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***Navigare necesse est*, Eds. Katarina Lozić Knezović and Anita Runjić-Stoilova. Split: Faculty of Humanities and Social Sciences in Split Press, 2020.**

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The continuous inheritance of maritime culture has made Croatia a maritime country, not only in terms of its geographical location, but also due to historical and social factors that have maintained the traditions of maritime, fishing and shipbuilding for centuries. Transcending maritime boundaries, when viewed through a broader ethnographic, cultural anthropological and socio-psychological context that created a specific way of life as a universal weft of the Mediterranean maritime world, Croatian maritime heritage is part of the Mediterranean cultural universe. As is often said, sailing in these areas is more important than a crust of bread.

It was precisely Professor Emeritus Joško Božanić who dedicated his research impulse to maritime culture with a focus on oral traditions and vernacular stylistics within philological research with interdisciplinary touches of ethnology and cultural anthropology. In his honour, in 2020, the monograph *Navigare Necesse est* was edited by Katarina Lozić Knezović and Anita Runjić-Stoilova, and published by the Faculty of Humanities and Social Sciences in Split. The monograph covers 373 pages and gathers fifteen contributions from the professor's associates, colleagues and friends that are thematically related to Božanić's scientific and professional interests, and relate to the maritime backbone and study of linguistic, literary and cultural phenomena.

In the editorial ("Riječ urednica," 9–15), the editors refer to the scientific, literary and cultural contribution of Joško Božanić with a brief overview of the monograph, presenting the papers and their authors and emphasizing that Božanić, as one of the key figures of Split and Croatian humanities, stands out with "excellence, inspiration and ingenuity, dedication and perseverance" (15). This is followed

by a rich bibliography of Božanić's scientific and professional papers ("Bibliografija znanstvenih i stručnih radova Joška Božanića," pp. 17–31), of which seven scientific monographs, five popular science books and a large number of notable scientific and professional papers can be singled out.

The monograph is symbolically opened by an article, written in the memoir manner, by Roko Markovina from the Faculty of Electrical Engineering, Mechanical Engineering and Naval Architecture, University of Split entitled "Joško Božanić – čovjek koji je širio neizlječivu 'zarazu' zvanu maritimna baština" ["Joško Božanić – a man who spread an incurable 'contagion' called maritime heritage"] (pp. 33–44) in which he writes about his friendship with Božanić and their common love for the sea and seafaring. Markovina notes that Božanić's poetry collection *Perušće besid* (1984) became a signpost to his love of the organic idiom and the Chakavian dialect, allowing him to get acquainted with the speech of Komiža, small fishing town on the island of Vis, Božanić's homeland. They were united by a love of the sea and an interest in maritime heritage, and this path led them to participate together in various projects of preserving maritime heritage, such as research of Komiža and Korčula shipbuilding terminology and revitalization and reconstruction of traditional ships. Markovina's paper brings interesting events and anecdotes from the lives of two men joined by the sea, literature and heritage.

Velimir Salamon from the Faculty of Graphic Arts, University of Zagreb has written an extensive, comprehensive halieutical study of the boat *gajeta falkuša*, the traditional fishing boat from Komiža, "Iskustvo gajete falkuše – struka ili znanost, pitanje je sad?" ["The gajeta falkuša experience – a professional or a scientific activity?"] (pp. 45–82). Initially, the goals of the project of the revitalization and reconstruction of *gajeta falkuša* are explained, and the general recognition of domestic and foreign experts for the construction of the boat and the approach to its reconstruction carried out by the non-governmental organization *Ars Halieutica* is highlighted. Solomon views the ship on several levels: as a subject, object and living female being, then he observes the symbolism of the ship and the ship as a "vessel of collective memory" and as an element of the man-ship-environment system. He also looks at the strong tendency of humanity to shorten everything that is within reach, whereby man loses measure and resorts to extremes. Therefore, he tries to more clearly state the difference between science and the profession with an approximate logarithmic computer and an "accurate" electronic computer, because often, the author is convinced, the profession is taught under the name of science. His article represents a valuable contribution to halieutic

cultural anthropological interpretation.

