

UDC 930.85 (4-12)

YU ISSN 0350-7653

ACADEMIE SERBE DES SCIENCES ET DES ARTS

INSTITUT DES ETUDES BALKANIQUES

BALCANICA

ANNUAIRE DE L'INSTITUT DES ETUDES BALKANIQUES

XXIX

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BELGRADE

1998



Dragoslav Antonijević, THE DROMENA
 Instituta for Balkan Studies, Beolgrade 1997

On the previous paper Ritual Trance

In his previously important work, titled *Ritual Trance* (1990), distinguished Serbian anthropologist, ethnologist and academician Dragoslav Antonijević adds valuable data that elucidates the origins and expressiveness of theater: he sees ritual trance as a particular kind of „folk acting“, because, as he says, „though ritual trance is initially and fundamentally sacral in meaning and feature, it represents a theatrical work of art performed to an audience with an orderly and arranged outcome, with indescribable excitement during the performance between player and viewer,“ the author underscores, noting that „these elements are undoubtedly found at the source of theatrical art, and naturally in art altogether“. ¹

Setting out foreign theories, theses and hypotheses on manifestations of folkloric theater, *Thalia's vestibule* of institutionalized theater, the author sets out that the „earliest interest in our country for gathering data on folkloric theater came from the *questionnaire* of Ivan Kukuljević Sakcinski and the poet Laza Kostić, who wrote an interesting article at the close of the 19th century, titled *Narodno Glumovanje (Folk Acting)*, which is of interest even today.“ ²

Thus Dragoslav Antonijević concentrates his research on ritual dances where trance is intrinsic: the most striking „trance rituals“ in the eastern Balkans are known as the *anastenarije, rus-alje and kalušari*, and the author knowingly discerns and analytically reveals „common and significant dramatic tensions“ that contain „hidden embryonic nuclei (*in nuce*) of the proto-theater directed toward humans and the existence of man distended between life and death, with a strongly expressed frenzy“. ³

For all theatrical historians, as well as practical men, the knowledge that trance rituals have an „extremely ragged dramatical structure“ the depths of which contain remnants of „ancient dionysia and Byzantine brumelia“ is of consequence, just as in the western Balkans, masked (carneval) processions evince the stirring tremor of „Roman saturnalia and lupercalia“.

Besides illuminating the dramatic structure, stratification, depth, and function of trance rituals, Dragoslav Antonijević points to the entire theatrical aspect of the ritual, analyzing the behavior of the audience, considering that the „dance on fire,“ for instance, is a real performance, „such as ritual drama.“

Below is how Dragoslav Antonijević described the situation, feeling with the audience at a „dance on fire“ performance, and depicting it with dramatical precision.

First, the author observed and followed the way in which the condition and feelings of most viewers grew close to the state of the anastenara who improvise the dance on fire ecstatically and inspirationally. Mass allurements maintains the state of collective ecstasy. When the anastenari feel the audience is with them, following and sharing in their internal processes of experience, they become more active, and the effect is conveyed more strongly to the public. A grand and unforgettable performance is created, permeated with psychophysical emotion, visual and like hallucinations experienced together with exhilaration. All feel an especially deep internal satisfaction, more intense, it appears, than those inspired by real theatrical and musical performances, literature or other art forms... ⁴

This exceptionally plastic and dramatic observation is so suggestive that

it compels a comparison of the relationship between the stage and audience. However, this goes beyond the framework of this paper, furthermore as the author mentioned this resemblance himself:

„In the act of dancing on fire, the anastenari and audience concurrently act and participate as in a real theater, only without curtains, stage and script, opening doors widely to countless familiar associations, unhindered self-indulgence of both players and audience. This lively internal connection between the players and audience, which develops the moment the dance on fire begins, we believe to be the most important act of ritual theater,“⁵ Dragoslav Antonijević concludes, with the rightfulness of a theater scholar.

We are compelled to leave out of the paper the author's comprehensive analyses of the „anastenarija, rusalka and kalušara,“ so as to probe into his new anthropological and ethnological research, enriched with fresh discoveries about the theater, expounded in his latest work, *The Dromena*.

