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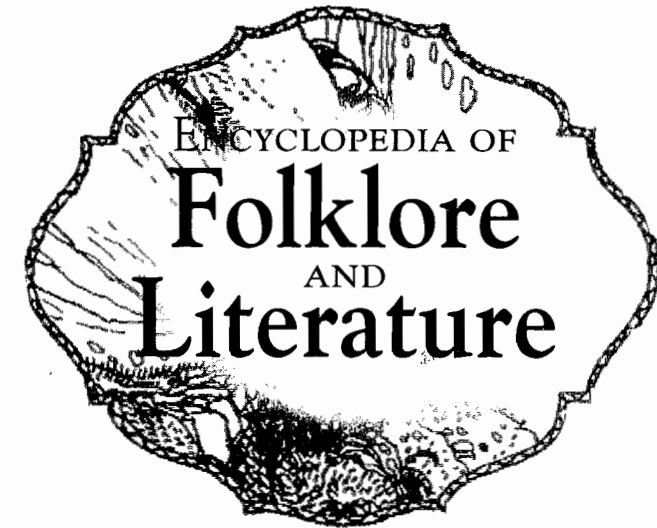
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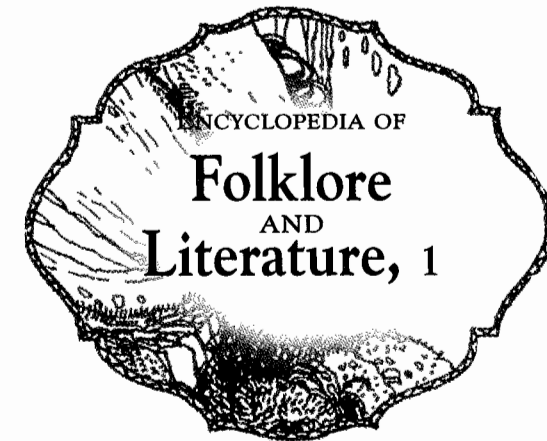


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is reordered, creative possibilities for an alternative culture are released. Prince Hal in *1 Henry IV* temporarily leads a carnivalesque life of irresponsibility, over which the clown Falstaff has been crowned king. Carnival time is as real a time as its alternative. Bakhtin thus parallels anthropologist Victor Turner's research into liminality. As to heteroglossia, folklore offers the finest data available for observing the multiplicity of social voices. Parodic verbal forms and the imitation of one performance in another allow an original and its parody to sound simultaneously. Folk speech and music of creolized societies in the Caribbean and Africa continually mix languages, styles, and traditions.

Lee Haring

See also Gogol, Nikolay Vasilyevich; Rabelais, François

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BALKAN FOLKLORE AND LITERATURE

Folklore has played a central role in the formation and development of Balkan national literatures. Oral tradition—one of the few treasures that survived centuries of foreign (primarily Ottoman) domination—served as a means of discourse in the creation of national identities, especially during the nineteenth century. As an expression of struggle against foreign influence, that tradition provided the source from which virtually all modern literature developed.

With the exception of the Dalmatian renaissance in Croatia and the early modern Cretan poetry of Greece, national literatures in the Balkans did not develop until the nineteenth century. The romantic nationalism that swept through Eastern Europe at that time promoted interest in folklore and resulted in the widespread collecting and publishing of oral literature. Folklore affected primarily the romantic (poetic) and realist (prose) trends, and national literatures in the Balkans followed more or less parallel patterns of development. Narrative poetry—often akin to the oral epic—typically was the first genre to emerge. Lyric poetry, drawing from the style, language, and content of the oral lyric, followed. Village realist prose became widespread in the latter part of the nineteenth century: the idealization of village life and presentation of folklore were hallmarks of this style. New concerns emerged in peasant realism in the early twentieth century; for instance, the darker sides of village life were often explored.

The first broad stage of literary development in the Balkans was characterized by long narrative poems that were reminiscent of the oral epic. Modern Greek poetry developed after 1453, mainly on Crete. The epico-lyric poem *Erotokritos* by Vitzentzos Kornaros, though closely related to Western poetry, was notably influenced by Cretan folk songs and is considered the greatest poem of early modern Greece. The first evidence of folklore in southern Slavic literature can be found in sixteenth-century Croatian poetry—namely, several folk songs in the long narrative poem *Fishing and Fishermen's Talk* by the Dalmatian Petar Hektorovič (1487–1572). In 1756, the Croat Andrija Kačlč-Miošić (1704–1760) published *A Pleasing Account about the Slavs*, a history of the southern Slavs written in the decasyllabic meter of oral epic.

In Serbia, the folklorist and linguistic reformer Vuk Karadžić (1787–1864) published the first of many collections of oral poetry in 1814. Vuk's contributions were instrumental in the evolution of Serbo-Croatian literature as they inspired generations of writers. The Montenegrin Petar Petrovič Njegoš (1813–1851) is considered the greatest nineteenth-century Serbian poet. His dramatic poem in oral epic meter, *The Mountain Wreath*, describes the conflict between Montenegrins and Turks and provides ethnographic details and examples of oral genres such as the lament. Nineteenth-century literature in Croatia was dominated by the Illyrian movement, which fostered interest in folklore and sought a revival of the Dalmatian renaissance. Ivan Mažuranić (1814–1890) was the first major

poet of this movement. His narrative poem *The Death of Smail Aga Ćengić* mirrors the southern Slavic epic in its depiction of the struggles between Cross and Crescent, that is, Christian and Muslim, and is rendered in epic meter.

