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Serbian Folk Lyrical Poems in “Αττική Ίρις”¹

Andreas Martzokis translated 12 Serbian folk lyrical poems after the Italian translations. The collection was published in “Iris of Attica” between 1903 and 1905. Martzokis’ work is, on one hand, a successful poetically inspired presentation of Serbian lyrical poems, and on the other, part of the using cultural values for the purposes of bringing the two Balkan nations closer politically.

Greek and Serbian folk poems were met with the vivid interest of European public in the first half of 19th century. Following publishing of the collections, whether in the language of the original or in translation, the similarity in ideas and content was noted, as well as the common motifs of the closeness of expression. The cultural elites of Serbia and Greece, gathered in the European centers of the romantic movement, had an opportunity to acquire knowledge of parts of folklore, if only to a certain extent and through translations, while closer relations came later, first through epic, and then through lyrical poetry.

1. Historical and Political Background

The complexity of cultural relations between Serbia and Greece was deepened through centuries by unfavorable historical and political circumstances, and one of the restraining factors was the lack of knowledge of the language. Therefore, it is only understandable that folk poems of the two nations, although with many a common motif, and with similar poetic expression, were first translated and presented in Western Europe, and then, several decades later, and in small numbers, in both countries.

According to what is known today, the first translations of folk epic poems were published at the beginning of the second half of 19th century, and of lyrical poems in 1864 (Laskaris 1930: 370; Stojanovic: 1994: 299-301). It was the time not only of general, Europe-wide interest in folk art, but also a period of serious attempts to create an alliance between Serbia and Greece.

The attempts to bring the two countries closer politically, started with the negotiations in the summer of 1837, were slowed down or interrupted by the disputed Macedonian question, internal turmoil, as well as interference of the major powers. The urges for alliance emerged in moments of crisis, with the possible attack by the common enemy looming. Thus, with the signs of the war between Greece and Turkey after the events at Crete in 1866, Greece turned to Rumania and Montenegro, and especially to Serbia. The politics of Mihailo Obrenovic showed the inclination towards the alliance with Greece, expressed in negotiations in Constantinople in 1861²-1866³, as well as in signing of the first Serbian and Greek treaty in Veslau⁴. This treaty,

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² In the secret negotiations in Constantinople the Serbian side was represented by Garasanin, and the Greek by Renieris, the envoy of King Othon. The disputed issue concerned the possible division of European Turkey, as well as unwillingness of Prince Mihailo to undertake more significant steps in foreign policy until he secured his power in the country (Lascaris 1930: 332).

³ The continuation of negotiations of 1861 was initiated by the Greek side in 1866. This time Serbia was represented by Jovan Ristic, Charge d’Affaires in Constantinople, and Greece by Mihailis Antonopulos, also a diplomat. The fall of the Delianis – Vulfaris government put an end to the negotiations, so that their continuation did not take place until the end of the year, following the institution of Kumunduros’ government, when the foreign affairs minister, Harilaos Trikupis, was placed in charge of reaching the agreement with Prince Mihailo..

⁴ The treaty was ratified on 26 August, 1867, by the Serbian side on 5 October, by the Greek side on 16 February 1868.

concluded in secrecy, never came into force, but remained, in the widely accepted opinion of the Greek who signed it, Ranos, "the precursor of freedom of Christian peoples branded by slavery" (Lascaris 1930: 334). However, later negotiations were often interrupted⁵, and cultural contacts were made only rarely⁶. The first diplomatic relations at the envoy level were in place as late as 1882, terminated by the Serbian side in 1894, and the envoys were replaced by charges d'affaires. The negotiations concerning the alliance of Greece and Serbia mostly took place through special envoys, in secrecy, as was the case in June 1899⁷ as well.

However, the negotiations from 1899 to 1902, organized mostly following the initiative by Serbia, failed to provide the expected results. Serbian diplomats were under the impression that the Greek government was not interested in closer relations, and that Serbia was attempting to force a friendship. Thus, in the first half of 1902, Serbian government suggested that the Greek King should come for a return visit, but the proposal did not meet with support by the Greeks. The press, similarly, did not show affection for Serbia (Документа 1991: 123). In 1903 the attitude of Greece towards friendly relations with Serbia was visibly changed, caused by hostility of Bulgaria (Livianos 2003: 83), on one hand, and the change in the ruling dynasty in Serbia, on the other. At the end of 1902 and the beginning of 1903, the raids of Bulgarian komita troops into the Greek territory, and threats to her population, encouraged Greece to turn towards Serbia, which also wanted the alliance, and was looking into its possibilities, working on the detailed tactics of starting the fight against Turkey. Furthermore, a possible alliance of Serbia with Bulgaria⁸ could have been dangerous for Greece, in the same manner as the alliance of Greece and Bulgaria would be for Serbia, so both parties found the alliance to be in their interest.

The instituting of the Karadjordjevic dynasty was also an incentive for closer relations with Serbia. According to the report by Svetomir Nikolajevic, Serbian envoy in Athens, the Greek government announced that they will be among the first to establish official relations with Serbia following King Petar I's coronation (Јакшић-Вучковић 1963: 167). Thus Greece in mid-1903 was overflowing by expressions of hope that there would be more order in Serbia (Документа 1991:117).

At the beginning of 1904, the Macedonian question and the relations between Greece and Serbia were more and more in the focus of interest of the general public. Greek daily and periodical literary magazines for wide circles of readers at that time had significant influence on the public opinion; ones were in favor of the government, others against it. One of the ways of creating interest in the masses for moving closer to Serbia was representing her lyrical muse. A similar undertaking, concerning the publishing of the poems of "Sister Serbia", carried out in 1864-1865, might be considered as the first wave of interest, the one in 1903-1905⁹, as the second one, while the third one was to come in 1924-1934. In the first attempt the obstacle of the language was overcome by the appearance of Nicolas Tommaseo and Steven Koumanudis; in the second one, of Andreas Mardzokis and his translations of Serbian poems after the Italian mode, and the third

⁵ The proposition by Waldemahr Becker, a Russian lieutenant, made to Boulgaris in 1876, concerning the renewal of the agreement, was met with a cold reception. (Терзић 1992: 186-187).

⁶ One of the first attempts to establish scientific cooperation was at the time of the founding of the society, in Athens in 1884, Society for Eastern Alliance, in Belgrade in 1890.

⁷ V. Djordjevic, the Prime Minister and the Minister for Foreign Affairs, sent Mihail Milicevic on 26 May, 1899 to the continuation of the negotiations started in 1892. The emphasis on the Serbian side was on the Church issue; in order to solve it (appointing Archimandrite Firmilian to Skopje Metropolitan, and appointing a Serb to Veles and Debar Metropolitan), Serbia was prepared to withdraw consulates from Serez and Thessalonica, as well as to make territorial concessions (Ђоровић 1938:5).

⁸ According to Jovan Hristic's reports of 6 May, 1904, Greek press strongly criticized the meeting between Serbian King Petar and Bulgarian sovereign, Prince Ferdinand in Nis. The attacks were led by Athens, Astrapi, Neon Asti and Kairos with long articles concerning the future agreement between Serbia and Bulgaria. (Документи 1998: 343).

⁹ More detail on Serbian lyrical poems in Greek periodicals in the bilingual book: Djordjevic-Jovanovic, 2004: <http://www.evropa-balkan.com/>.

meant the repetition of somewhat positively biased Tommaseo's, Mardzokis' and Koumanudis' interpretations.