Dialectical Relations Between Basic Phenomena and Their Meanings

Dromena is an old Greek word that stems from the verb root meaning to do, work, act. This has been preserved to this day in the word *drama*, which refers to histrionics, plot, and figuratively, „show“ or „acting“.

The word *dromena* was introduced in comparative anthropology by Jane Ellen Harrison, at the beginning of the century. A broader meaning of the term includes a collective representation of religious rites or customs older than the established religions. Having the same etymological root as drama - the *dromena* points to sources of folkloric theater: it designates a certain myth or tradition which through representation devel-

oped or improved to more advanced stadiums - organized and dramatized „holy representation“. Therefore, ritual may become, as an established or stereotypical function, whose symbolism serves human communication in its social context, a custom or habit, tradition or convention.

Considering that rituals represent a „pre-theatrical stage“ there is a certain „priority in rituals“, as myths depend on rituals, too: a myth is the „verbal part“ of a ritual, or, ritual transposed into the language of words, but ritual is a performance of a myth as a „drama“ - so, the relationship between mythology and ritual is dialectic, as there are myths without an analogous ritual basis (as there are various phantastic stories or miraculous narratives), and there are rituals without a corresponding mythological basis.

Thus *The Dromena* by Dragoslav Antonijević considerably expands and deepens our understanding of the essence of myths and rituals and the source of theatrical and thespian expressive forms, considering that myth:

- determines or defines more closely what is being performed, represented or acted (as a plot or scene);

- awakens ignorant awareness, guides consciousness and expands the horizons of consciousness;

- is a primitive theoretical discipline, as magic is a primitive applied discipline; myth is a way of thinking, magic is a form of practice;

- myth affects the formation of rituals, and the two are complementary, encouraging and building up one another.

Pertaining to the „models of the dromena“ it should be mentioned that rituals, practices or customs develop in relationship with earthly (profane) and religious ideas and events: this includes various ceremonial or social dromena such as weddings and various annual cyclical rituals, popularized performances of re-

ligious themes with secular plots, sacralized performances, transformed into religious plots, and politicized ones, when a plot has political meaning or when it is altered into a political plot.

The origins of rituals and practices are: nutrition or deliberate starvation, birth and funerals, life and death - hunting and farming, cattle-breeding and wine-growing, fertility and barrenness: those participating in the ritual feel protected, and for those who are outside, the ritual is senseless or impenetrable.

A ritual is semi-functional, because it can be:

- a form of communication and consolidation in community;
- a way of developing awareness,
- securing procreation,
- overcoming illness and death;

but reduces social tensions and eases an oppressive social structure, making it endurable;

- a ritual tolerates taboos and actions generally not done; following is an example closer to custom than ritual and practice: in the *Srpski rječnik (Serbian Dictionary)*, Vuk Karadžić penned down next to the term *poskočice* (a way of dancing and singing in a reel) short songs that young men cried out while dancing in a reel:

Hopscotch
 This day, next,
 Not a thing
 To worn out
 Brogues -
 Hey heigh
 Keep your wits.
 Do not woo another's swain:
 Another's swain as heathen faith
 She will tempt you, she will turn you,
 Kolo jump naked bump
 you will find a dire doom ...

Vuk explains:

„The *poskočice* are almost always lurid, so that no one dares mention them

but in a reel, and then in a reel no one considers them shameful. Young men and maidens, old men and women, all pretend not to hear what the lads are saying. Vuk continues, I listened and watched Turks sitting (in Jadar, in Begova Ljesnica), and Serbs dancing round them, crying out:

Hopscotch this day next
 Feet pound on Turk ground;
 This harries the Turks not
Shit eats the mighty pasha
 Arrogant is the sub-pasha.

The folk reel is a quaint collective act preserved through tradition: by holding hands and dancing together in rhythm and trance, the players overcome their individual insecurities or fears, and carried away together in vivacity, they become transformed into a harmonious supreme collective figure - a dancing reel, and in a reel every dancer feels he has overpowered himself. Thus folk dances expressed certain symbolical substance, and in that symbolical tension, the reel is close to pertinent folk rituals. We might say that the reel - though a profane phenomenon - carries magical power on dancers in a reel, except that the magic force of a reel is screened by the basic nature of the reel and evolves in the many-layered soul of the dancers.