The earliest writers of the Bulgarian revival were romantic revolutionaries who wrote poetry to promote national independence; often they were also folklorists. Georgi Rakovski (1821–1867) collected many folk songs and published an index of Bulgarian ethnography and folklore in 1859. His narrative poem *Woodland Traveler*—a statement on Bulgarian independence—features *haiduti* (“social outlaws”) who were frequent subjects of Balkan folk poetry.

In nineteenth-century Greece, there was a redirection of poetic theme and language, and both folklore and the vernacular became important concerns in literature. Dionysios Solomos (1798–1857) was an influential poet in this school. Jeronim De Rada (1814–1903)—one of the greatest nineteenth-century Albanian writers—collected oral poetry and later, influenced especially by the epic, wrote narrative poems based on Albanian oral tradition and history.

The writers who created modern Romanian literature during the nineteenth century also typically turned to folklore. In the Romanian principalities, Anton Pann (1797–1854) was among the first to collect oral genres; his own narrative poetry reflects folktale and proverb. Vasile Alecsandri (1819–1890), a poet who incorporated folklore into his own works, played a major role in the development of Romanian national literature. His collections of oral poetry (the first of which was *Folk Poetry—Ballads*) deeply inspired other nineteenth-century writers, much as Vuk’s had in Serbia.

The second broad stage in the development of Balkan literature was distinguished by lyric poetry, which was greatly influenced by folk song. The foremost romantic poets in Croatia—Stanko Vraz (1810–1851) and Petar Preradović (1818–1872)—turned to oral lyric and ballad in their poetry. The outstanding Serbian lyric poet Branko Radičević (1824–1853) also drew from the style of oral verse in his writing. Jovan Jovanović-Zmaj (1833–1904)—an influential Serbian author of the late nineteenth century—adopted the language of folk poetry in his lyrics. In Bulgaria, Petko Slaveikov (1827–1895) collected thousands of folk songs and proverbs, and his own lyric poetry mirrors *haidutin* songs and folk legend. Khristo Botev (1848–1876), a zealous nationalist and the greatest lyric poet of the Bulgarian revival—also found inspiration in oral poetry. He wrote in

the style of the folk song in much of his verse as an expression of Bulgarian national identity.

In Romanian literature, Mihail Eminescu (1850–1889) is regarded as the greatest nineteenth-century poet. He combined Western literary technique with oral tradition, such as in his stylized folktale in verse, “Hyperion.” The poetry of Gheorghe Coșbuc (1866–1918) is imbued with rustic themes and style. Many of his works are idyllic presentations of folklore, drawn from his native Transylvanian village. The prominent Albanian lyric poet Naim Frashëri (1846–1900) also turned to folklore as inspiration in much of his verse.

In the late nineteenth century, Balkan writers began to embrace the genres of short stories and novels. Village realist prose, which turned to folklore and idealized rural life, was among the first prose genres to flourish. In Bulgaria, the village prose of Lyuben Karavelov (1834–1879) includes ethnographic detail and folk language. Karavelov also published a massive work in 1861 that documented Bulgarian folklife. Ivan Vazov (1850–1921) was the most outstanding Bulgarian writer of the postliberation period (after 1878). His novel *Under the Yoke* is a literary monograph of rural life and customs. Jordan Yovkov (1880–1937), best known for *Legends of Stara Planina*, colorfully evoked the rustic world of his childhood village.

The Romanian Ion Creangă (1837–1889) focused on the Moldavian village of his youth in his prose. In addition to literary folktales, his greatest contribution was *Memories from Childhood*, which is filled with folklore and rustic humor. Ioan Slavici (1848–1925) was among the founders of the Romanian short story and novel, and his fiction treats his native rural Transylvania and its folklife in peasant realist style, such as in *Mara*. Liviu Rebreanu (1885–1944), well known for his psychological prose, displayed Transylvanian village life and its customs in realistic terms, for example, in *Ion*.

In Serbia, Milovan Glišić (1847–1908) and Laza Lazarević (1851–1890) wrote nostalgically about the Serbian *zadruga* (“rural extended family”) and its folklore. Later, Borisav Stanković (1876–1927) critically portrayed Serbian peasant life in his fiction, such as in *The Tainted Blood*. Ivo Andrić (1892–1975)—the greatest novelist of Serbo-Croatian literature—turned to the traditional Bosnian world of town and village for his many short stories and novels. In *The Bridge on the Drina*, a Nobel Prize-winning work that chronicles three and a half centuries in the life of his native Višegrad, Andrić masterfully depicts the vibrant customs, beliefs, and folklore of the multiethnic Bosnian world.

Critical scholarship on Balkan oral traditions developed during the twentieth century. Most prominent was the publication in 1960 of Albert B. Lord's *Singer of Tales*, a seminal work that explains oral composition in Serbo-Croatian epic. Based on extensive fieldwork in Yugoslavia, it revolutionized oral literary scholarship and has generated countless other studies of orality and literature.

Despite the indisputable role of folklore in the early development of Balkan literature, folklore has gradually lost its pivotal influence in the literature of the twentieth century. Western literary trends—especially modernism—became more pronounced, particularly in the decades before communist rule. During the communist period, urbanization, industrialization, and socialist ideology radically altered society and culture while socialist realism dominated in the arts. Later, literary postmodernism began to emerge. The collapse of communism throughout the Balkans (1989) and the Yugoslav civil war (1991–1995) engendered passionate nationalist sentiments that embrace folklore as a powerful resource for their expression. Although folklore now no longer serves the purposes of earlier times by aiding in the creation of national identities and literatures in primary agrarian societies, it continues to provide a deep and resonant means for the cultural perpetuation of nationalist ideologies.

Margaret Hiebert Beissinger

See also Ballad; Epic; Folktale; Nationalism; Proverbs; Style

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