2. Poems towards Closeness

Andreas Mardzokis (1849-1923) came from an Italian family from Zakynthos. He was a poet of the last generation of the "Seven Islands" poetic school. His philological studies were complemented by studying French, Spanish and Italian languages. He wrote poetry, translated, composed studies and chronicles, contributed to numerous magazines. His poetic and translation work, and especially the selection of topics, reflected the spirit of the Seven Islands School, especially its strongest branch, Solomos, the poet of sublime topics, as well as Balaoritis, close to folk poems of Epire. Mardzokis was a respected poet in his times, especially his collection of poems *Night Flowers* (Νυχτολούλουδα). Poetic ideas of later times did not favor his work, but his contributions to promoting the presence of Serbian lyric in the Greek environment remain unchallenged. Mardzokis' translations were warmly received as outstanding renditions of poems reflecting the spirit of the folk muse, as emphasized by the director of the *Attica Rainbow* magazine (Αττικής ίριδος) in his review of 15 August 1904, or by A. Papageorgiu, believing that it was fortunate that there was somebody else after Tommaseo and Koumanudis to reveal the beauties of Serbian poems to Greek readers, and to represent them in a beautiful translation (Παπαγεωργιος 1939: 913)

When announcing the translations of Serbian lyrical poems, Mardzokis made a note that those were translations from the Italian language after the collections by Marco Antonio Canini *Il libro del amore* vol I, (Venezia 1885)¹⁰ and Angelo de Gubernatis *Storia univervale della letteratura, Floregio lirico*, Milano 1883.

2. 1. Mardzokis' Models

2.1.2. Marco Antonio Canini

Marco Antonio Canini, a mysterious missionary, did not only take part in popularizing Serbian culture in Italy, but he also directed his activities towards making Serbia closer to Greece and Italy politically. He was obsessed by the idea of a Balkan federation, believing that for his country the most reliable solution was the alliance of the Balkan peoples, whereas the united Slavs would represent a threat. His ideas ranged from the Danube county with the united Hungarians and Serbs, via the Slav and Greek union, to Eastern Balkan union which would gather "Greek, Bulgarian, Albanian and Macedonian states under the aegis of England and France" (Stipcevic 1979: 245.). In seeking solutions for uniting of the Balkan peoples, he did not forget the interests held, in the first two cases, by the official state, and in the latter, following his disappointment in the Italian court, by the Italian people. During his stay in Athens in 1863 he wrote *Η Ελλάς και η Σερβία η Ιταλία και η Αγγλία εν τη ανατολή*, where he supported the alliance of Greeks, Serbs, Slavs and Hungarians as the power that could confront Austria and Turkey. He pointed out that the first ally of Greece after Italy was Serbia.

On the eve of the war between Serbia and Turkey in 1876 he founded the Alliance for Freedom and Brotherhood of Slav and Greek Peninsula (Lega per la liberazione e l'affratellamento dela penisola Slavo-Ellenica), whose honorary president was Giuseppe Garibaldi. The program, whose principal idea was the uniting of Greeks and Balkan Slavs into a federation, was presented on 8 August, 1876. Canini's ideas were very similar to Riga's¹¹; however, he invited to the united Balkan state the non-Slav part of the population as well. Still,

¹⁰ My sincerest gratitude to Marko Terseglav (Institute of Ethnomusicology, Ljubljana) for the photocopy of M. A. Canini's book.

¹¹ Riga's thoughts in the New Political Constitution originated from the idea of the French Revolution and Constitution, but he did, as Maria Lopez Villalba showed, *balkanize* them, in the best sense of the word, enrich them and adjust them to the characteristics of the Balkan setting (Villalba 2003: 141-154).

the part of the program concerning the fund raising for assistance to the peoples fighting the Turks was identical with Riga's or the program of his successors united in Filiki Eteria. The Committee for Assistance to Serbs was founded as well. Further Canini's efforts in promoting the Slavs, especially Serbs, were realized by establishing committees throughout Italy, by organizing meetings where he participated with ardent speeches, and by inviting prominent persons with positive attitude towards Slavs, like Gubernatis, to motivate Italians to support the struggle of the Slav peoples against the Turks (Stipcevic 1979: 217–248).

Later Canini's attempts to promote Serbia were related to literature, folk lyrical poems, and romantic poets Branko Radicevic and Jovan Jovanovic Zmaj. His translations¹² mostly preserved the ideas, but they were expressed in the form and rhythm not showing the grace or fervor of the original. However, by his translations of Serbian lyrics, Canini achieved what he did not attain by political means during his life; through poetry, at the beginning of 20th century, he was involved in establishing spiritual bridges which were in themselves the precursors of bringing closer of the two Balkan peoples politically.

2.1.2. Angelo de Gubernatis

Unlike Canini's ideas on confederation of the Balkan Peninsula, Gubernatis' concerned the cooperation of the Balkan peoples in the fields of science and culture. The attempt to politically engage Gubernatis as Serbian envoy in Florence was not successful.

Among other things, Gubernatis wanted to change the physiognomy of his periodical *Revue Internationale* and compose it as a unique international magazine which would at the same time be the official publication of the Serbian Erudite Society, and which would include the activities of Hungary and Yugoslav Academy from Zagreb (Aloe 2000: 209). That proposal was not realized due to administrative problems and the wish to preserve the forty-year tradition in the name of the Serbian Erudite Society. Gubernatis' activities concerning the presentation of Serbia, as part of the promotion of the Slavs in Italy, were expressed in the popularizing and studying of Serbian culture, where he was present as the author¹³ or intermediary in publishing the studies of Serbian or European scientists devoted to Serbia (Aloe 2000: 199-232).

Gubernatis' presentation of Serbian folk poems was manifested by way of their presence in several-volume anthology *Storia universale della letteratura*, after the translations mostly by Jakov Chiudina, and to a smaller extent by Petar Kasandric, and then by way of attracting attention to new editions of translations¹⁴ or facilitating the publishing of studies¹⁵. Gubernatis' personal initiative and maintaining constant contacts with contributors from the Slav world, his publishing of studies and translations of selected literary pieces, were evidently promoting the development of Slavistics in Italy, and as Mardzokis' model, he was part of promoting Serbian lyrical works in Greece.

2.2. Mardzokis' poetical translations

Mardzokis published the translations of 12 lyrical poems (*Mara's Curse* – Vuk I, 531; *Knowledge* – Vuk I, 582; *Best Hunt* – Vuk I, 432; *Unhappy Girl* – Vuk I, 609; *Most Beautiful Scent* – Vuk I, 561; *Girl Fell in Love with a Student* – Vuk I, 626; *What Would Which Girl Like*

¹² Canini himself claims that he translated from the original. The research by N. Stipcevic casts a shadow of doubt on this claim, and, in the case of B. Radicevic, clearly disproves it. (Stipcevic 1979: 264-265).

¹³ Gubernatis' interest for the Serbs, their history and folklore, is present in his book *La Serbie et les Serbes* (1897). The beliefs concerning plant and animals with the Serbs, within the South Slav and Russian folklore, are represented in *Mythologie des plantes ou Legendes du regne végétal* (1878-1882), *Zoological Mythology or the Legends of Animals* (1872) and *Storia comparata degli usi natalizi in Italia e presso gli altri popoli indo-europei* (1869, 1878).

¹⁴ A. de Gubernatis, *Canti popolari serbi di G. Nikolic*, *Rivista delle traduzioni popolari italiane* I/10, 1894, 809; A. de Gubernatis, U. Inchiostri, *I canti popolari serbi*, *Natura e arte*, 1895.

¹⁵ M. Car, *Vuk Stefanovic Karadzic e la poesia popolare serba*, *Rivista contemporanea* 1888, feb.232-255; *Rassegna letteraria dei paesi jugoslavi*, *Rivista contemporanea*, 1888, lug.139-146.