Main tenets

At the very beginning of his book, in the introduction, Dragoslav Antonijević extracts several important tenets from the abundance of his experience, one of them begin that „folk art (all genres) has its own aesthetics, and countless dramatic elements emerge, clear as the day, in many festivities and rituals,”⁶ meaning that folk songs and stories, reel dances and other forms of collective expression (feasts and rituals, customs and practices) are in fact living

histrionic forms with specific and essential dramatic and theatrical features. Just as folk literature, handed down by word of mouth, lives, so does verbal folk theater, with an abundance of expressive dramatic forms, including rural pantomime, or magico-religious scenes, for instance, to appease spirits, and defend us from evil. All this is performed in theatrical form with the principle that whatever appearance is to be conjured up or created is represented.

We might describe Dragoslav Antonijević's next tenet as „all-human trinity,” as the author believes that besides the human attribute expressed in the syntagm *homo faber*, man has rightfully earned the name *homo ludens*, as man has always danced, playing endlessly, that he is a complete being when he plays and dances; and that, considering mutualities among humans and the dromena, man is „as much ludens, as performance.”⁷

Tenets related to folkloric theater which have the strength of principles are defined immediately:

Folkloric theater establishes almost perfect communication with the public, who are the main carriers of folkloric theater, and something more - potential performers or actors;

The aesthetics of theater and its „language” is determined by a common folk culture which is also the language of folkloric theater;

The subject of folkloric theater is almost always comical or satirical, usually a parody on society surrounded by folkloric theater;

Sometimes during the performance of the dromena religious ecstasy emerges, or fear of the demonic, if magic rites are supported by collective belief in the influence or efficacy of magic rites;

Folkloric theater is originally a developmental derivative of rituality, just as institutional theater will produce, dur-

ing its historical growth, its own scenic rituality, for example, medieval representations of the life and suffering of Jesus...

There should be no delusions that the present technological, automatic or computer era is free from rituality: the existence of various contemporary myths, from ideology (democracy) to consumption (automobile), were produced partly through mass communications. One should observe how the same mass communications bring down and destroy those very same myths, except that every modern myth carries with it a corresponding rituality. Therefore, there is no period in history devoid of mythology and ritual - religious and political, technological and consumptive, scientific and military, athletic or familial.

Origins of Theater

In the extensive and detailed grounds of his introduction, Dragoslav Antonijević refers to the source of European theater, and writes, „The New Greek folk dromena, asks, for instance, about its analogy to the Ancient Greek village dromena, which is considered the lowest basic structure of ancient Greek theater.”⁸ He explains that archaeology endeavors to shed light on this „obscure phase in prehistory” by dint of „mnemonic sources, and philosophy, through written sources,” and cites Dioscuridis, who pointed to the significance of village mimo-drama (pantomime) and wrote that Thespis obtained the material for his mimetic drama performances from village dances, which Aeschylus developed later on.

„This is Thesps' invention, material obtained from village dances, while these merry performances were perfected and raised to the level of comedy by Aeschylus.”

Considering that Thespis, held to be the oldest poet of tragedy, obtained the material for his mimetic drama perfor-

mances from village mime-dramas or pantomimes, and that Aeschylus subsequently took this over, this creative chain imposed the following tenets:

However certain it is that Hellenic or Old Greek drama derived from cult rituals, its rural origins are equally certain, as its substantive predecessors are village mimo-dramas or pantomime. Hesiod and his poetry testifies to the fact that rural spirituality was so developed that it was able to bring forth rituals as sources or impetus to Old Greek drama, and the period itself offers testimony, when grim reality obscured remnants of chivalry and feasts in castles of the landed gentry: the gross injustice of harsh reality weighing down on the exhausted peasantry - as all political power and economic strength are in the hands of kings and nobility, rich and powerful men. They appropriated most of the land, and by suppressing the peasant class economically and politically - caused its extreme poverty and discontent. The ruling severity, and the misery of the peasants, opened Hesiod's eyes as he boldly expressed the way kings employed their power toward evil, unable to crush the vital values of the unyielding peasantry.

