

# CONTENTS

Series Editors' Foreword	ix
Acknowledgments	xiii
Note on Transcription and Transliteration	xv
List of Figures and Illustrations	xvi
Sound Examples on the Accompanying CD	xvii

## INTRODUCTION 1

Balkan Epic between Myth and History, Past and Present

*Philip V. Bohlman and Nada Petković*

## I

### EPOS AND THE *LONGUE DURÉE*

1 Subverted Epic Oral Tradition in South Slavic Written Literatures <i>Bogdan Rakić</i>	31
2 Why Does Epic Survive? A Comparison of Balkan Oral Traditions <i>Margaret H. Beissinger</i>	53
3 Historiographic Heterophony: Epic and the Narration of the Timeless Present <i>Philip V. Bohlman</i>	81

## II SOUNDING THE LOCAL

- |   |  |     |
|---|--|-----|
| 4 | <i>Songs with Lahutë and Their Music</i><br><i>Ardian Ahmedaja</i>   | 101 |
| 5 | <i>Contemporary Singing to Gusle Accompaniment</i><br><i>in Serbia and Montenegro</i><br><i>Dimitrije O. Golemović</i>           | 133 |
| 6 | <i>"Professionals":</i><br><i>Croatian Gusle Players at the Turn of the Millennium</i><br><i>Jakša Primorac and Joško Čaleta</i> | 145 |

## III THE BALKAN BEAT AND BALKAN BORDERS

- |    |   |     |
|----|---|-----|
| 7  | <i>Remapping Songs in the Balkans:</i><br><i>Bilingual Albanian Singers in the Milman Parry Collection</i><br><i>Nicola Scaldaferrì</i> | 203 |
| 8  | <i>Old Men Singing: Heroic Masculinity among "the serbs"</i><br><i>Tomislav Longinović</i>  | 225 |
| 9  | <i>Singing Epic Songs with Bowed Lute: A Vignette from Croatia</i><br><i>Svanibor Pettan</i>  | 262 |
| 10 | <i>Serbian Turbo-Epics:</i><br><i>Genres, Intertextuality, and the Play of Ironies</i><br><i>Marko Živković</i>                         | 277 |

## AFTERWORD

- |  |     |
|--|-----|
| <i>Balkan Epic Cyclicity: A View from the Languages</i><br><i>Victor A. Friedman</i> | 293 |
| CD Commentary and Notes  | 311 |
| About the Contributors   | 337 |
| Index  | 343 |