Best – Vuk I, 447; *Those Are Not Two Little Nightingales* – Vuk I, 652; *If I Had Czar's Treasure* – Vuk I, 490) in 7 installments, from 1903 to 1905, in *Iris of Attica*¹⁶, but the poem *Those Are Not Two Little Nightingales* (Vuk I, 652) was published twice, in 1904 and 1905. All the translations were collected under the title *Poetry of the Serbs*. In the introductory note Mardzokis, conveying Gubernatis' attitudes, gave a short review of Serbian folk and art lyrical works, especially of poets whose verses were included into this short collection, Jovan Jovanovic Zmaj and Petar Preradovic, of Vuk Karadzic as the collector of poems, proverbs, and short stories. Mardzokis' interpretation of Gubernatis' thoughts, which in their turn rely on Chiudina's, had a powerful echo in the lack of knowledge of Serbian folklore. Thus Alekos Papageorgios, publishing six poems from Koumanidis' legacy, although without citing him, paraphrases Mardzokis by stating that Serbia is "a country of poems", which influenced the works in neighboring countries "giving spirit to poems of outlaws ('hajduks') in Bulgaria, of thieves ('kleftis') in Albania, waking the folk muse in Rumania, giving Hungary her greatest poet (sic!)." (Μαρτζώκης 1903: 183; Παπαγέωργιος 1939: 912). Papageorgios further interpreted the character of Serbian folk poetry among the Balkan nations, as well as its closeness to Greek, by strong influence of Hellenism on the streams of Serbian culture at the times of Byzantium.¹⁷ It is noted that the knowledge of some of the Greeks about the folk poems of Serbs, even at the end of the first half of 20th century, was based on the attitudes of Italian scientists from the second half of 19th century. Mardzokis took from Italian models the division of poems as well; the eight poems translated according to Canini (*canti popolari*) he defined as folk (δημοτικόν), and out of four taken from Gubernatis' anthology, the three were defined as Vuk's (εκ τῶν τοῦ Βούκ Στεφάνοβιτς Καραδζίκ), and one as a folk poem of the Slavs from Middle Ages. (εκ τῶν δημοτικῶν ἰσμάτων τῶν Μεσημβρινῶν Σλαύων).

However, the two poems, although pointed out as being from Vuk's collection, as well as the third "poem of the Slavs from the Middle Ages", were translated freely to such an extent, and removed so much from the original, that they cannot be recognized.

The poem *Il testamento d' un eroe* Mardzokis translated literally according to Gubernatis' / Chiudina's model as *The Hero's Testament*¹⁸. A similar motif of parting of a young couple because of the young man's leaving to the war is encountered in the poems *Jovo and Beloved or Husband and then Husband*. The essence of the poem, the testament of the man to his beloved, could not be identified in Serbian folk literature. However, the motif of hero's testament about the division of his treasure¹⁹ or about the new marriage of the beloved²⁰ is rarely encountered. In such cases the messages are never direct, even if an opportunity for them in the moments of parting with the beloved existed; they occur at the moment of death. Mardzokis' young hero, however, leaves behind the ethical framework of the typical folk poetry hero, since he places his beloved above all his treasures. The hero advises his beloved to give her chosen husband-to-be

¹⁶ My sincerest gratitude to Giannis Lagamtzis (Πανεπιστήμιο Κρήτης, Rethymni) for the help in searching for this rare magazine.

¹⁷ This view on Serbian poetry does not meet with full agreement in scientific thought. Exaggarating the influence of Serbian poetry on its neighbors, the poetry characteristic for its Byzantine sway, Papageorgios addresses the all-embracing Greek influence on Balkan folk poetry.

¹⁸ The same poem was published in the magazine "Μπουκέτο", with the title *Young Hero* (Ο νειός λεβέντης, Μπουκέτο Θ', 12 Ιουνίου 1932, 828).

¹⁹ *Смрт деспота Вука*, Народне песме XV-XVIII века (ed. М. Пантић), Београд 1964, 61–64: Да кому ли остављаш небогу твоју љубовцу /... / Али поче Вук деспот Барбари одговарати: .../ Тебе, љубовце, остављам Богу мому великому / Нашем створитељу / Земље и граде остављам тко их је мени даровао ... / Раздели ми, драги брате, у три дијела му ризницу Први дио учини калуђером Свете Горе.../Други дио учини девојкама сиротами... / трећи део учини љубовци мојој Барбари.../Коња мога одведи прид краља Матијаша.

²⁰ *Despotov zavet*, Hrvatske narodne pjesme, V, pesma 128: Podaj ljubuz za boljega / za boljega za lepšega, za lepšega i višega/ Neg ja jesam Vuk Despote, / da me ne bi spominjala. Staroj majki b'jele dvore,/Po nji' šeci do samrti/ Vrankoviću vrane konje / Da mi trka ne požele / Ko ti nisu ni za mene. ; *Junakova poruka*, Hrvatske narodne pjesme, V, pesma 27: Majci šalje da mi se ne nada / A ljubovci, da se preudaje, / Da se Petre junak oženia / PodVeletom, pod bijelim gradom / Crnom zemljom i zelenom travom.

the symbols of his honor and dignity, the horse and the sword, and to allow him to kiss her only after he has avenged his death. It seems that the Italian translation was a strong inspiration for Mardzokis, so he stayed with the already formed character of the young hero, but he enriched the scene with “black-eyed beloved, thin of waist”, creating a true anthological poem, which, unfortunately, could not be identified in the folk poetry. Gubernatis and Mardzokis probably did not know that Vuk’s collection does not contain this poem, although this was stated in Chiudina’s work. This subject matter was welcome for the purpose of presenting Serbia as the country of noble people. This idealized interpretation was also helped by the poem *Son of Serbia, Serbian War Poem*. Radivoj, proud of his origins, lives and dies for Serbia, for ideals of the forefathers, the language and all Serbian children. He honors the blonde daughters of Germany, praises the youth of England. These verses indicate anachronism, since the Serbs in the Middle Ages could not have created poems about Germany or England. This group of translated poems, which were inspired by a verse or two of the folk poems, includes the poem about a beautiful girl with dark eyes and honey, divine lips. Canini’s poem has 16 verses, Mardzokis translated the first eight verses from page 519, while the other 8 that followed on page 520 he omitted, as if he failed to see them or to realize that they were part of the poem on the previous page.

The eight poems of Canini’s collection, “various women’s poems”, Mardzokis translated by adhering to the form of the Italian model, in different rhythm, by random rhyme either A-B, A-B or A-A, B-B. The changes in the names modifications (Jovo→Gianni→Γιάγκός, or objects (tambura→cetra→κιθαρα), in omitting certain verses can be ignored since the beauty of poetical images and the underlying meaning were preserved. Enlargements were more often, additions to the scenes which were indicated in the original (Vuk I, 609) or in Italian rendition (Il testamento, Vuk I, 609).

These two examples show the strength of Mardzokis’ poetic inspiration. Even though he found encouragement in Italian playful translations, where the directness of the poet from the people was not completely preserved, nor extreme feelings of joy or sorrow, Mardzokis decoded ideas and states expressed in the language belonging to Mediterranean parts into the Balkan setting, knowing well the characteristic norms and ethics of this area. Thus Mardzokis’ poetic renditions are much closer to the original, and the spirit of Serbian poems is much better preserved, although they were based on the Italian interpretation. In this transferring of ideas from one culture to another, Italian to Greek, the decisive factor for success resulted not only from Mardzokis’ bilingualisms, but also from poetic inspiration. In Mardzokis’ selection of poems the underlying feeling is love: on one hand, the love for the fatherland, and on the other, the love between a boy and a girl, hinted at in a girl’s dreams, mischievous in a boy’s courting, or sublime (*Hero’s Testament*) and tragic (*Unhappy girl*, Vuk I, 609). The parting of a loving couple was a powerful inspiration for the poet – translator, and there he reached the highest point in psychological interpretation of the characters, a young hero and an unhappy girl.