Thus Hesiod, differing from Homer, molded new norms of living. Aware of the severe social opposites of the period, he sided with the poor and deprived peasants and shepherds, inhabiting a scorching presence and feeling the real affliction of living. The first censurer of life, describing the daily hardships of peasants, Hesiod displayed in his poetic opus a profound mental and rational process, seeking cause to everything, a beginning to everything, and observing development in everything (*Theogony*), viewing the systematic cosmogonic development from chaos into order and harmony as ethical ascent and law. Hesiod evinced in his poem on the toilsome

life of peasants *Poslovi i dani* (*Works and Days*) an awareness of the need for order and harmony, systematicness and mutual relations between human activity and time (awareness of the real moment): a direct statement containing a didactic epic full of moral injunctions of how, when, why and which farming chores should be done (ploughing, seeding, etc.), though in fact it is a mature wisdom or philosophy of rural life which Hesiod viewed as a quaint, rural universe where certain principles and laws should prevail, such as the principle of toil, constraint, order, justice and righteousness.

Some legends say that Hesiod lived before Homer, others that he was Homer's contemporary, and others still that he lived after Homer: if we cannot state reliably that Homer was a historical figure (though seven cities contest for his place of birth), Hesiod lived, according to some figures, around 700 BC.⁹

After this narrow insight into the process of the growing consciousness of Hellenic peasants, the importance of rural mimo-dramas or pantomimes (which evolved out of cult rituals as higher stages in the development of theatrical art) becomes closer to us and clearer, because even early dramatic expressive forms called for a certain level of experienced, intuitive, social and creative consciousness, i.e. a sufficiently developed rational and irrational, or emotional and imaginative, insight into not only what is material and visible, but also into that which is immaterial and invisible.

The extent to which village rituals were potentially dramatic can be inferred thanks to village divinities: one of them is the popular „son of Zeus“ Dionysus (whose name is linked to *woinos* - wine), the god of vegetation, who, like vegetation in nature, was perpetually renewed, securing fertility through his resurrection; the symbol of fertility - phallus

(phallophoria) - is carried in his honor.¹⁰ As the guardian of trees and flowers, figs and vine, Dionysus is the god of peasants and popular masses, and his archaic statues are a stake or wooden pillar on which a mask and attire are placed. His sacred animals are the goat and bull, and he often rides a mule; his head is garlanded and his shield encircled with ivy, capped with a gall-nut.

The heart of Dionysus' cult are mountains and humble village shrines, and Dionysus is not only the god of vegetation (trees, and plants in general); all nature is subordinate to him, above all man, because only he fulfills and inspires the souls of men, so that they identify with him when in trance: myths about Dionysus resolve conflicts between what is rational and what is irrational in human life.

Accompanying Dionysus' cult are often shrieks and merriment, lasciviousness and orgies, drunkenness and ecstasy, even killing and mutilation ..., penetration into the other part of consciousness and drunkenness, into dark infinity ...

This incidental and narrow illumination of evolution and the shape of the consciousness of Greek peasants was inspired by Dragoslav Antonijević's learned quest as the author of the invaluable *The Dromena*, in which he broaches the question: to what extent does New Greek folk dromena resemble village dromena from ancient Greece, which is considered the „lowest basic structure of ancient Greek theater“?

This investigative and inspirative question led our thoughts irresistibly in that direction, leaving a trail in the study of this highly valuable anthropological and ethnological work, which, because of its interdisciplinary and multifold substantiality, we read and interpret as a revealing accomplishment on theater: it elucidates the origin, struc-

ture and development of folkloric drama.

It focuses on action, individual or collective activity or movement expressed through speech, mimicry or histrionic movement, the form of expression evolves from the purpose of the representation: all this is accompanied by some transformation or disguise by the player, and the multifold role of the mask in representation.

So, as you can see, folkloric drama has a

- social function,
- ethical function,
- aesthetic function.

