74:15–20)	PROPHETIC DREAM The fog that fell near Dreznik, That is the emperor’s army; The trees coming into leaf in that fog, Those are the Christian flags; Three does that roar from that fog, These are deadly cannons.

The next (and final) step begins when the formula gets fixed to the action and the actant,⁶ and becomes stable. After that, it is always recognized as the “appearance of a horseman-hero in/from the fog”. This formula is self-sustainable in any context and independent of the aforementioned frame formulas. The image from which it originates, though, does not come *ex nihilo*, but derives from the previous forms. This makes the epiphany of a horseman-hero naturally connected with the “fog/steam of horses and warriors”, although he is actually a new figure in the formula:

<p>Pramen se je magle zadenuo Preko polja od Sijenja bela, Pravo ide moru na zakuke. [...]</p> <p>Ta se magla primaknula blizu; <i>Tek iz magle junak iskočio,</i> Baš na vrancu mladi Marijane. (Vuk III, 29: 78–93)</p> <p>Nešto im se dade pogledati, Pogledati poljem niz primorje – Dok se pramen magle zapodio, <i>A iz magle junak iskočio!</i> (SANU II, 85: 35–38)</p> <p>Malo bilo dugo netrajalo, Pramakse je magle zadjenulo, Po pržini po kraj mora slana; <i>Iz magle je junak izletio</i> Na vrančiću konju velikome. (SM 145: 21–26)</p> <p>Dok se magla bliže primicaše, <i>Dok iz magle junak izletio</i> Na kulašu na belogrivašu – A kakav je Banović Sekula, Golu sablju u visinu tura, U bijele dočekuje ruke! (SANU II, 71: 110–115)</p> <p>Taman oni u riječi bili, Al’ se mala magla zapodjede Uz Kosovo od belog Mramora,</p>	<p>A wisp of fog flew Over the field from the white city of Senj, Straight to the sea. [...]</p> <p>This fog came near; <i>And a hero popped out of this fog,</i> Young Marijan on a black horse.</p> <p>They happened to look, To look over the field by the seashore – And then a wisp of fog came, <i>And out of the fog a hero popped!</i></p> <p>It did not take long, Before a wisp of fog fell, Over the sandy shore by the salty sea; <i>From the fog a hero rushed</i> On a big black horse.</p> <p>While the fog was drawing near, <i>From the fog a hero rushed</i> On his white-maned red horse – And what he is like, Banovic Sekula, His naked sabre he hurls up in the air, And catches it with his white hands!</p> <p>And as they were talking, A wisp of fog fell Along Kosovo, from the white Mramor,</p>
--	---

⁶ The bearer of action, the active agent.

<p><i>A iz magle junak izletio</i> Na doratu ko na gorskoj vili. (SANU II, 86: 20–24)</p> <p>Kad se polje maglom zamaglilo, <i>A iz magle junak ispanuo</i> Na malinu, konju od megdana, A to bješe Osman barjaktare. (MH IX, 5: 126–129)</p>	<p><i>And from the fog a hero rushed</i> On his brown horse like on a forest fairy.</p> <p>When the field got blurred by fog, <i>And from that fog a hero fell out</i> On his battle horse, And that was Osman, the standard-bearer.</p>
---	--

As soon as the epic fog gets in touch with a mounted warrior (a horseman-hero), it starts to condense and to emit signals strange to the earlier, simple examples. First indications of the kind come:

(1) from the context itself

<p>Livada se maglom zamaglila, Od brzine konja i junaka, Strah je mene, neće dobro biti. (MH IX, 25: 100–102)</p> <p>Tako Vuče u riječi bio, Kad kroz maglu junak ispanuo, Vas u krvi crnoj ogreznuo: Nosi desnu u lijevoj ruku. (MH IX, 20: 31–34)</p>	<p>The meadow gets immersed in fog, The fog of fast horses and riders, I fear the worst.</p> <p>While Vuk was talking, A horseman fell out from the fog, All covered in blood: Carrying his right arm in his left hand.</p>
---	---

(2) from the demonic epiphany of a horseman in the fog

<p>Čudan junak, a na čudna konja:⁷ Iz oči mu živi ogranj sipa, Iz nozdrva modar plamen suče, Sve se polje jednak zamaglilo Od njiove sile i brzine. (Vuk VI, 10: 77–82)</p> <p>Iz magle je Turčin ispanuo, Na Dundulu konju velikome, Sieda mu brada do pojasa, U glavi mu zuba djavoljega, Krvave mu oči obadvije, Golu sablju nosi u rukama, Pod njime se crna zemlja trese. (SM 79: 85–92)</p>	<p>Wondrous hero, on a wondrous horse: Raging fire bursting from its eyes, Livid flame shooting out of its nostrils, The whole field gets foggy at once Because of their mightiness and speed.</p> <p>A Turkish warrior fell out of the fog, On Dundul, his very big horse, His white beard down to his waist, Not a tooth in his head, Both of his eyes bloody, Unsheathed sabre in his hand, The black earth is trembling under him.</p>
--	--

⁷ On demonic connotations of wonder, miracle/wondrous, miraculous, cf. Loma 2000.

and finally

(3) from the doing of the fog itself which – identified with the darkness and coloured in black – swallows horses and men, covers them, and brings about an unknown danger.