The poems offered an ideal image of Serbia, Serbia as Greece wanted to see her, Serbia she needed as her ally. The Greek reader was presented with the awareness of the people whose national symbols grew out of centuries of tradition, not only close to patriarchal order of the Greeks, but probably identical as well. Therefore Mardzokis’ poetic renditions, precursors of the political action, were the best way towards spiritual closeness of the two Balkan peoples. The model of utilizing folklore, history and literature in building awareness of the spiritual unity, of belonging to the nation and its ‘grand idea’ both with the Serbs and the Greeks, starting from the first half of 19th century (Roudometof 1999: 58), turned out to be applicable at the international level. Thus the translation of Serbian lyrical works (1864-65, 1903-1905, 1924-1936) at times of intense efforts aimed at establishing cooperation, also had a political mission in emphasizing the common in the entities of Serbs and Greeks, expressed through the tradition of the folk culture.

Turning towards Serbia and seeking for the common issues in the poetry as the best reflection of “Serbian soul” (Βελλιγιανίτης 1916: 44) indicates the change in the Greek idea of their neighbors as the “second-rate nation”, heroes and barbarians (Livianos 2003: 83), created in *Rum Millet* phase of Greek national being (Roudometof 1998:) and present in the Enlightenment era. The onset of overcoming the self-perception of the Greek being as superior in the Balkans,

initiated in 1864/65, intensified in 1904/1906, reached the turning point in the 1920s. The collapse of the Great Idea and its tragic consequences, like Asia Minor catastrophe, rocked the very foundations of Greek domestic policy, and weakened her foreign policy. The interests of major powers concerning Greece and the Balkans were changed in so much as they now saw in the cooperation between the Kingdom of Serbs, Croats and Slovenians and Greece the fortress of defense against the ideas of the Third International, attempting to penetrate Europe through Bulgaria. In non-academic circles, the self-perception of the Greeks still brimming with national romanticism, found its incentive to be finding the common “in the soul of the nation”, in suffering of the Serbs in 1389 and of the Greeks in 1922. The persecution of Greeks during the so called Asia Minor Catastrophe and the disintegration of the Great Idea were a powerful reminder of the collapse of the Serbian empire at Kosovo and provided the opportunity for them to identify with the Orthodox “Sister Serbia”.

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СРПСКА НАРОДНА ЛИРИКА У ЧАСОПИСУ "ΑΤΤΙΚΗ ΙΡΙΣ"

Српско-грчке културне везе вековима су оптерећивале неповољне историјско-политичке прилике, а додатно их отежавало узајамно непознавање језика. Стога није необјашњиво што су народне песме двају народа, иако са многим заједничким мотивима и сличног поетског израза, прво преведене и представљене у западној Европи, а тек неколико деценија касније и то у скромном обиму – и међусобно. Интересовање за српско народно стваралаштво код Грка испољено је у три особена таласа. Прва упознавања Грка са српском народном лириком у седмој деценији XIX века, не представљају у већој мери одјек општеевропског романтичарског покрета већ и подршку борби за народни језик, а у мањој претходницу политичког зближавања са Србијом будићи да преговори вођени у тајности. Други талас, на самом почетку XX века, инициран је историјско-политичким догађајима и настојањем Грчке да се приближи Србији. Трећи талас јавио се у трећој и четвртој деценији XX века у јеку покушаја у успостављању богатије сарадње са балканским земљама, а посебно са Србијом. У другом таласу Андреас Мардзокис, грчки песник италијанског порекла, представљао је српску лирику песничким преводима у часопису *Ἀττική Ἴρις*. Иако песме није преводио са оригинала већ према италијанским интерпретацијама у збиркама *Il libro del amore* Марка Антонија Канинија и *Floregio lirico* Анђела де Губернатиса, оне су ближе источнику. У овом преношењу идеја једне културе у другу, италијанске у грчку свакако је одлучујући фактор успешности проистекао не само из Мардзокисовог билингвизма или песничког надахнућа већ из познавања грчког народног живота који је близак српском. Ипак три песме су препеване веома слободно и удаљене од свог источника толико да се не могу препознати. Песмом је понуђена идеална представа Србије, онаква какву је Грчка желела да види, каква јој је била потребна као

савезник. До грчког читаоца допирала је свест о народу чији су национални симболи израсли из вековне традиције, не само блиски патријархалном устројству Грка, већ вероватно и идентични. Стога су Мардзокисови песнички преводи, претходећи политичкој акцији, на најбољи начин водили ка душевном приближавању ова два балканска народа. Модел инструментализације фолклора, историје и књижевности у изградњи свести о духовном јединству, о припадању нацији и њеној "великој идеји" и код Срба и Грка, почев од прве половине XIX века, показао се примењив и на међудржавном нивоу.

<p>Η διαθήκη ήρωα</p> <p>Νειδς λεβέντης, παινεμένος, παλικάρι ζηλευτό, έτοιμάζεται νά φύγη, ν' ἀκολουθήση τὸ στρατό, Κ' ἡ καλή του ἢ μαυρομάτα, μὲ τὴν μέση τὴ λεπτή. - Ποῦ τὸ κίνησες, τοῦ λέει, μὲ χαρούμενη σπουδή. - Τοῦ χρυσοῦ τοῦ βασιληά μου πάω νὰ σμιξῶ τὸ στρατό. - Ἄλλ' ἀγάπη μου, καὶ πότε θὰ γυρίσεις πάλι ἐδῶ - Σ' ἐννῆά χρόνια θὰ γυρίσω, 'ς ἐννῆά χρόνια, ποθητή. Ἄλλ' ἀνίσως ζ' τοῦ πολέμου κ' ἐγὼ πέσω τὴ σφαγή, Πῶλησ' ὅλα τὰ καλὰ μου, ξεκαμῆ τα ὅλα μὲ μιὰ, Γδύσου τ' ἄχαρα τὰ ροῦχα τῆς χηρείας τὰ σκοτεινά. Εὐρες ἄντρα να σ' ἀρέση, μὰ μιὰ χάρι σοῦ ζητῶ, Μὴν τὸν πάρης ἂν δὲν εἶναι παλικάρι ἀληθινό! Τ' ἄλογὸ μου χάρισε του, τὸ χρυσό μου τὸ σπαθί, Ποῦ τὸ χόρτασα μὲ χίλιων ἀντρεωμένων τῆ ζωῆ. Ἄλλὰ πρόσεξε, θυμήσου, γιασεμί μου εὐωδιαστό, Μὴ τοῦ δώσης νὰ φιλήση τὸ λευκό σου τὸ λαμό. Ἄν τὸ αἶμα τὸ δικό μου πρώτα δὲν ἐκδικηθῆ Μόνο τότε θᾶναι ἄξιος τὸ φιλί σου ναδεχθῆ.</p> <p>(Ἀττική Ἰρις 6,1903, 183)</p>	<p>Il testamento d' un eroe</p> <p>Per l'armata si appronta un giovanetto, E la cara domanda al suo diletto, " Per dove te ne vai, diletto mio? " A lui la cara favellar s' udio : " Per l'armata del Sir, dolce mio cor! " " E quando tornerai, mio bell'amor ? " " Dopo nov'anni, o cara, i'tornerò; Se poi dal campo allor' non riverrò, Venditi tutta allor' la mia sostanza. Le'vesti spoglierai di vedovanza, Ed uno sposo cèrcati gradito; Solo ti prego a non pigliar marito Il qual prode non sia. Gli donerai Il mio forte destriero e gli darai Questa mia bella d'or spada guernita, Ch'ebbi meco sui campi, e della vita Di tanti prodi satollossi. Il viso Non lasciar ch'ei ti baci, o fiordaliso, Pria ehe non spenga il mio crudo uccisor: Del bei tuo viso sarà degno allor.</p> <p>(Angelo de Gubernatis, <i>Floregio lirico</i>, preuzeto od G. Chiudina, <i>Canti del popolo Slavo</i>, vol. II, Firenze 1878, 73)</p>	
<p>Κατὰρα τῆς μάνας</p> <p>Μέσα ζ' δάσος βροίσκεται ἡ μάνα καὶ φωνάζει, Κ' ἡ κόρη τῆς ποῦ τὴ γρικᾶ ἀπὸ μακρ' ἀπαντάει: -Τὰ ροῦχα, λέω, θὰ τᾶπλυνες; - Ἦχι, μητέρ', ἀκόμη, Γιατί ὁ Γιάγκος τὸ νερό μοῦ θόλωσε ζ' τὴ σγούρνα. Μάνα μου, καταράσουτον, καί</p>	<p>Traverso ai boschi, grida la madre, E a lei risponde lontan la figlia. La biancheria hai gia lavato No, mamma: ancora non l' ho lavata Che Ganni acqua m' intorbidava. Dei maledirlo, mamma, ed io pure. Ah, voglia iddio ch' ei comparisca Al tribunale dinanzi a un giudice! E che quel giudice sia la tua figlia.</p>	<p>Marina kletva Majka Maru kroz tri gore zvala, Kroz tri zvala, kroz četiri dala. Mara joj se devet odaziva Jesi l, Maro, ubelila platno Nisam, majko do vode došla A kamo li ubelila platno. Jovo mi je vodu zamutio Kun' ga majko, i ja ću ga kleti. Eda Bog da, te se obesio.</p>