The poet Laza Kostić was the first in Serbia to write about „folk acting“ (1893), and he collected material on folkloric drama, including „phenomena of original dramatic art“,¹¹ or, the emergence of folkloric theater that is „not created by a drama writer, or any individual, but by the people, that illiterate mass, the *'nišći duhom'*“¹² or, as Dragoslav Antonijević said, the „emergence of original popular theater ... came about by common, illiterate people, who never saw an art stage or heard skilled actors“.¹³

During his study of „original dramatic art“ or „folkloric theater,“ Laza Kostić comprehended, with his revealing intuitiveness and penetrating analyticity, before many scholars in the world, the „first buds of dramatic life“, and wrote:

„I thought that perhaps the very first burgeon of dramatic life was in the oldest pagan customs. I believe that the *koleda*, *kraljica*, *lazarica* and *dodola* contain the same seed found by scholars of antiquity in Hellenic drama in the clerical rites of the Mysian Osiris, the Phrygian service of Kibeli-Atis, and in Adonis, which among the Greeks developed from the custom of Kabir death, in rapture of the divinity Dionysus, Bacchus.“¹⁴

Thus Dragoslav Antonijević examines „all the ploughed furrows in the field

of verbal histrionics, inspecting controversial theories, theses and hypotheses on the question whether folkloric theater truly exists and if it could be defined as such?"

The author set up a criterion in defining folkloric theater:

Dramatic content of a plot or situation;

Disguise (transformation) or duplication of players (as „players are not identical with themselves“);

Aesthetic function of plot or activity;

Inter-communication with audience, or communication with reflexive action (when players and audience affect one another).

Folkloric theater uses religious and mythical subjects, but also events from daily life, molded into a dramatic plot.

Players in the dromena rely on established verbal outlines of a plot, and everything else is freely improvised, similar to the practice used by actors of a *del arte* comedy.

In the broadly theatrical base to the introduction of his work *The Dromena*, Dragoslav Antonijević expressed theories on the beginning of theater: starting from a theory by Sir James Fraser that the beginnings of theater could be likened to annual cycle rituals, and a theory that the entire history of drama relies on the *instinct for imitation* (instinct for impersonation), he mentioned the view that pantomime is the universally human root of theater, and that theater could be a strategy of existence, departing from necrolatry, i.e., veneration of the dead, and that it could have developed from popular, non-religious dromena, just as it could have developed from pagan dromena (plots, rituals).

At the conclusion of the introduction, the author examines „models of the dromena,“ starting by separating religious and secular rituals, or religious rites from social ceremonies.

Antonijević cites Pouchner, a distinguished Greek scholar of prehistory, theory, semeiology and anthropology of theater, who asserted that a distinct criterion cannot be established between the religious and secular, and that criteria between the religious and secular in the dromena is „rather difficult“, considering that the religious is also a dialectical process between popularization (transformation into a worldly plot) and sacralization (transformation into a holy plot).

Perhaps this difference is rendered more difficult because in social, particularly political ceremonies, as in religious rites, there are irrational features or deceptions resembling religious fanaticism.

Examining in conclusion rituals in connection with mythology, considering the existent understanding that ritual preceded myth, and the view that myth is a kind of drama that stands for ritual, the author resolves the antagonism through dialectical synthesis and concludes the introduction by recalling how the term dromena has the same etymological root as drama, although the word dromena has different meanings with different scholars - it denotes a „holy act“, magical (miraculous and mysterious) phenomena, and something that is happening or being performed. Thus the dromena is a „dramatized holy act,“ or an organized and dramatized holy scene; therefore, the genetic relationship between the „holy scene“ toward drama is frequently underscored.

Considering that the work of Dragoslav Antonijević deals with the dromena and its ethnological and anthropological dimensions and meanings, it should be set out that the theater studies of the phenomenology of the dromena are highly fruitful in illuminating the prehistory or earliest stages of theater.

The ethnological, anthropological and theatrical investigative dimensions

of *The Dromena* has an authentic, manifold scientific, creative and motivating value which is, up to a point, illuminated and documented in this paper as well.

The dromena in masks and the meaning of masks

The first chapter treats *the dromena in masks* and discusses problems of masquerades, considering that masks were initially sacral in meaning, in the remote past, whereas nowadays they are a means of entertainment. Thus, Dragoslav Antonijević observes various rituals, such as, for instance, the *koledare* in Serbia, which once had magical and religious roots and marked the connection between human and superhuman, and today their meanings are secular and theatrically entertaining, as well as amusing. This is ensured by the joint participation of players and the viewers' collective experience of the dance, which creates a mutuality and direct co-action in a dance with ritual songs, music, etc. assisting the performance of symbolical movements of exorcism, in simulating weddings, coitus, and other situations.