U magli se, ljubo, rastadosmo,
Rastadosmo, pak se ne sastasmo.
(Vuk II, 25)

Lov lovio Banović Sekule,
Pored Save i krajem Dunava,
Al' Sekulu loša sreća bila,⁸
Pala magla od neba do zemlje,
Gusta magla kano oblačina,
Da nevidi on pod sobom djoga,
Anekmoli da ulovi lova.
Al' iz magle dobar junak viče.
(SM 148)

In the fog, my beloved, we parted,
We parted, and never met again.

Banovic Sekula went hunting,
By the Sava river and the river Danube,
But his luck was bad,
A fog fell from sky to earth,
Thick fog like a cloud,
So he could not even see his horse under him,
Let alone catch anything.
And from that fog a worthy hero shouts.

Although it might not seem so, this is not the same formula any more. First of all, the desired model is no longer iconic but metaphorical: the image of dust, steam, general mayhem, which was part of the action producing the effect *similar to a fog*, withdraws now before the *image of a fog* which draws its meaning from some other, non-iconic source placed without the poem. The influence of many different connotations of such an image is no more linear, spread over the surface of poetic communication. Its source is now deep down in the layers of tradition we know so little about. The text itself allows some secondary readings, such as a suggestion of death, sorrow, danger, punishment, enmity, revenge and the like. Nevertheless, all these denotations belong to the poem and its plot and therefore are not enough to provide an answer to the main question: why the fog came and where it came from.

The associative field of the “appearance of a horseman-hero in/from the fog” is both too narrow and too wide at the same time. As far as we know, no mythical tradition (Slavic or other) is fixed to a person, an event or a performance pictured as a horseman in/from the fog in any relevant way: by attribution, epiphany, transposition, whichever. Fog as such, an indefinable state of latency (neither light nor darkness), carries quite a few connotations even without all possible contexts. Even its traditional image is always the same: the fog is that something in which nothing can be heard or seen,⁹ a blurry shadow

⁸ On bad luck in the epic hunt, cf. Detelić 1992; 1996.

⁹ Cf. Sikimić 1996: 90, 221.

enveloping the netherworld,¹⁰ a phenomenon whose abode is in hell, which means in the farthest north,¹¹ etc. Like the uroboros, this line of research always comes back to where it started, so it seems best to abandon it.

There is yet another path rarely used in epic studies, a kind of intergeneric analysis which seems promising in this respect. It is all about the so-called “short forms of folklore”, which usually means the folkloric texts for children (tongue twisters, quiz questions, counting rhymes), for enchanting, the occasional (often formulaic) texts (e.g. road/travelling songs, songs for lighting a fire, beside-the-fire songs, etc.) and similar forms that can hardly be classified properly.¹² The common characteristic of all these texts is their antiquity, especially in the case of charms and enchanting, from which derives the general hypothesis about their archaic and magic origin. It is possible to extricate a group of texts in some way connected to the fog as a lesser demon, whether they are used to drive the fog away (examples 1–2 below), or they depict the fog as either a passive (example 3) or an active (examples 4 and 5) element of enchanting:

1	Bježi magla s magličima, eto popa s popićima, nosi žigu na ožegu, dje te stignu da ožegu, dje počineš, da pogineš. ¹³	Run, fog, with your spawn, Here comes the priest with his children, He brings weevils on fire tongs, Where they catch you, they will scorch you, Where you rest, you will perish.
2	Bježi maglo s magličim', eto babe s kabličim', pobiće ti magliče, strpat' ih u kablice. ¹⁴	Run, fog, with your spawn, Here comes granny with buckets, She will kill your fog children, She will put them in the buckets.
3	M'gle biju na nebo, petli poju na zemlju. Dojde glas, da sečemo ras. ¹⁵	Fogs fly to the sky, Roosters sing on earth. Word came, We should cut the ras.

¹⁰ Cf. Benoist 1976: 72. Nodilo (1981: 523) thinks that fog and hell are one and the same.