<p>‘πὲς ἀνάθεμάτον, - Ὁ Θεός νὰ κάμη νὰ συρθῆ, παιδί μου, ζ’ τὸν κριτήριο! - Καὶ νὰ καθίσῃ γιὰ κριτῆς ἡ κόρη σου, μητέρα. - Να κάμη ὁ Θεός, παιδάκι μου, νὰ τόνε φυλακώσουν! - Καὶ φυλακῆ του, μάνα μου, τὸ στηθός μου νὰ γένη. - Ὁ Θεός νὰ κάμη, κόρη μου, νὰ τὸν ἀλυσσοδέσουν! - Καὶ νὰ τοῦ γίνουν ἄλυσσες τὰ χέρια τὰ δικά μου. - Νὰ κάμη ὁ Θεός, παιδάκι μου, ἴψηλά νὰ τὸν κρεμάσουν! -Ναί, μάνα μου, νὰ κρεμασθῆ ἀπάνου ἅφ’ τὸ λαϊμό μου, Ἄλλ’ ὄχι, λέω καλλίτερα νὰ τόνε φαρμακώσουν, Ἄλλά νὰ πιῆ ἕς χεῖλη μου, νὰ πάρῃ τὸ φαρμάκι.</p> <p>(Ἀττική Ἔρις 6, 1903, 183-184)</p>	<p>Ah, voglia iddio, sia incarcerato ! E la catene sien le mie braccia. Ah, voglia iddio, ch’egli sia appeso! Ch’ egli sia appeso al collo mio, Anzi, no, ch’ egli sia avveleuato.. Ma col veleno mie labbra.</p> <p>(Marco Antonio Canini, <i>Il libro dell amore</i>, Venezia 1885, 520-521)</p>	<p>O zlu drvu o mom belu grlu. Eda Bog da, tavnice dopao Tavnica mu moja neda bila Eda Bog da, sindžira dopao Sindžir bile moje bele ruke. Eda Bog da, voda ga odnela Moja majko na me ga nanela.</p> <p>(Vuk S. Karadžić, <i>Srpske narodne pjesme</i>, I, 531)</p>
<p>Ἄγχιος δὲν εἶμ’ ἀγάπη μου, κάθησ’ ἐδὼ σιμά μου Ξέρω ποῦ δίνουν τὸ φιλί, μου τῶμαθε ἡ καρδιά μου Φιλοῦν ἕς τὰ φρούδι’ ἀνάμεσα ταῖς τροφεραῖς χηρούλαις, Κι’ ἐπάνου ἀπὸ τὰ δυὸ βυζιά φιλοῦνε ταῖς παιδούλαις.</p> <p>(Ἀττική Ἔρις 6, 1903, 184)</p>	<p>O mia diletta. Siedimi a fianco, bella giovinetta. Noi selvaggi non siamo: Dove baciarsi si dee, ben lo sappiamo. Fra le ciglia convien le vedovelle Baciare, e in mezzo al petto le donzelle. Marco Antonio Canini, <i>Il libro dell amore</i>, Venezia 1885, 519</p>	<p>Znanje Oj devojko, Oj Milena, Sedi meni kraj kolena. Ni mi nismo divlji ljudi, I mi znamo gdi se ljubi: Udovice među oke, A devojke među dojke.</p> <p>(Vuk S. Karadžić, <i>Srpske narodne pjesme</i>, I, 582)</p>
<p>- Τ’ ἔχει ὠραῖο ἡ κορασιά σου; ‘ Πέμου το, - Μαῦρα μάτια ἔχει γλυκά. - Εἰς τὰ οὐράνια θα ἴπετοῦσα Ἄν μ’ ἐκὼνταζε μ’ αὐτά. - Τ’ ἔχει ὠραῖο ἡ κορασιά σου; ‘ Πέμου το - Μέλι χεῖλη, θεία μορφή. - Εἰς τὰ οὐράνια θα ἴπετοῦσα - Ἄν τοὺς ἔδινα φιλί. - (Ἀττική Ἔρις 6, 1903, 184)</p>	<p>Che di bello ha la tua fanciulla? Dimmelo. La mia fanciulla ha neri gli occhi bei. Se con que’ divini occhi ella guardassemi, Il paradiso guadagnar potrei. Che di bello ha la tua fanciulla? Dimmelo. Labbra di mele ell’ ha, candido viso. Quelle labbra baciando e il viso candido, Io potrei guadagnare il paradiso. [Che di bello ha la tua fanciulla? Dimmelo. Ella ha braccia bianchissime ; se al mio Collo girarle volesse, potreimi Il paradiso guadagnar ben io. - Che di bello ha la tua fanciulla? Dimmelo. Ella nivee ha le mamme. Se mostrare A me volesse quelle mamme nivee, lo potrei il paradiso guadagnare.]</p> <p>(Marco Antonio Canini, <i>Il libro</i></p>	

