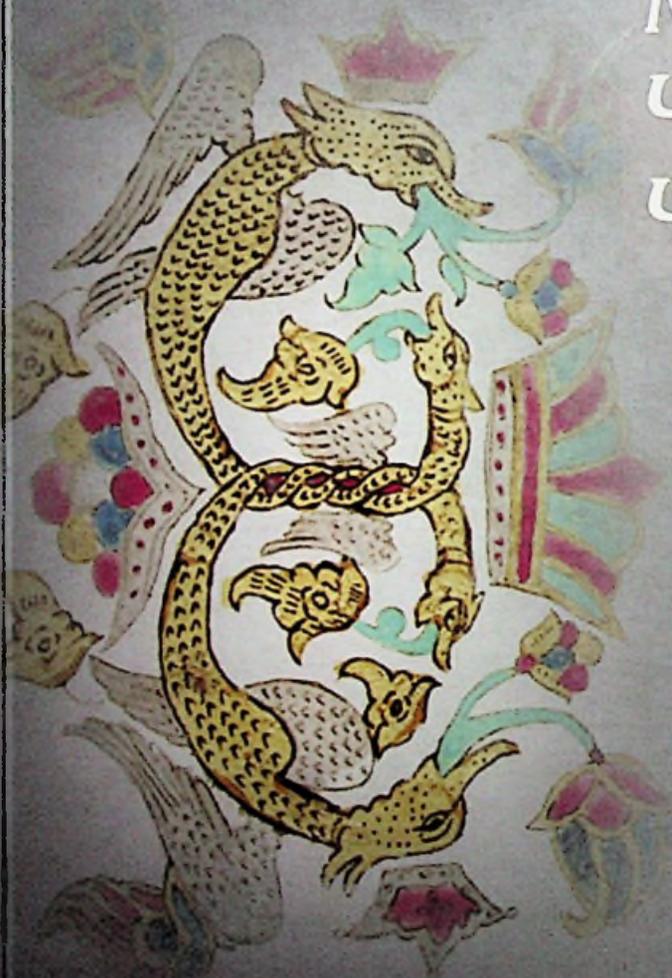


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STUDIA 31 BALCANICA

MIRABILIA:
ЧУДЕСА И
ЧУДОВИЩА



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ИНСТИТУТ ЗА БАЛКАНИСТИКА & ЦЕНТЪР ПО ТРАКОЛОГИЯ ПРИ БАН

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MIRABILIA ET MONSTRA

The article aims to analyze and systematize the movement and development of concepts integrated into the problematic situation **Mirabilia: Miracles and Monsters**. Studies in the semantic field of “miracles” (mirabilia or miracula) and the “miraculous” whose context generates the “monsters” (monstra) and the “monstrous” presuppose several levels of analysis, the first level among them being that of **lexical analysis and conceptual precisions**. The analysis focuses on Greek and Latin concepts in various genre forms from Homer to the end of the Middle Ages.

The miracle and the miraculous generated a multiplicity of discourses over the centuries, among which:

- theological and philosophical interpretation;
- religious discourse in the sermons;
- the discourse of the hagiographic literature;
- the discourse of the entertaining genres – descriptions of travels to exotic and unknown lands (Itineraria), diaries of travels to unknown worlds; historical chronicles and writings; natural histories, geographies, collections of strange stories (Mirabilia);
- in the course of time, mirabilia began to be understood to include also the literary collections of stories about amazing and inexplicable things; the miraculous as knowledge that is particularly clearly reflected and culminates in the tradition of works like the ancient genre of the paradoxography, the medieval genre of the speculum-literature, also called “mirror literature”, etc.
- the discourse of the medieval novels, etc.

At the end the article defines the parameters of the concept of monstra in the context of mirabilia and miracula. The world of animals, of monsters and beasts, in which there is very little or no place for the human element, constitutes an important and significant component of the Universe of the miraculous, being a miracle in itself: A world of the inhuman, of the antihuman. They are a manifestation of the miracle, i.e., they are something that is just as inexplicable, and even frightening.

Monsters are charged with an invaluable cultural role, however horrifying they may be:

- as a category opposed to man and everything human, by means of which these two concepts are defined; when man is trying to identify himself as such, he segments the world around him in categories;

– the spatial-temporal dimensions of the world inhabited by human beings are defined, thus defining also their place in it;

– in this connection the Other and Otherness are defined from within; the Others are classified in the respective social organisation, marginalising a segment of the “own” as an instrument for their debasing, rejection or exclusion from the community.