¹¹ Graves & Patai 1969: 32. Cooper (1986: s.v. Fog) adds: “The state of delusion and chaos. Mystery religions use the symbolism of fog for initiation; a soul must come from darkness and chaos to the clear light of brightness.” It is clear now why we cannot use this kind of interpretation.

¹² They should not be confused with the “simple forms” of Joles, although some similarities inevitably exist.

¹³ Momir 1890: 268.

¹⁴ Zovko 1898: 743.

¹⁵ Radenković 1981: 273 (a charm against the illness called ras).

4	Razvi se po gori, Ka' riba po vodi; Razvi se po vodi, Ka' magla po gori. ¹⁶	Spread over the forest, Like the fish in water; Spread over the water, Like fog in the forest.
5	Adama zbolela glava: Adam dade Jevi, Jeva dade moru, More dade magli, Magla dade suncu, Sunce magle isuši. ¹⁷	Adam got a headache: Adam gave it to Eve, Eve gave it to sea, Sea gave it to fog, Fog gave it to sun, The Sun dried the fog away.

Lots of information are offered by these verses: on the quantity and position of the fog; on the general tendency of demons to make family connections (fog, fogs, fog with fog children); on the person who is able to cast it out (with the same tendency of familial connecting: priest with priest/hell children, grandfather with grandchildren,¹⁸ grandmother/granny; in an example below, a she-bear with her cub); on the instruments of attack that one needs (tongs, live coals, knife, stake; or, in other examples: sabre, needle, trident/harpoon); on the purpose of the noted actions (to kill you, to make you stay, to slaughter, to poke, to dry away). The repertoire of the means of casting out a demon, basically coming down to three – wood, fire and metal – may be enlarged with examples from similar texts for casting out a smoke (and a lesser demon), adding bone to some of them (6, 8, 9):

6	Tamo, dime, karadime, tamo su ti vrata, i pečena jaja, i s maslom pogača, i dedove kosti, čim ćemo te bosti. ¹⁹	There, smoke, black smoke, There's the door, And fried eggs, And a loaf of bread made with butter, And grandfather's bones, With which we shall poke you.
7	Biži, dimi, karadimi, tamo su ti vrata i pečena jajca. Doći će ti gosti, pa će tebe bosti iglicom, bumbaricom, boc, boc. (to obično dica govore) (Lovretić 1902: 185)	Go away, smoke, black smoke, there's the door and fried eggs. Guests will come, they will Poke you with the needle, poke, poke. (this is usually said by children)

¹⁶ *Ibid.* 477 (against any illness).

¹⁷ *Ibid.* 512 (against spells).

¹⁸ This example is not given in the table, but it exists in folklore (Zovko 1898: 742). *Grandfather's child* here is a special term for a grandfather's favourite grandchild.

¹⁹ Radenković 1981: 625 (against smoke).

8	Idi gore, dime, Kostantine, tamo su ti vrata, kuda valja proći, ovamo su kosti, pa ćemo te probosti, buf! ²⁰	Go up, smoke, Kostantine, There's the door, For you to pass through, Here, here are bones, With which we shall stab you, puff!
9	Tamo dime, karadime! Tamo su ti vrata i šarena jaja; tamo su ti kosti, čim ćemo te bosti! (Momir 1896: 201)	Go there, smoke, black smoke! There's the door and coloured eggs; There are bones, With which we shall poke you!

As far as spatial references are concerned, the charms observe fog in heights (in the sky, over the mountains),²¹ and the children's charm downwards (in meadows). This does not matter much, however, because neither of them names the place where the fog is supposed to go. That place appears in the following examples:

10	Biži, biži, maglina, Jakov teče z Pazina sa šakami soli, s pikastimi konji, da će te nabosti na jelove osti; da će te ponesti v onu črnu jamu. Kade je ta jama s trnjem zgračana? ²²	Run, run, fog, Jacob comes from Pazin With handfuls of salt, With his skewbald horses, He will impale you On his fir leister; He will take you To that black hole. Where is that hole Fenced with thorns?
11	Oj ti maglo, maglenice, beži, maglo, uz potok, niz potok eto mečka s mečičima za tobom. Svako meče po iglicu da te bude u guzicu da te guči, da te muči, da te sturi u rupčinu, da ti sipa suručinu.	Oh you, fog, little fog, Run away, fog, up the stream, down the stream Here comes she bear with her cubs after you. Each cub has a needle To poke you in the buttocks To squeeze you, to torment you, To put you in the hole, To pour the whey over you.

²⁰ Miodragović 1914: 167.

