

Miodrag Stojanović, *Hajduci i Klefci u narodnom pesništvu* [Haiduks and klephts in folk poetry], Beograd 1984, p. 284 [Institute for Balkan Studies of the Serbian Academy of Sciences and Arts, no. 18].

Comparative monographic study by the Serbian neohellenist and classical philologist Miodrag Stojanović introduces us by way of analytical procedure into the world of folk poetry dealing with Balkan rebels, namely Serbian haiduks and Greek klephts. The author treats them in his study as a common phenomenon in the life of peoples of the South-East Europe in course of five centuries of Turkish rule. Since thorough research of this kind presupposes extensive knowledge and a complex methodology, the author applied to the oral tradition on haiduks and klephts the methodological pluralism. In other words, first of all as a neohellenist and classical philologist and also as a historian, the historian of literature and an expert in folklore, M. Stojanović endeavoured to extend and supplement the comparative aspect in his book by methodological approaches from the interdisciplinary to purely folkloristic ones. In such a way only it was possible to grasp all relevant elements necessary for the composite study of folk expression related to haiduks and klephts, beginning from national characteristics and up to inter-ethnic congruity and mutual permeation.

The subject matter of the study is distributed into six chapters, while particularly elaborated are the South Slav haiduks and Greek klephts, both in terms of folklore and science. Mutual dependence of themes and motives, "their Greek, Serbian or some other genetic priority", are seen by the author "in the comparative study of Serbian and Greek folk poetry, but also in the entire folk creativity of ethnic groups of the Balkans, from Homer's Troy to the present times". Critical treatment of sources and literature concerning the problem of haiduks and uskoks, klephts and armatols, is based by Stojanović on comparing them to folk poetry and archival materials. Entering thus into the sphere of discussions based on the question whether klepht poems, "both the haiduk and the klepht ones, make a dialectical unity with the history". They are, in other words, "a people's chronicle in verses which, due to the historical context of their creation, have to be set apart into a specific cycle".

The organisation of combative life of haiduks and klephts in the poetic Balkan mountains is studied within a whole series of details (namely, company, squad, klepht villages and day-time shelters, harambasha-captain, standard-bearer secretary, the ambush, price on haiduk's head, haiduk and klepht revenge etc.). The life and customs of haiduks and klephts other than their combative life, as harbourers, their heroic plays and contests, "noble attitude towards woman", and the like, complete the author's detailed research of the haiduk and klepht movement.

The author submits an interesting thesis according to which harambasha (rebels' leader) Novak Debelić is, in fact, a folk personification of the Byzantine stratiot. Namely, while following up the syncretic poetic personality of Novak the haiduk in Serbo-Croat, Rumanian and Bulgarian oral poetry, M. Stojanović gives a hint that this should be a Byzantine warrior of the Slav origin. "Folk imagination and tradition"—according to the author—"preserved the memory of that personality of a new victor, in the Balkan Latinity of the Middle Ages undoubtedly better known as *novus debellator* (novus debellicus), who has been put into verses as a homophone folk personification of *Novak Debel* (Debeljak) and *Novak Debelić*".

Legendary and poetic-historical image of a girl-harambasha (klephtopoula) extends former interpretation of the genesis of that phenomenon, as well as of the relevant folk poetic expression, beginning from the antiquity up to the present, through the legend of the Amazon-

girl, and on the metamorphosis of sex, and up to the emerging of giantesses, heroic women, warrior women, women devoted to virginity, namely, *tobelije*.

Also elaborated is the putting into verses by haiduks and klephts of their experiences, together with depicting of their loud coming to agreement within the company in the mountains, as well as letters written by haiduks and klephts, their tradition in the Serbian and Greek nineteenth century poetries. Related to that is the problem of reception of haiduk poems in the Greek, and of klepht ones in the Serbian literature. The corresponding conclusion of the author is that Serbian reader knows exceedingly more of Greek klephts, while Greeks know of haiduk poems only through the ancient rendition of the Serbian poem *Old Man Čeivan's Zlatija* by Zalokostas.

One can note that this book lacks a more elaborated aesthetic analysis of poems, which includes some haiduk elements otherwise known to be common to some other cycles too, as well as to some motives. However, the author himself in the foreword says that the analysis omitted here would be submitted in his future study of a wider scope dealing with the sphere of Serbo-Croat and Greek oral poetry.

Together with all relevant literary and folklore analyses, the book contains the emphasis on the relationship between history and tradition in folk poetry. When a historical event permeated folk memory and was put into a poem, there were no excessive departures from the verity and reality. This is proved also by abundant archival and poetic materials which served to the author to effect his study and to make his conclusions of historical, literary, linguistic and folklore characters.

In such a way the monographic work by Miodrag Stojanović is a result of research effort at a detailed elaboration of the oral tradition of haiduks, and on haiduks and klephts. Therefore, in addition to the scientific, this book is of a cultural significance too, as a genuine and original creation of such scope in the history and culture of Serbs and Greeks.

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Φαίδωνος και Γλυκερίας Μπουμπουλίδου, *Ἡ Νεωτέρα Ἑλληνική Λογοτεχνία. Γραμματολογικὸ Διάγραμμα* (La Littéraire néohellénique moderne. Etude comparative des diverses modes d'expressions littéraires), τ. Α', Ἀθήναι 1984, σ. 384.

Ces auteurs, qui ont consacré leur vie à l'étude de la Littérature néohellénique, ont divisé leur dernier livre en cinq chapitres. Le premier couvre la période de l'"Aufklärung" hellénique, dont on situe généralement la première phase entre la seconde moitié du XVIIIe s. (1750) et la Révolution hellénique (1821). Après une introduction circonstanciée, les professeurs Ph. et Gl. B... examinent successivement la poésie, la prose, la rhétorique, les chroniques, les mémoires, la correspondance, le théâtre et la presse qui fleurirent au cours de ces soixante-dix années.

Le présent ouvrage se propose donc d'étudier d'abord la poésie née dans les principautés danubiennes et dans l'ancienne capitale byzantine, Constantinople. Suivant une méthode analogue, les auteurs se penchent ensuite sur la prose néohellénique de la fin du XVIIIe s. qu'illustre l'œuvre du martyr national, Rigas Velestinlis, poursuivant leur étude de ces années