	<i>dell amore, Venezia 1885, 519-520)</i>	
<p>Εἶχε ξύπνησ' ἢ ἀνατολή, κ' ἐγὼ δὲν τὸ 'κουνουῖσα Πέρασ' ἢ αὐγή, κ' ἐκίνησα εἰς τὸ κυνήγι 'πάγω' Τῆ ράχη σὰν ἐπάτησα, σὰν ἔφθασα 'ς τὸ λόφο, Ὁ ἥλιος ταῖς ἀχτίδες του ταῖς ἀργυρές 'σκορποῦσε. 'Ἐκεῖ κάτου ἅπ' τὴν πράσινη, τὴ φουντωτὴν ἑλάτη, Πανώρηα κόρη ἐκοίτετο, κί' ὀλόγλυκα 'κοιότουν, Δεμάτι, 'ς κεφάλι της, εἶχε γλωρὸ τριφύλλι' Εἰς τὰ λευκά τὰ στήθια της δυὸ ἄσπρα περιστέρια, Κί' ἀγκαλιασμένο ἐκρατοῦνε ἐν ἑλαφρὸ ἀλαφάκι. 'Ἐπάνω 'κεῖ βραδυώθηκα, ξενύχτισα 'κεῖ πάνου. Τὸ ἀλογὸ μου ἔδεσα 'ς τὸ ἔλατό ἀποκάτου 'Ἐδεσα τὸ γεράκι μου 'ς το πράσινο κλωνάρι, 'Ἐχάρισα 'ς το ἄτι μου τὸ δέμα τὸ τριφύλλι 'Ἐδῶσα 'ς το γεράκι μου, τὰ δυὸ τὰ περιστέρια, Εἰς τὰ σκυλιά μου ἔλαχε τ' ἀλάφι μερικόν. Ἡ κορασιά ἢ πεντάμορφη 'ς ἐμε', τον κυνηγόν.</p> <p>(Ἀττική Ἔρις 7, 1904, 17)</p>	<p>La miglior gaggia</p> <p>Ruppe l'aurora, ed io non mossi il piede; Passò il mattino, ed alla caccia andai ; Giunto sul colle il sol spandeavi i rai ; E sopra il colle, sotto t' un verde abete, Addormita una bella si vedea; Un fascio di trifoglio al capo avea, E due colombi candidi nel seno, E fra le braccia un bei cerbiatto snello. Rimasi a pernottare in quell'ostello. Il mio destrier legai sotto all'abete; Ho legato a una fronde il mio falchetto; Di trifoglio al destrier porsi un fascetto, Al mio falchetto i due colombi candidi Ed il cerbiatto ai miei bracchi avanzò, La leggiadra fanciulla a me restò.</p> <p>(Angelo de Gubernatis, <i>Florejio lirico</i>, preuzeto od G. Chiudina, <i>Canti del popolo Slavo</i>, vol. II, Firenze 1878, 43)</p>	<p>Najbolji lov</p> <p>Sinu zora, a ja još kod dvora, Dan prevali, a ja u lov pođoh, Ja na brdo, a sunce za brdo; Al' na brdu pod jelom zelenom Tu bijaše zaspala đevojka; Pod glavom joj snopak đeteline, U njedrima dva b'jela goluba, A u krilu šareno jelenče; Ja tu ostah noću prenočiti: Vezah konja za jelovu zelenu, A sokola za jelovu granu; Konju dadoh snopak đeteline, A sokolu dva b'jela goluba, Mojim rtom šareno jelenče, A men' osta lijepa đevojka.</p> <p>(Vuk S. Karadžić, <i>Srpske narodne pjesme</i>, I, 432)</p>
<p>Ἐπιστροφὴ τοῦ ἀραβῶνος</p> <p>Τῆς ἀγάπης μου, ψυχὴ μου, Πάρ' ὀπίσω τὸ δεσμό Λέει παρθένα δακρυσμένη 'Σὲ θλμμέν' ὁμορφονιό.</p> <p>Μάνα, δέλφια μου, πατέρας, Δὲν μποροῦνε νὰ σὲ ἰδοῦν 'Ἐχθρα τρέφουνε γιὰ σένα, Τὴν ἀγάπη μας μισοῦν.</p> <p>Ἄχ ἐμε, τὴ μαυροκόρη, Μὲ πλακώνει δυστυχιά, Σπέρνω βάλσαμο καὶ βγαίνει Ἡ πικρόχολη ἀψηφιά.</p> <p>- Ἀψηφιά, ἄνθος ' δικό μου, Σὺ ταιριάζεις πιά 'ς ἐμέ. Τῆς καρδιάς μου ἢ φαρμακίλα Ἀδελφώθηκε μ' ἐσε'.</p> <p>Ἄπ' τοὺς κλώνους σου θὰ κόψουν Εἰς τὸ γάμο μου, οἱ 'δικοί, Καὶ μ' ἐσε' θὰ στολισθοῦνε</p>	<p>Il suo anello ad un giovane Rendeva una ragazza. Il tuo anello riprendi, ella gli disse. Ah, mio padre, mia madre, i miei frateili E le sorelle mie t' odiano tutti ! Ma di me non dir nulla Di male, o caro, ch' io sono una povera, Sono un' infelicissima fanciulla. Io semino basilico, e mi nasce Assenzio... O assenzio, fiorellino mio, Aspro fior, gl' inviati alle mie nozze Di te s' adoreranno, Allor che al camposanto Essi mi porteranno.</p> <p>(Marco Antonio Canini, <i>Il libro dell amore, Venezia 1885, 522)</i></p>	<p>Nesrećna devojka</p> <p>Devojka junaku prsten povraćala: "Naj ti prsten, momče, moj te rod ne ljubi, "Ni otac, ni majka, ni brat, ni sestrice; "Al' me nemoj, momče, na glas iznositi, "Jer sam ja sirota nesretna devojka: "Ja bosiljak sejem, meni pelen niče. "Oj pelen, pelenče, moje gorko cveće! "Tobom će se moji svati nakititi, "Kad me stanu tužnu do groba nositi."</p> <p>(Vuk S. Karadžić, <i>Srpske narodne pjesme</i>, I, 609)</p>

<p>Φίλοι καὶ καλεστικοί.</p> <p>Ὅταν νύφη παγωμένη, Μὲ τὰ χέρια σταυρωτά. Εἰς τοῦ τάφου μ' ὀδηγήσουν Τὴν ὀλόμαυρη ἀγκαλιά</p> <p>(Ἀττική Ἰρις 7, 1904, 71)</p>		
<p>Εἰς τὸν κόρφο σου, παρθένα, τ' ἔχεις καὶ μοσχοβολᾶ, Τ' εἶν' ἐκεῖνο, ποῦ εὐωδιάζει καὶ μου εὐφραίνει τὴν καρδιά, Μήπως εἶναι νέρανζανθη, μήπως κρύβεις γιασεμί Ποῦ μυρίζει, σαν σ' μόνο, τὸ χυτό σοῦ τὸ κορμί Πέσ' μου, ἐκεῖνο, που εὐωδιάζει, καὶ σοῦ εὐφραίνει τὴν Δὲν εἶν' ὄχι, νέρανζανθη, δὲν λογιτέται γιασεμί Εἶν' ἀγνότητας μοσκιάδα, δὲν κόρης ευωδιά, Εἶναι ἀγνότητας μοσκοιάδα, εἶναι κόρης εὐωδιά Εἶναι ἄγκιχτο λουλούδι, ποῦ τὸ κράζουν παρθενιά.</p> <p>(Ἀττική Ἰρις 7, 1904, 236)</p>	<p>O fanciulla, anima mia, É l' arancio od il basilico Che il tuo sen cosi profuma? O forse è di gelsomino <i>Quell' odore che mi bea</i> Quando sono a te vicino? – Giovincello, anima mia, Non è arancio, nou basilico, Che il mio sen cosi profuma : Di fanciulla è la purezza Quell' odore che ti bea, Quell' che tanto grato oleazza.</p> <p>(Marco Antonio Canini, <i>Il libro dell amore</i>, Venezia 1885, 518)</p>	<p>Najljepši miris</p> <p>Oj devojko dušo moja! Čim mirišu nedra tvoja Ili dunjom, il nerančom, Ili smiljem , il bosiljem Oj Boga mi, mlad junače Moja nedra ne mirišu Niti dunjom, ni nerančom Niti smiljem, ni bosiljem, veće dušom devojačkom.</p> <p>(Vuk S. Karadžić, <i>Srpske narodne pjesme</i>, I, 562)</p>
<p>Παίζοντας τὴν κιθάρα του Μ' ὄλω ἄρμονία καὶ χάρη, Ἐδιάβαινε τὸ δρόμον του Πανώρηο παληκάρι. Χορδὴ τῆς εἶχε ὀλόξανθη Μιὰ τρίχα κορασιοῦ, Κ' ἔνα φτερό γιὰ τόξο του, Κρατοῦσε γερακιοῦ.</p> <p>Ἐστὴ μελωδία ποῦ ἴσκόρπιζε Ἐκεῖνος, λιγωμένη, Μιὰ νεῖα καθὼς τὸν ἴκτυταζε, Ἐλεγε μαγεμένη: Ἄν ὁ οὐρανὸς ἐχάριζε Σ' ἐμέ τὴν εὐτυχία , Νὰ χαίρομαι ἴστα στήθη μου, μὰ τέτοια ὁμορφιά!</p> <p>Ἐστὸ δρόμο του γαρούφαλα Ἦθελε τοῦ σκορπίσω, Μὲ ρόδα τὸ προοκέφαλο Ἦθελε τοῦ γιομίσω. Ἐστὸν τρυφερό νὰ λούζεται, Τοῦ γιοῦλιου ἀνασασμό , Νὰ χαίρεται ἴς τοῦ χεῖλου μου Τὸ γέλιο τὸ γλυκό.</p> <p>(Ἀττική Ἰρις 7, 1904, 260)</p>	<p>Il gentile suonatore</p> <p>Un giovincel la cetera D'oro suonando già ; Il crine d'una vergine Di corda gli servia ; Aveva per archetto La penna del falchette.</p> <p>In malinconie'estasi A quel tinnio rapita, Una gentil miravalo E poi dicea stupita: " Se il cielo a me pietoso Donasse quel vezzoso !</p> <p>Sotto di lui garofani Fragranti stenderei, E sul guancial di mammole Un nembo spargerei, Che odori e nel sorriso Gioisca del mio viso ! "</p> <p>(Angelo de Gubernatis, <i>Floregio lirico, preuzeto od G. Chiudina</i>, Canti del popolo Slavo, Firenze 1878, 34)</p>	<p>Djevojka se zagledala u đače</p> <p>Udaralo u tamburu đače: Tambura mu od suvoga zlata, Žice su mu kose devojačke, A terzijan pero sokolovo. Gledala ga s čardaka devojka, Gledala ga, pa je besedila: „Bože mili! da čudna junaka! „Da li mi ga Bog u sreći dade! „Pod njega bi karanfil sterala, „A pod glavu rumenu ružicu; „Nek miriše, nek se često budi, „Neka moje belo lice ljubi."</p> <p>(Vuk S. Karadžić, <i>Srpske narodne pjesme</i>, I, 626)</p>
<p>Κάτου ἀπ' τῆς λεύκης τὴν ἰσκιὰ ὁ Γιάγκος ἐκοιμότουν, Ὁ πρῶτος μέσα στὸ χωρὸ, στὴν ὁμορφιά, στὴ χάρη</p>	<p>E intanto prese a dir ciascu d'elle Quel che a lei più di tutto piacera. Di seta un cinto aver potessi!</p>	<p>Šta bi koja najvolila</p> <p>Zaspa Janko pod jablanom Na Janku je je svilen pojas,</p>