²¹ This is regular in enchantments. In the anthology compiled by Ljubinko Radenković, fog is always in heights: on the hills (422, 123, 191, 542, 181, 505), down the hills (563), up the mountain (168, 368, 557), on mountain tops (175, 189). This fits the general image of demonic "up and down" movements.

²² Miodragović 1914: 167.

Chasing the fog “up the stream, down the stream” (which is a motion characteristic of demonic beings), and into “a black hole”, finally is a relevant information because it fixes the place the fog should permanently stay in. This is also a definition of its domain which is common to demons of illnesses and impure forces in general – as can be seen from the examples of enchanting against disease:

12	<p>Pogana poganice! Balava balavice! Napratna napratnice! Kojim si putem došla, onim se putem i vrati; jer je, evo, došla baka bajalica, koja će te travom prebacit', riječima prebrojit', i nožem preporit', i iglom zbot', a vatrom pregorit'. [...] Tu ti više nije mjesto! Eno tebi 'tice vrapca, pa neka te jami pod desno kriošće, nek te nosi nebu pod oblake, nek te vjetar raznese na sve četiri strane, pa da padneš u duboke jame, u mutne vode.²⁴</p>	<p>You impure poganica!²³ You snivelling snivel! You violent napratnica! The same way you came, Go back; Because the granny enchantress is here, And she will throw grass over you, She will count you out with words, And she will rip you open with a knife, And poke you with a needle, And scorch you with fire. [...] There is no place for you here! Here is a sparrow bird for you, So let it take you under its right wing, Let it take you to the sky, Let the wind cast you To all four corners of the world, So that you fall in deep holes, In murky waters.</p>
13	<p>Ovdjen ti mjesta nije, nego u goru pustinju, u jamu bezdanu, dje se glas zvona ne čuje, dje kokot ne poje, dje munje sijevaju, dje gromovi udaraju, dje vukovi zavijaju, i zle duše urlakaju.²⁵</p>	<p>There is no place for you here, But in a deserted forest, In a bottomless hole, Where bells cannot be heard, Where no rooster sings, Where lightning flashes, Where thunders clap, Where wolves howl, And evil souls roar.</p>

It is obvious, therefore, that to burn, poke, and cut with pointed objects (ritual or ordinary knives and needles, bones, leisters and stakes) are regular

²³ Folklore name for a disease, as well as *napratnica*.

²⁴ Radenković 1981: 343 (against the illness called “poganica”).

²⁵ *Ibid.* 451 (against a wound of any kind).

actions for casting off the demons of illnesses, and that the procedure for fog and smoke is quite the same. Within the same context, they even receive the same offerings and are threatened with the same animals, as can be seen from the following examples (14 and 15 are incantations against an illness, and 16 and 17 for casting smoke away):

14	Izlazite iz srce u kosti, iz kosti na vlakno, iz vlakno na Stambol kapiju, tamo vas čekaju mladi pilići, meki dušeci i mlaka kafa. Nožem ću vas izbosti, sekirom iseći, a metlom izgrebati. ²⁶	Go out of the heart to the bones, From the bones to the thread, From the thread to the Istanbul Gate, There young chickens wait for you, Soft pillows and warm coffee. I will stab you with a knife, Cut you with a hatchet, And scrub you with a broom.
15	Beži, Elo, Eliko! Iz Niš idu osamdeset i os'm bivolice, s jezik će te odmetu, s kopite će te ubiju, s rozi će te ubodu. ²⁷	Run Ela, Elika! From Niš there come Eighty-eight she-buffalos, They will sweep you with tongues, With hoofs they will kill you, With horns they will poke you.
16	Tamo, dime kadime; tamo su ti vrata, tamo su ti jaja, tamo ti je kvočka sa piladima, i tamo se niti vamo ću te biti. ²⁸	There, smoke, black smoke; There is the door, There are eggs, There is the hen with chickens, There you stay Here I will beat you.
17	Salih kola od olova, Pa upregnuh sto volova: Ća, Galeša, ća, Rameša! Stade vola rijknjavina, Stade kola škripnjavina. ²⁹	I cast a cart of lead, And yoked a hundred oxen to it: Ha, Galeša, ha, Rameša! The oxen started to roar, And the cart to squeak.

It is generally plausible, then, to consider fog, as well as smoke, a demonic being. It is not yet clear which particular demon it is, or to what type of demons it belongs. In Bulgarian folklore there are some examples which may be useful in that respect:

²⁶ *Ibid.* 67 (against the illness called “izdat”).

²⁷ *Ibid.* 112 (against the illness called “wind”).

²⁸ *Ibid.* 623 (against smoke).

²⁹ *Ibid.* 624 (against smoke).