The substance, form and performance of Greek ritual processions and masquerades, from Christmas to Epiphany, call out a good and fertile year, i.e., the fertility of crops, cattle and flocks, but also human fertility, as victory over evil spirits. For instance, a dromena called *kalogeros* simulates ploughing and seeding, abduction of a bride and wedding, parody of death, burial and revival: young men - bachelors - are disguised as maidens, and young girls as kalogeros (married men), an old lady with a rapidly growing baby, with drums and bag-pipes, all in procession, going from one house to another, performing a wedding ceremony, with mockery and other symbolically inventive and recognizable comical situations - often with a reel

which once had ritual character, and today is a dance together, that serves as an emotional purging, communication and catharsis, or self-transcendence.

In Bulgaria there are *kukeri* who appear during the first week of the Easter fast, and the *suvakari*, who emerge around the New Year. They all perform various ritual scenes or symbolical situations with masks, revealing everyday life in a comical way, and thus approaching folk theater: masked processions and the *rusalija* dances in Romania are also polysemantic. All these dances are accompanied by the symbol of overall fertility - phallus, and masks as constants in cult or ritual situations.

It should be said here that a mask, viewed in general:

- enables transformation or disguise of performers in a dance;
- opens new and free space for action;
- new rights and duties;
- a special codex of activity and behavior in general;
- imposes upon the audience or determines the angle of observation;
- is a privilege: gives new status to a personality and adjustment to new demands imposed upon by the role;
- is a protection of personality multiplication;
- the one who wears a mask renounces himself but captures viewers more easily: with a mask one is alienated from one's individuality, one conquers, and is elevated to royal and imperial heights;
- a mask is, therefore, an artistic and visual text of a personality and its artistic context.

The second chapter is devoted to *religious dromena*, i.e. Lazar's rite that holds ancient traits linked to fertility and progress all around. Here Dragoslav Antonijević made an investigative turn-over, and on concrete data, mainly from Greece, demonstrated that Lazar's rite is

a typical religious dromena known only among Orthodox Christians in the Balkans; it is unfamiliar to Catholics.

On Lazar's Saturday, processions go from house to house: in Greece, boys perform religious resurrection scenes of Saint Lazar and sing Lazar songs that describe his life, death and resurrection.

The author tells us that the full religious dromena is preserved in Cyprus as testimony that Orthodoxy has, from the Byzantine era, through the Middle Ages, down to the present day, preserved the essence and form of its once admirable religious representations.

Philosophy of the shadow theater

Dragoslav Antonijević investigates the *dromena of shadows*, explaining them in examples of the 'Karadžoz theater', performed among the Turks, Greeks and Serbs.

The Karadžoz theater was known in the Balkans in the 16th century, and continued in existence and performance until the 19th century.

Some maintain that Karadžoz was a Byzantine inhabitant, taken over by the Turks in the 13th century, and then expanded and enlarged by their subsequent conquests. Some believe that the shadow theater was invented in ancient Greece, others that its origins were taken from Egypt, and some that it developed in India.

It is important to emphasize its significant developmental evolution in which the primeval mystical spirit of the theater was increasingly suppressed, and transformed into satirical spirituality: if mystical elements persisted in appearance, they served to shelter or conceal from the authorities subjects that spoke about reality, through skillfully „tuned“ mysticism.

The shadow theater was in fashion in the 17th century: Evlija Čelebija mentioned in 1666 that varied performances

were held at a large fair in Macedonia, including a shadow theater with puppets.

There is an opinion that the origin of the shadow theater lies in the religious ancestor cult, respect of forefathers and endeavors by the living to make contact with the souls of the dead: the shadow is seen as identification of a soul evoked from life after death, and the one who works the puppets in the shadow theater as a mediator between living and dead.