“Otok kao topos” [“The island as a literary topos”] (pp. 83–98) is the title of an article written by Inoslav Bešker, external associate from the Faculty of Humanities and Social Sciences, University of Split, in which he considers the island as a general, permanent stylistic place, or a typified motive in literature. Initially, he problematizes the island in an imagological context in the form of an imagotype or stereotype, i.e., auto-images and hetero-images. Further, he views the island as a possible bridge between the real and the unreal, i.e., imaginary. Bešker interprets the position of the island as an isolated place that can mean protection for contemporary man, but it is also a trap. Therefore, he offers interpretations in the form of islands as places of anticipation, apparitions, identity that guarantees affiliation and uniqueness (noting that there are more identities on islands than inhabited islands), space of freedom, but also prison. He concludes that the island is certainly not unambiguous in its literal representations because it can be magical, frightening, desolate, mysterious, utopian, dystopian, etc. Bešker’s paper is a significant contribution to the observation of the island as a constant *topos* in literature from the aspect of imagology.

Ivo Žanić from the Faculty of Political Science, University of Zagreb in his paper “Nema ’hrvaštine’ do ’talijanštine’: Hrvatski jezični Mediteran, ’kopnena standardizacija’ i popularna glazba” [“How ’Italianisms’ turn out to be the best ’Croatianisms’: Croatian linguistic Mediterranean, ’dry-land’ standardization and popular music”] (pp. 99–123) problematizes the modern standard language norm of the Croatian language, which has excluded the Mediterranean cultural circle from its corpus, i.e., the traditional lexicon of maritime provenance. He notes that popular music is the only medium in the public sphere that uses autochthonous vocabulary related to maritime environments and culture. Research shows how, thanks to popular music, Mediterranean vocabulary and phraseology, and with them maritime ambiances and landscapes, enter the national imaginary. The paper also reveals that in certain lexical cases romanisms, i.e., pan-Mediterraneanisms, were perceived as the foundation of Croatian identity. This interesting research leads us to a comprehensive understanding of linguistic, normative grammar issues, and the inseparable interlingual interaction of languages in contact.

In her paper “Kratka priča: neistražena tradicija ili tradicija neistraženog” [“Local short story: the unexplored tradition or the tradition of the unexplored”] (pp. 125–136) Antonela Marić from the Faculty of Humanities and Social Sciences, University of Split discusses in parallel the *facenda*, which is etymologically derived from the local idiom of the island of Vis and collected in the short story collection *Viški facendijer*

by Joško Božanić, and the Trieste short story with humorous content from the short story collection *Le Mardobie*. Marić notices the existence of compatibility between comic forms and mental characteristics, as well as the presented society as a whole, where humour, as a fundamental paradoxical turn, is one of the basic elements of both local collections of short stories. Thus, within the framework of the Mediterranean climate, the universality of humour as a communication medium is confirmed where the Mediterranean is understood as the anthropological and spiritual link of a common cultural and historical heritage or a determinant of linguistic and cultural differences. With this article based on a comparative approach, Marić shows that a short story, as a humorous form that addresses the reader commenting on collective identity, discussing tradition and the transformation of society, keeps oral culture and memories of the “little man” from oblivion.

Anita Runjić-Stoilova from the Faculty of Humanities and Social Sciences, University of Split also deals with the facendas of the island of Vis in her paper “Modalni izrazi u viškim facendama” [“Modal expressions in facendas of Vis island”] (pp. 137–164), but from the point of view of oral narrative as a rhetorical act. Namely, Runjić-Stoilova studies modal expressions in facendas of the island of Vis as short, stereotypical, redundant comments that the speaker makes during speech. In her paper, she extracts modal expressions from the *Viški facenduijer* and classifies them according to the division of modal expressions according to functions: qualifications, intensification, reduction, subjectivity, reflection, discernment, connectors, populist, phatic, stylistic marking. Research has shown that modal expressions are very common in facendas (1,366 modal expressions were recorded). The most numerous are modal expressions of connectors (particles, conjunctions, exclamations), and the smallest number is recorded among populist modal expressions. This quantitative research in the domain of rhetoric suggests that we can observe facendas within the framework of rhetorical and narrative discourse.