<p>Τρεῖς νηαῖς ἐκεῖθε ἑδιάβηκαν, τρεις ὄμορφες παρθένες, Κι' ἀπό ταις τρεῖς ἐβάλθηκε ἡ κάθε μιὰ νὰ λέγη Τὸ πράγμα, τ' ὠραιότερο, ποὺ ἔπιθυμοῦσε νάχη. Ἦθελα νάχα, εἶπε ἡ μιὰ, μεταξωτὴ μιὰ ζώνη, Μιὰ ζώνη χρυσοκέντητη γιὰ τὴ μικρὴ μου μέση. Ἦ ἄλλη εἶπε, ἦθελα χρυσὸ ἕνα δαχτυλίδι Ν' ἀστράφτη, νὰ λαμποκοπᾷ νὰ τὸ ζηλεύουν ὄλες. Ἦ τρίτη, ἡ ὠραιότερη, ἡ γαλανὴ Γιαννίτσα, Εἶπε, δὲν θέλω τίποτε ἀφ' ὅσα ἐπιθυμεῖτε Κανένα πρᾶγμα ἐδῶ ἔς γῆ δὲν βλέπω νὰ μ' ἀρέση. Κανένα ὠραιότερο δὲν βροῖσκω ἀπὸ τὸ Γιάγκο! Ἄνόηταις, τί γυρεύετε; τί πράγματα ζητεῖτε! Μπορεῖ ἡ ζώνη νὰ φθαρῆ, μὲ τὸν καιρὸ νὰ λυῶση, Τὸ δαχτυλίδι τὸ χρυσὸ νὰ πατηθῆ νὰ σπάση. Ἄλλὰ ὁ Γιάγκος πάντοτε θὰ εἶν' ὄμορφος γιὰ μένα!</p> <p>(Ἀττικὴ Ἦρις 7, 1904, 252)</p>	<p>L'una, L'altra un anello d'or vorrei, dicea. E Giannina piu bella, soggiungea, Di Janko al mondo non c'è cosa alcuna. Oh, non vedete, stolte, che l'anello Si potria facilmente un di spezzare, Di seta il cinto si potria sciupare, Ma ognor per me sarebbe Janko bello!</p> <p>(Marco Antonio Canini, <i>Il libro dell'amore</i>, Venezia 1885, 521)</p>	<p>Na ruci mu sjajna burma; Tud se dala tanka staza, Njome idu tri djevojke, Najstarija govorila: Da je meni svilen pojas! A srednja je govorila Ja bi burmu najvoljela. Najmlađa je govorila: Oj vi druge, lude li ste; Ja bi Janka najvoljela; Svilen pojas poderaće s', Burma će se raspojiti, A moj Janko do vijeka.</p> <p>(Vuk S. Karadžić, <i>Srpske narodne pjesme</i>, I, 447)</p>
<p>Ὅλονυχτίς ἔψαλλαν λυπηρὰ Δυὸ ἀηδόνια κι' ὡς ποῦ ἔφεξ' ἡ αὐγουλά Καὶ τὰ μάτια τὰ ὠραῖα, τὰ ερωτικά, Νὰ κλίση δὲν εἰμπόρεσ' ἡ νυφοῦλα.</p> <p>- «Γλυκέ μου, ἀφέντη, ξύπνα, σήκω εὐθύς, Ἄκουσε τ' ἀηδονάκια, πῶς λαλοῦνε! Ξύπνησε, σήκω φῶς μου, νὰ μοῦ ἔπῃς, Γιατ' ἔτσι τ' ἀηδονάκια τραγουδοῦνε; »</p> <p>Κι' ὁ νυμφίος τῆς λέει, καθῶς ἔξυπνᾷ Δυὸ νεοὶ δὲν εἶν' ἀγάπη μου, ἀηδονάκια Εἶναι δυὸ τρυφερόκαρδα παιδιά. Ἐρωτεμμένα δυὸ παληκαράκια.</p> <p>Ποὺν μὲ καῦμό, μ' ἀγάπη φλογερὴ Στενάζουνε, ἀλλὰ δὲν τραγουδοῦνε. Ἔρχονται, τρέχουν, πᾶν ἐδῶ κ' ἐκεῖ Τὸ ταῖρι τους τὰ δύστυχα</p>	<p>Tutta notte cantarano Due rosignuoli fino alla mattina; Non lasciar chiuder occhio alla sposina - Mio giovine signore, sorgi presto. Oh, dimmi perche, di', Que' rosignuoli cantano così. Lo sposo disse a lei, poi che fu desto "Due giovani non sono usignoletti: Sono due garzonetti. Non cantano, ma gemono cercando La sposa. Io pur così faceva quando Te cercava, amor mio: Così gemeva anch'io. Nè di gemer cessai. Finché non ti trovai."</p> <p>(Marco Antonio Canini, <i>Il libro dell'amore</i>, Venezia 1885, 519)</p>	<p>Nisu ono dva slavuja mlada Dva slavuja svu noć propevaše Na pendžeru gospe banovice, Govorila gospa banovica: Bog ubio dva slavuja mlada! Svu noć meni zaspat' ne dadoše Govori joj bane gospodine: Nemoj, gospo, nemoj, dušo moja! Nisu ono dva mlada junaka; Vijaju se oko djevojaka, Kao i ja oko tebe, gospo.</p> <p>(Vuk S. Karadžić, <i>Srpske narodne pjesme</i>, I 654)</p>