Паднала е гъста мъгла На Софийско равно поле. Не е било гъста мъгла, Но е било сурá ламя Да си аде бяла пшеница И да зобе бяло грозде. ³⁰	A thick fog fell On the field in front of Sofia. It was not a thick fog, It was a grey dragon Who came to eat white wheat And to pick the white grapes.
Пропеднала тъмна мъгла, Не е била тъмна мъгла, Но је била лоша ламіа, Лоша ламіа с девет глави, Диха, диха, мъгла издава. ³¹	A dark fog fell, But it was not a dark fog, It was a bad dragon, A bad dragon with nine heads, It breathes and breathes, and gives out a fog.

But they cannot be found anywhere else in the short forms of folklore in the Balkans. In the fairy stories, though, the dragon appears as a demon, one of whose manifestations can also be a fog.³² Without any concern for their origin, the context in which fog appears here is closer to the epic than to anything mentioned before. The breath of a nine-headed dragon is not too far away from the “steam of horsemen and horses”, especially if it comes from the horse with livid eyes and fiery breath, and from the hero “with no devil’s tooth in his head”, with bloody eyes and under whom the earth is trembling. This really provides a good opportunity to point to one of the most important issues in epic poetics: the way the epic influences and changes the material in order to give it a new, adaptable form.

Let us suppose, then, that the epic fog also has its roots in the magical image of the world where its characteristics are understood as demonic, and its being (“fog with infant fogs”) enters the broad field of “impure forces”. Of all different elements that perform such a profile of fog, in the process of literary modelling, *the epic does not take any one of them alone*. What really enters that process is the totality of them all, the general picture of the evil force which can change its shape at will, while never abandoning the original one, and thus has many faces at the same time. Abiding by this logic, the epic genre itself accepts reduplication as a method of choice, and to a demonic being in its original form, it adds an image from its own repertory, that of a horseman which – from the perspective of the poetics of the genre

³⁰ Marinov 1994: 60. According to Marinov, in Bulgarian folklore fog could also appear as a shepherd (“Нойко овчар”) with a big flock of grey sheep, followed by a ram (“Югич”) with a golden bell around the neck.

³¹ Попов 1889: 12.

³² Čajkanović 1927: 366–368; *Bulgarski folklorni prikazki* [Bulgarian Folklore Stories]: 226.

– overpowers everything else. Given that epic modelling is not an evolutive process, so it is not possible to talk about development and progress (from lower to higher and from older to newer forms) in that context, the demonic appearance of a horseman in/from a fog is not the only acceptable solution for epic poetry. On the contrary, depending on what it sings about, at whom it is aimed and for what purpose, a song is free to choose from among the formulas the one that fits best, no matter how complicated and in which phase of fixity it may be. This is why the fog formula in epics has all three of its forms (neutral, iconic and metaphoric) equally operative and equally unamenable to any kind of aesthetic or poetic evaluation. What lends itself to such an evaluation is only the appropriateness of its use, which brings quite new parameters into discussion.

On the other hand, a horseman – as an equivalent to the demonic being of fog – is not only a suitable invention, but also a generic *sine qua non*. The epic, more than other narrative oral genres, is subordinate to a hero, and this marks its attitude towards the most important constants: space, time, event, etc. In choosing from among the beings suitable to be the opponents of a hero, the epic has to correlate their appearances only as much as it takes to make their encounter (when it takes place) seem heroic. In modelling such an antagonist, the epic is free to choose from among many different originals. Which one will be chosen depends on many elements, but one thing is certain: whenever it is possible, whenever the circumstances permit, the choice will fall on an already existing model, on a ready-made form which will take most, if not all, of its own, recognizable connotations to a new environment. In the epic context, they will be more or less changed, because they will have to adapt to different functions and needs, but they will never be lost completely. Sometimes they can even prevail, and then generic lacunae emerge, the rare and tiny but effective manoeuvring spaces where the “material” communicates with the audience directly, without a go-between. From such a lacuna emerges even a fourth type of the epic fog which, in its purest demonic character, “swallows horses and men”, the same as the dragon, or death itself, does on another occasion. It is surprising that, of all examples we have already given, fog only appears in this form in a prophetic dream, consequently in the poems about the duke Momčilo (type “Wedding of king Vukašin”):

<p>Ja sam noćas čudan san usnio, “Dje se povi jedan pramen magle “Od proklete zemlje Vasojeve, “Pak se savi oko Durmitora,</p>	<p>Last night I had a strange dream, That a wisp of fog arced From the cursed lands of Vasoje, And wrapped around Durmitor mountain,</p>
---	---