Katarina Lozić Knezović and Vanda Franičević from the Faculty of Humanities and Social Sciences, University of Split bring an onomastic piece of research concerning family nicknames in Komiža on the island of Vis entitled “Komiške kažote” [“Kažotas of Komiža in the island of Vis”] (pp. 165–210). Based on written data and field research, 546 Komiža family nicknames were processed and they were systematized regarding motivation and foreign language influences. Thus, the authors distinguish *kažotas* between those created from or motivated by: anthroponyms, kinship and interpersonal relationships, titles and social status, characteristics of their bearers, behaviour of their bearers, appearance, human body, useful and clothing items, dish or

drink, names of plants and plant products, animal names and animal parts, natural phenomena, shipping and fishing terms, arable land, built object, toponyms, ethnics and ethnonyms, religious elements and beliefs, event or act, number. However, unknown and non-transparent motivations were also noticed. This research pointed to the fact that the subjects of anthroponymic studies, in this case family nicknames, are reflections and living witnesses of linguistic influence, but also a list of lexical treasure.

A piece of morphological research entitled “Glagolski oblici u govoru Komiže na otoku Visu” [“Verb forms of the local dialect of Komiža on the island of Vis”] (pp. 211–224) has been written by Filip Galović from the Catholic University of Croatia. Galović has recorded six simple verb forms (infinitive, present, imperative, active participle, passive participle and present participle) and eight complex verb forms (perfect, possible perfect, pluperfect, past imperative, future I, future II, conditional I and conditional II) of the local dialect of Komiža. He also singled out more important characteristics of verb forms such as formation and suffixes. The results of this research contributed to the completion of the morphological picture of Komiža speech.

The topic of Croatian folklore tradition in the central part of the Pelješac peninsula has been analyzed by Marijana Tomelić Čurlin from the Faculty of Humanities and Social Sciences, University of Split in her paper entitled “Magični svijet peliških virovanja (prilog tradicijskoj kulturi poluotoka Pelješca)” [“The magical world of folk beliefs from the Pelješac peninsula (contribution to traditional culture studies of the Pelješac peninsula)”] (pp. 225–236). The research starts from manuscript diaries as a literary and oral heritage in which various customs, stories and beliefs have been written. In addition, field research has been conducted. As a research sample, the author has chosen stories that concern beliefs. The results of this research have shown that one part of the stories showed how the belief in the existence of certain supernatural beings such as fairies, witches, werewolves, scarecrows, etc. has remained among the people to this day, and the other part testifies to the belief in supernatural phenomena and places. This paper represents a valuable contribution to the oral tradition of the central part of the Pelješac peninsula in the context of the Croatian traditional culture.

Josip Lisac from the University of Zadar contributes an article on the philological work of scholars of Šibenik origin entitled “Prinosi šibesnkoga područja hrvatskoj filologiji” [“Contributions of the Šibenik area to Croatian philology”] (pp. 237–244). Lisac explores the work of linguists and literary historians from the earliest founders (16th century) to today’s young scholars who contributed to Croatian philology,

and are related to the Šibenik area. In his review, Lisac concludes that the most accurate results have been achieved in Šibenik's philology, emphasizing the merits of greats such as Faust Vrančić, Blaž Jurišić, Petar Guberina, Miroslav Kravar, Vladimir Vratović, Goran Filipi and Mate Zorić. Such papers are important because they reveal and confirm the power of Croatian philological thought at the level of the entire community and not just major centers.

An article dealing with glagolism has been written by Ana Šimić from the Old Church Slavonic Institute entitled "Glagoljaške pustinje usred mora: otočna kulturna baština poljičkih glagoljaša" ["Glagolitic deserts in the middle of the sea: The island cultural heritage of the glagolites from Poljica"] (pp. 245-273). In her paper, Šimić studies interactions between eremitism and glagolitism on the middle (central) Dalmatian islands (Brač, Čiovo and Šolta) on two levels: in texts about desert fathers in the medieval Croatian Glagolitic codices and exploring glagolites who were eremites. The most known earliest eremites were Croatian Pauline Fathers, and from the 16th to the beginning of the 20th century they were priests from the region of Poljica. This paper, in addition to highlighting the connection of the coastal area with the islands through Glagolitic and secluded eremitic locations such as Dračeva kula and Blaca on Brač or Prizidnica on Čiovo, points to the cultural heritage written in the Cyrillic script called *poljičica* which is still waiting on comprehensive philological and cultural analysis.