<p>ζητούνε.</p> <p>Ἔτσι κ' ἐγώ, ψυχή μου, ἕναν καιρό Ἐστέναζα, καὶ πικροτραγουδοῦσα, Γιατί, ὡς κ' ἐκεῖνα, ἀγάπη μου, κ' ἐγώ Ἐγύριζα, καὶ σένα ὄλω ζητοῦσα.</p> <p>Καὶ νὰ παραπονιέται, νὰ θρηνηῖ, Οὔτε στιγμή δὲν ἔπαψε ἡ ψυχή μου, Ἔως πού νὰ σ' εὖρω, κόρη μου, χρυσῇ, Ἔως πού νὰ γένης ταῖρι μου, ἴδική μου. »</p> <p>(Ἀττική Ἰρις 7,1904, 252/ Ἀττική Ἰρις 8, 1905, 110)</p>		
<p>Ἄν τὸ βιὸς εἶχα τοῦ Τσάρου, τὸν πολὺ του θησαυρό, Ἄν τὰ πλούτηα του εἶχα ἴγώ, Ἥξερα τὶ νὰ τὰ κάμω. Ἄν τὰ εἶχα θ' ἀποχτοῦσα Τ' ὠραιότερο τοῦ κόσμου, ὁ,τι θεὸν ἐπιθυμοῦσα. Ἄν τὸ βίος εἶχα τοῦ Τσάρου, τὸν πολὺ του θησαυρό, Ἄν τὰ πλούτηα του εἶχα ἴγώ, Πέρα ἐκεῖ, κατὰ τὸ Σαύα, ποὺ νὰ τὸ θαυμάζουν ὄλοι Γῆ θ' ἀγόραζα νὰ φτειάσω, νὰ φυτέψω περιβόλι, Ἄν τὸ μάλαμα τοῦ Τσάρου, ἄν τὰ πλούτηα του εἶχα ἴγώ, Θεὸν νὰ φύτευα ἔς αὐτό Ὅ,τι πῆς, κ' ἤθελε πάρω, νᾶχω γιὰ περιβολάρι Τ' ὁμορφότερο, ποὺ νᾶνε, ποὺ νὰ ὑπαρχῆ παληκάρι. Ἄν ἔς τὸ βίος, εἰς τὸ χρυσάφι, ἤμουν ὅμοια μὲ τὸ Τσάρο, ἤθελα τὸ Λάζαρό μου ποὺ εἶν' ἀνύπαντρος νὰ πάρω Κ' ἕναν τέτοι' ὁμορφονιό Νᾶχώ ἴγώ, γιὰ κηπουρό.</p> <p>(Ἀττική Ἰρις 7,1904, 252)</p>	<p>Se l'oro dello Tsar aver potessi, Io ben saprei Che di quell' oro farmene dovrei ; Qualche cosa vorria comprar di bello. Io, quando l'oro dello Tzar avessi, Che ne farei? Lungo la Sava allora comprerei, Per tutto indi piantarlo, un orticello. Se dello Tzar mai l'oro possedessi, io pianterei Giacinti ed altri fiori, e mi vorrei Prender un ortolano bello bello. Se in mio poter l'oro dei Tzar tenessi, lo prenderei Lazzaro, poi ch'è scapolo, ed avrei Un gentile ortolan del mio orticello.</p> <p>(Marco Antonio Canini, <i>Il libro dell amore</i>, Venezia 1885, 520)</p>	<p>Da j' u mene, što j' u cara blago Da j' u mene, lale Lazo, stoj' u cara blago, Ja bi znala, lale Lazo, šta bi kupovala: kupila bi, lale Lazo, ukraj Save bašču; ja bi znala, lale Lazo, šta b u nju sadila: sadila bi, lale Lazo, zumbul i karanfil. Da j' u mene, lale Lazo, što j' u cara blago, ja bi znala, lale Lazo, šta bi kupovala: kupila bi, lale Lazo, neženjena Lazo – da mi bude, lale Lazo, baščovan u bašči.</p> <p>(Vuk S. Karadžić, <i>Srpske narodne pjesme</i>, I, 490)</p>
<p>Ὁ Ζερβογιός (Πολεμικόν Σέρβικον ἄσμα) ----- Γιὸς Σέρβου εἶμαι, Ραδίβοϊτς κρᾶζομαι «Μὲ Σέρβο στέκε, πέφτε μαζὺ » Αὐτὴ ἴναι ἡ εὐχή μου, πρώτη κι' ὀλόθερμη,</p>	<p>Il Figlio Serbo Canto marziale serbo Son figlio Srbo – Radivoj chiamanmi Cadi col Serbo, col Serbo stà; Quest è il mio voto primiero e fervido,</p>	

<p>Ποὺν ἔς τὴν καρδιά μου πάντα θὰ ζῆ, Ἐὼς ποὺ ἕνας κτύπος ζωῆς θὰ σώζεται Ἐμέ, ὑπερήφανο Σέρβου βλαστάρι, Ἐμέ σερβόπαιδο καὶ παλληκάρι! Τρία δῶρα μ' ἄφησαν λαμπρά οἱ πατέρες μου, Ἐμέ, τῆς Σερβίας μάνας τὸ θρέμμα, Τοῦ σλάβου τ' ὄνομα, τὸ ξίφος, τὸ αἷμα Τὸ δῶρο ἐκεῖνο, ποὺ ἡ μάνα δίνει, Ποὺν δὲν ξεπέφτει, ποτέ δὲν φθίνει! Τῆ σλαύα γλώσσα, τὸ πάτριον τέμενος Λατρεύει ὁ Σέρβος καὶ προσκυνεῖ Καὶ κάθε γνήσιο σλαύου παιδί! Γάλλος - Παρίσια, Τοῦρκος - Βυζάντιο Ἐχουν, κι' ὁ Σέρβος, ἐγώ, τὴ γλώσσα Ἐχω ἀκριβή μου, τοῦ Σέρβου τ' ὄνομα Ἄλλοιά ἔς ἐκεῖνον, π' ὄνομα, γλώσσα Νὰ ταπεινώση τολμᾶ ὁ σκληρόκαρδος Τοῦ γιουῦ τοῦ Σέρβου τ' ἀνδρειωμένου, Καὶ τῆς Σερβίας γιουῦ τιμημένου! Ἄς εἶναι δόξα ἔς τὸν γερμανόπαιδα Ἡ ξανθοκόρη τῆς Γερμανίας. Ἄς εἶναι δόξα εἰς τὸν Ἀγγλόπαιδα Ἡ ἀκατάδεκτη νηὰ τῆς Ἀγγλίας. Ἐμέ, ἡ Σερβία μου, γι' αὐτὴν ἐργάζεται, Θερίζει ὁ Σλάβος ὁ ἀνδρειωμένος, Κι' ὁ γιὸς ὁ Σέρβος ὁ τιμημένος!</p> <p>(Ἄττικὴ Ἰρις 7,1904, 271)</p>	<p>Che nel mio cuore sempre vivra Fino a che desto me terrà un palpito Del Serbo padre me figlio altero, Me della Serbia figlio guerriero!</p> <p>Tre belli i padri doni lasciaronmi, Lo slavo nome, la spada e il sanque Il don materno, che mai non lanque: La slava linqua, l'altare patrio Ha dell Serbia ogni figliuol Il vero figlio del Slavo suol.</p> <p>Parigi ha il Franco - la sua Bisanzio L'altra ha pure il Turco - la mia favella E il nome Serbo mi son carissimi - Muoia che il nome, la linqua bella.</p> <p>Di calpestare crudele ha l'animo Del Serbo padre figlio valente E della Serbia figlio possente!</p> <p>Vanto al Germano sia Germanica Fanciulla, e il crine che a lei biondeggia Vanto al Britanno sia Britanica Vergin, che altera si pavoneggia; A me la Serbia; per essa semina Emiete il Slavo figlio valente, E della Serbia figlio possente.</p> <p>(Angelo de Gubernatis, <i>Floregio lirico</i>, preuzeto od G. Chiudina, <i>Canti del popolo Slavo</i>, Firenze 1878, 165-166)</p>	
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