The shadow is what appears between us and that which is represented by the shadow as a 'harbinger' of the world of dualism, as Plato maintained, and the ancient Greek poet Pindar said:

„Is man not just a dream of his own shadow?“

The most frequent subjects of the shadow theater are merry adventures, traditional comedy of local color, southern *skaskas*, melodramas, pieces with national and patriotic themes, and various erotic scenes and indecent subject-matters. A favorite subject is the starvation of Karadžoz, who assumes an identity and behavior ill-suited to him, that brings about many adventures.

With the appearance of cinemas, the Karadžoz puppet theater retired to the archives of history...

In the fourth and final chapter, on semantics of the dromena, the author examines the semantics of ritual and theater, clarifying the genetic dimension of theater, and showing ritual in a perspective and evolutionary dimension. Thus the unity of trinity is brought to light: the dromena - folk theater - theater, which through acting separates and brings together two levels of reality: the level of representing what is being viewed, and the level of what it really is, so as to create in the imagination and consciousness of the audience what is to be - dialectical synthesis.

Let us conclude: academician Dragoslav Antonijević has created a complex work which is significant ethnologically by its geographic breadth (Balkans: Serbia - Greece - Bulgaria - Romania), anthropological depth, and its dramatic revelation in perspective and meaning.

The Dromena came about through a mutuality and permeation of ethnologi-

cal, anthropological and theater-investigating methods, supported by vast personal experience and extensive reference books, connected through scholarly rationalism and artistic intuition. All these are conditions that this work, created in the most fruitful interdisciplinary way, should soon outgrow itself and take place among the rare classical works of this genre.

Milenko Misailovic

¹ *Ritualni trans*, Belgrade, 1990, p 40.

² *Ibid.*, p 41-42.

³ *Ibid.*, p 42.

⁴ *Ibid.*, p 131.

⁵ *Ibid.*

⁶ *The Dromena*, p 9.

⁷ *Ibid.*

⁸ Quotation in *The Dromena*, p 12.

⁹ Hesiod, *Poslovi i dani* (translated by Albert Bazala), Zagreb 1970, p 185.

¹⁰ Dionysus does not present himself as ithyphallic: his escorts are sileni and satyrs with the phallus.

¹¹ Collected works of Laza Kostić, *O pozorištu i umetnosti Matica srpska*, Novi Sad 1989, p 340.

¹² *Ibid.*, p 369.

¹³ *The Dromena*, p 13.

¹⁴ Laza Kostić, *O pozorištu i umetnosti*, p 340 (underlined by L.K.).

КОДОВИ СЛОВЕНСКИХ КУЛТУРА. БИЉКЕ . I. 1. Clío, Београд, 1996

Дуго очекиван и лепо примљен, први број Кодова словенских култура, посвећен биљкама, представио је нашој публици десет радова претежно етнолингвистичког профила. По приступу, у којем није тешко препознати преовлађујући утицај школе Никите Толстоја, руски аутори (Татјана Агапкина, Ана Плотњикова и Андреј Мороз – сви из Москве) врло добро кореспондирају са домаћим истраживачима (Биљана Сикимић, Дејан Ајдачић, Марта Бјелетић, Љубинко Раденковић) и са усамљеним гостом из Словеније (Мирјам Менцеј). Само два текста не прате ову општу тенденцију утолико што се баве специфично филолошким (Александар Лома) или, макар делимично, поетичким питањима (Ана Радин).

Чак и да су прилози конципирани друкчије а разлике међу њима веће, тема која их је објединила довољно је широка

да омогући занимљива унакрсна читања, што је најкориснији, и истовремено најзабавнији, облик комуникације са зборницима ове врсте. Захваљујући томе, могуће је импровизовати неколико линија претраживања текста, у зависности од мотивације читаоца и онога што највише везује његову пажњу (тема, грађа, метод, модел истраживања, општа слика, конкретни резултати, итд.). Линија коју овде предлажемо неће, међутим, личити ни на једну понуђену. Њен параметар биће саме *биљке* - од дрвета до семена - што у неку руку подсећа на модел по којем се биљни код уграђује у слику света (Раденковић), али без конотација које у том контексту добија.

Дрво је главни предмет у четири прилога (Агапкина, Лома, Менцеј, Ајдачић), од којих је сваки друкчије конципиран и изведен, па њихов приказ може послужити као узорак за зборник у целини.