Tanja Brešan Ančić and Petra Božanić from the Faculty of Humanities and Social Sciences, University of Split in their paper "Imenički sklonidbeni sustav u Vinjalićevoj gramatici 'Principi della grammatica'" ["Noun declension system in Vinjalić's grammar book *Principi della grammatica*"] (pp. 275-294) have researched the manuscript grammar book of Fr. Gašpar Vinjalić, which has not been the in the focus of philological studies so far. In morphological analysis, the authors referred to the declension system of nouns in Vinjalić's grammar book, studying case suffixes that they compared with the grammatical achievements of Vinjalić's predecessors and contemporaries, especially Franciscan grammar books. Based on the presented research results, authors conclude that Vinjalić, although he values the work of his predecessors and contemporaries, also develops his own thought on normative grammar. This research thus provides a complete picture of the Franciscan grammatical reflections and achievements of Croatian normative studies of the 18th century.

The article "Historicističko i/ili suvremeno čitanje (dekonstrukcija) 'Krežina malograđanskog hrvatstva'" ["Historicist and contemporary reading of 'Kreža's concept called Provincial Croatian nationalism'"] (pp. 295-337) has been written by Boris Škvorc from the Faculty

of Humanities and Social Sciences, University of Split. In his extensive study, the author, through the analysis of two of Krleža's essay collection (*Davni dani* and *Eseji*) and two novels (*Na rubu pameti* and *Banket u Blitvi*), problematizes the different hegemonic discursive practices in which these pieces have survived from their publication until today. The change of the discursive paradigm on several levels (political-pragmatic, ideological-hegemonic, colonial-dominant and post-colonial-renewing) is questioned in order to confirm Krleža's view on the idea of Croatian nationalism and the definition of provincial, colonial and national stereotypes. This paper reveals the place and role of Krleža's construction of national narratives in the context of Croatian, but also wider South Slavic literary history.

Eni Buljubašić from the Faculty of Humanities and Social Sciences, University of Split in her paper entitled "Od 'Mitologija' do 'Carstva znakova' i natrag: Barthesovi (nad)jezični znakovi" ["From *Mythologies* to *The Empire of Signs* and back: Barthes' (meta)linguistic signs"] (pp. 339-355) problematizes the position of Barthes' essay *The Eiffel Tower* in the context of usual division of his opus into structuralist and poststructuralist phase. Buljubašić's analysis is based on the inclusion of semiological, linguistic and ideological determinants, focusing on the relationship between semiological analysis and ideological critique in Barthes papers, confirming the presence of so-called Barthes' paradoxes.

The last contribution in the monograph entitled "La misurazione del mare. Il Mediterraneo come eterotopia" ["The measurement of the sea: The Mediterranean as a heterotopia"] (pp. 357-373) has been written in Italian, and the author is Srećko Jurišić from the Faculty of Humanities and Social Sciences, University of Split. Jurišić considers the Mediterranean in terms of its plurality, multiplicity and internal heterogeneity through its personal reflections and various literary works. He connects the various components of the Mediterranean poetically and reflectively. Jurišić's paper thus symbolically closes the monograph by questioning Mediterranean representations.

In conclusion, this book is a valuable tribute to the scientist and writer who left an indelible mark in the humanities, especially philology and Croatian studies. Apart from the fact that this monograph has been edited in honour of Professor Božanić, so that each of the articles is a link with his research interests, it is also a multidisciplinary mosaic of papers that highlight, question and problematize challenging phenomena in language, literature and culture. Taken as a whole, the monograph *Navigare necesse est* and all the papers in it reveal some new horizons and invite us to sail the unexplored vastness of the sea of our cultural heritage because *navigare necesse est, vivere non est necesse*.