<p>“Ja udarih kroz taj pramen magle “Sa mojijeh devet mile braće “I dvanaest prvo-bratučeda “I četrest od grada levera, U magli se, ljubo, rastadosmo, Rastadosmo, pak se ne sastasmo. (Vuk II, 25:138–147)</p>	<p>I set off through this wisp of fog With my dear nine brothers And my twelve cousins And my forty soldiers from the town, In the fog, my beloved, we parted, We parted, and never met again.</p>
<p>Ja sam noćas zločest sanak usanjao, Poteže se silan oblak magle, Iz dubljine iz sinjega mora I odnese devet braće moje, Ja ih u snu potražiti podjō. (Kordunaš 26)</p>	<p>Last night I had a bad dream, That there was a mighty cloud of fog, Coming from the deeps of the grey sea And it took away my nine brothers, And in my dream I set out to look for them.</p>
<p>San sanjao vojvoda Momčilo, San sanjao, ljubi kazivao: “Gdje se povi jedan pramen magle Sa onijeh zelenih jezerah I savi se na dvore njegove: Čini mi se, dobra biti neće.” (Herdvigov VII)</p>	<p>The duke Momcilo dreamt a dream, Dreamt a dream, and said to his beloved: “A wisp of fog arced From these green lakes And wrapped around his³³ castle: Seems to me, nothing good will come out of it.”</p>
<p>Тежка ме е дремка одремала и у дремка санак си санувах. Излезнал съм на Разбой планина, се планина магла нападнало и ви сички низ маглу изгубих. (SbNU 53: 487)</p>	<p>I fell into a deep sleep And I dreamt a dream. I went to Razboj mountain, The whole mountain was immersed in fog And in that fog I lost you all.</p>

“Seems to me, nothing good will come out of it” [Čini mi se, dobra biti neće], an evil imposing formula which – although cited only once – occurs in all examples, makes a balance to the famous epic formula: “The dream is a lie, the truth is with God only [“San je laža, a bog je istina”],³⁴ a statement

³³ The interchanging of speaking persons is not a mistake here. Whenever an epic singer has to cite someone’s direct speech and to use a possessive pronoun in the first person (*moj* / “my”), he shifts to the third (*njegov* / “his”) to avoid inactivating (unwillingly) the spell of the word. Here, Momčilo should say “my castle”, but the change into safe “his” should prevent a bad luck catching with the singer himself.

³⁴ San je klapnja, sam Bog je istina, / U san nigda nije vjerovati [The dream is a lie, only God knows the truth, / One should never believe a dream] (Bogišić); Al’ govori ljuba Vidosava: / “San je laža a Bog je istina” [And then spoke lady Vidosava: / “A dream is a lie and only God knows the truth”] (Herdvigov; Vidosava is the name of Momčilo’s treacherous wife); San je laža, a Bog je istina / Sve san laže, bog istinu kaže [The dream is a lie, only God knows the truth, / the dream lies about everything, God says the

that in our corpus has no connotations other than either a deliberate or an unconscious fraud, treason, lie. In that (and so darkly defined) frame comes a prophetic dream without interpretation, which largely diverges from the epic norm. It is usually incorporated into a song only to enable a developed and symbolic comparison to depict some trivial (non)historical event. The absence of interpretation, from the perspective of epic poetics, can mean one of two things: either the song has nothing to draw a comparison with, or the picture in the dream does not need any comparison.

In the case of the songs about the duke Momčilo's death, both options are viable. The songs have something to draw a comparison with, although not in the place where the dream is mentioned, but towards the very end of the plot, when the hero loses his retinue while hunting in the mountains, and his life at the gates of his city (due to his wife's betrayal). Then, and only then, is the death of his cousins/friends compared with their perishing in the fog and the dream proves to be right. The fog still remains equal to its own self, without any epic substitution or embodiment. This procedure is not usual, but it is regular.

As far as the other option is concerned, the fog really does not need any interpretation. It comes from the surroundings which is not epic but demonic, it does not belong to the real world from which epic modelling usually starts (the city of Pirlitor/Periteorion, hunting party, seigniorial feud, the looks and origin of the hero's adversary, etc.), and it functions as a superior category in the epic world, as it really belongs to numinous manifestations and beings of whatever class. The epic norm withdraws before it, it goes to the backstage (thence a generic lacuna), which is the epic method of choice whenever numinous chronotopes are of great importance for the plot (forest + word charm in "The Wedding of Milić the Standard-Bearer", forest + curse in "The Bride of Lazo Radanović", a road through the forest + black lamb/child in "The God-fathering of Manojlo the Greek", etc.). Stronger and older, the ancient basis of these interventions truly does not need any explaining to anyone. But, if it is used improperly or mischievously, it could lead to nothing but a bad or wrong poem, as may be seen in this example from Bogišić's collection:

<p>“Moja braćo, čudan sanak vidjoh, Dje se povi jedna sinja magla Od Njemačke od bogate zemlje, A iz magle ljuta zmija pade, Te se meni savi oko srca Ljubi zovem, da me oslobodi</p>	<p>“Oh my brothers, I had a strange dream, A grey fog arched From Germany, the wealthy country, And from this fog a fierce snake fell, And it coiled around my heart I cried for my lady, to rid me</p>
--	--

truth] (Kordunaš); Dobar junak dobar san usnio; / San je laža, a Bog je istina [A good hero had a good dream; / The dream is a lie, only God knows the truth] (Vuk).

Od ljutice od zmije proklete, Moja ljuba za me i ne hajje.” (Bogišić 97)	Of this fierce and cursed snake, But my lady cares not for me.”
--	--

Compared to other examples – where the fog comes from where it should: from the cursed country, from the deeps of the grey sea, from the green lakes and from the mountain – in Bogišić’s collection its origin is a wealthy country (Germany), and the fog is embodied in the snake that falls from it. Wrapping around the hero’s neck (very well known in the songs of quite a different kind – cf. “Prince Marko and Holy Sunday”; MH I, 40) and the wife’s wrong reaction are actually a reduplication of the standard transcending of fog from numinous to material being (snake). Thus also the indefinable threat with the impure force is degraded into a concrete treason (wife), which disintegrates its demonic nature, and the formula loses the strength it derived from the numen. Damaging the song, of course.

Information about the corpus (with abbreviations)

The epic corpus presented here is composed of both Muslim and Christian classical printed collections, published in the late nineteenth and early twentieth century (during the last wave of romantic revival of interest in the national oral tradition). In making that choice, I obeyed only the linguistic criteria, which is the same language, and for that reason I set aside other South Slav epic songs (Macedonian and Bulgarian). The corpus consists of 1357 poems (from eight major collections in twenty-two volumes), sung and recorded in what now are four independent countries: Serbia, Croatia, Bosnia and Herzegovina, and Montenegro. The oldest records of “pevanja na srpsku” [singing in the Serbian way] are published in the collection of Valtazar Bogišić in the late nineteenth century, and in the *Erlangen Manuscript* dated to the beginning of the eighteenth century. All other sources are various collections of children, occasional, and ritual folklore of different genres.

Bibliography

- Benoist, L. 1976. *Segni, simboli e miti*. Milan.
- Bogišić, V. *Narodne pjesme iz starijih, najviše primorskih zapisa, knjiga prva sa raspravom o “bugaršticama” i s rječnikom*. Belgrade 1878. (in Cyrillic)
- Čajkanović, V. 1927. *Srpske narodne pripovetke*. SEZ XLI. Belgrade. (in Cyrillic)

- Daskalova-Perkovska, L. et al. 1994. *B'lgarski folklorni porikazi*. Sofia.
- Detelić, M. 1992. *Mitski prostor i epika*. Belgrade. (in Cyrillic)
- 1996. "Od mita do formule. U čast Alojza Šmausa". In *Mit (zbornik radova)*, 13–20. Novi Sad. (in Cyrillic)
- EH: *Muslimanske narodne junačke pjesme*, coll. E. Hadžiomerspahić. Banja Luka 1909.
- ER: *Erlangenski rukopis starih srpskohrvatskih narodnih pesama*. Available at: <http://www.erl.monumentaserbica.com/>
- Graves R. and E. Patai. 1969. *Hebrejski mitovi*. Zagreb.
- Herdvigov: R. F. Plohl-Herdvigov. *Hrvatske narodne pjesme II*. Varaždin 1869.
- Istarske: *Istarske narodne pjesme*. Opatija 1924.
- KH I–II: *Narodne pjesme muslimana u Bosni i Hercegovini*, coll. K. Hörmann [1888–1889]. Sarajevo 1933.
- KH III: *Narodne pjesme muslimana u Bosni i Hercegovini* [coll. K. Hörmann], ed. Đ. Buturović. Sarajevo 1966.
- Kordunaš: M. Kordunaš. *Zbirka srpskih narodnih umotvorina iz Gornje krajine II. Srpske narodne pjesme slijepca Rade Rapajića*. Novi Sad 1892. (in Cyrillic)
- Kuper, Dž. K. 1986. *Ilustrovana enciklopedija tradicionalnih simbola*. Beograd.
- Loma, A. 2000. "Poreklo i izvorno značenje slovenske reči čudo". In *Čudo u slovenskim kulturama*, ed. D. Ajdačić, 7–22. Novi Sad – Belgrade. (in Cyrilic)
- Lotman, J. 1970. *Predavanja iz strukturalne poetike*. Sarajevo.
- Lovretić, J. 1902. "Otok: dječje igre". *ZNŽOJS VII/1*, 57–81.
- Marinov, D. 1994. *Narodna viara i religiozni narodni obichai*. Sofia.
- MH I–IX: *Hrvatske narodne pjesme*,. Odio prvi. Junačke pjesme. Zagreb 1890–1940.
- Miodragović, J. 1914. *Narodna pedagogija u Srba, ili kako naš narod podiže porod svoj*. Belgrade. (in Cyrillic)
- Momir. 1890. "Dječije pjesme". *Bosanska Vila*, 268.
- Momir. 1896. "Dečije pjesme". *Srpski magazin*, n. s., 201–202.
- Nodilo, N. 1981. *Stara vjera Srba i Hrvata*. Split.
- Petković, N. 1990. *Ogledi iz srpske poetike*. Belgrade. (in Cyrillic)
- Popov, S. 1889. "Pesni periodicheski i religiozni (iz Hadžhielles, Haskovsko)". *SbNU I*, 10–16.
- Radenković, Lj. 1981. *Narodne basme i bajanja*. Niš – Belgrade – Priština. (in Cyrillic)
- SANU II–IV: *Srpske narodne pjesme iz neobjavljenih rukopisa Vuka Stef. Karadžića*. Beograd 1974. (in Cyrillic)
- SbNU: *Sbornik za narodni umotvorenja nauka i knizhnina*, ot. kn. 27. *Sbornik za narodni umotvoernia i narodopis*, Sofia 1889–.
- Sikimić, B. 1996. *Etimologija i male folklorne forme*. Belgrade. (in Cyrillic)
- SM: *Pjevanija crnogorska i hercegovačka* [coll. S. Milutinović Sarajlija, Leipzig 1837], ed. D. Aranitović. Nikšić 1990. (in Cyrillic)
- Vuk II–IV: *Sabrana dela Vuka Karadžića, Srpske narodne pjesme*. Belgrade 1986–1988. (in Cyrillic)

Vuk VI–IX: *Srpske narodne pjesme* 6–9 [coll. V. S. Karadžić], ed. Lj. Stojanović. Belgrade 1899–1902. (in Cyrillic)

Zovko, I. 1898. “Djetinje pjesmice”. *Školski vjesnik* V, 740–744.

CIP - Каталогизација у публикацији
Народна библиотека Србије, Београд

821.163.41.09:398(082)

821(497).09(082)

EPIC formula : a Balkan perspective / edited by Mirjana Detelić, Lidija Delić ; editor-in-chief Dušan T. Bataković. - Belgrade : Institute for Balkan Studies, 2015 (Belgrade : Colorgrafx). - 254 str. ; 24 cm. - (Special Editions / Institute for Balkan Studies of the Serbian Academy of Sciences and Arts ; 130)

Тираж 300. - Напомене и библиографске референце уз текст. - Библиографија уз сваки рад.

ISBN 978-86-7179-091-8

1. Детељић, Мирјана, 1950- [приређивач, сакупљач] 2. Делић, Лидија, 1974- [приређивач, сакупљач] 3. Батаковић, Душан Т. [главни уредник]

а) Српска народна књижевност - Зборници б) Балканска народна књижевност - Зборници

COBISS.SR-ID 217127436

Mirjana Detelić (1950–2014), PhD. Senior research fellow of the SASA Institute of Balkan Studies. Areas of interest: folkloristics, epic poetics, literary theory. Author of a few books (*Mythical Space and Epic* 1992; *The Charm and the Bride. Poetics of the Epic Formula* 1996; *White City. A Slavic Toponym and an Epic Formula* 2005, co-authored with Marija Ilić; *Epic Cities. A Lexicon* 2007) and many studies. Engaged in digitizing epic tradition in the Serbo-Croatian language (databases of classical epic songs, the Erlangen Manuscript, the SASA Ethnographic Collection etc.). www.mirjanadetelic.com

Lidija Delić (1974), PhD. Research fellow of the Institute for Literature and Arts, Belgrade. Author of the book *The Life of an Epic Song: “The Wedding of King Vukashin” within the circle of variants* (2006) and several studies in folkloristics. Editor of the volumes *Aspects of Time in Literature* (2012); *Vreme, vakat, zeman: Aspects of Time in Folklore* (2013); and, with Mirjana Detelić, *Vipers and Scorpions: Literature, Culture* (2012); *Aquatica: Literature, Culture* (2013).

ISBN 978-86-7179-091-8