Irrespective of whether the etymologies are correct or speculative, monsters remained charged with moral functions and are transformed into an ethical text. Thus the monster (*monstra*) functions as a sign, but also as an instruction and warning. Hence it appears most often as a designation of the border space between the two worlds: the World of the Present and the World Beyond.

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Valeria Fol

THE GREAT GODDESS-MOTHER AND THE MONSTER CENCHRINES

The Cenchrines is an archetype of many of the bloodsucking monsters, whose bites cause terrifying illnesses and death. Cenchrines is described by Nicander in his writing *Theriaka* (Nic. Ther. 458–482; Кацаров, Дечев 1949: 394). This writing is preserved in the Constantinopol codex from the 10th century where except the abovementioned text concerning dangerous animals, one also finds his work *Alexipharmaca* that examines antidotes for snake poisons, insects and plants (Cod. Suppl. gr. 247, Bibliothèque Nationale, Paris).

Cenchrines (κεκχρίνες) is an oblong (longish) monster, called a colourful lion, or a lion sprinkled with scales, which changes its length and thickness, which glides very fast on a straight line, and which becomes bloodthirsty when the sun shines on the sky during the hottest days of the year. This is when cenchrines departs towards the mountain tops and attacks sheep and shepherds, if the latter try to stop it.

The victims decay in the stomach area from the bites of the monster, they develop hydropsy, and the joints also canker from its poison. Nicander calls the monster *δολιχόν τέρας*, a long snake. *Τέρας*, a term used only for mythological snake-like creatures, such as the dragon Pytho in Delphi, and the dragon guarding the Golden Fleece in Colchis, confirms that the text constitutes a folklore tale intertwined with mythological and legendary data about the region, and affirms that the text's analysis requires an interdisciplinary approach.

Nicander's folklore tale places the cave and the monster that lives it within a territory, inhabited in the mythological and legendary traditions by Thracians. The formation of *apoikies* and the Hellenization of the region, however, do not prevent these mythological and folklore traditions to situate there the *otherness*, where strange creatures live. For this reason Nicander's tale concludes with the phrase "such snakes inhabit the Thracian islands", i. e., the islands in the northern part of the Aegean Sea. Cenchrines is connected with Rescynthus Hera and Hecate – Thracian notions of a Great Goddess. The article comments on the possibility that the so-called Zerynthian cave be identified with the "cave of Pan", situated around 20 meters away from the western corner of the Byzantine citadel of Enez (the ancient Aenus).

If one accepts the notion that the name originates from millet (*κέγχρος*), one can assume that in the cave/caves where cenchrines lives, people have conducted rituals with millet and/or with millet cakes, characteristic of rituals that summon a deity. Nicander's story specifies the calendar time when the monster becomes bloodthirsty and sets off towards the mountains to attack sheep and shepherds – during "the heats when the sun stands on the sky", i. e., during the Dog Days (of Summer). In the Hellenic ritual system the Dog Days are connected with the female ritualism honouring Artemis and the transition of girls from pre-marital to marital age, when the zoomorphic codes are a snake and a lion. This tradition seems common to all of the European Southeast in the Antiquity, because even today in the folklore of the nations inhabiting the region, is preserved the mythological tale that during the Dog Days dragons – imagined as a big snake with a terrifying animal head (most frequently of a ram, a bull or a dog) – steal the girls who have reached the age of marriage.

Nicander's definiteness that "such snakes inhabit the Thracian islands" indicates that this type of hybrid monster between a snake and a lion (beast) is important for the Thracian faith on the North Aegean shore and on the adjacent islands, and suggests that one has to examine the images of mythological creatures in Thracian toreutics. Images of snakes comprise part of the repertoire of Thra-

cian toreutics. Hybrid images of a snake with a head, or a protome, of a lion or a gryffon/lion-gryffon are modeled after objects made by Thracian studios north of Stara Planina mountain. The most characteristic monument with fantastical snakes depicted in relief-form is the silver greave (*knêmis*), found in tomb № 2 of the Mogilan mound in Vratsa city (Bulgaria). The two silver greaves, found in the Agighiol region (the region of Tulcea city, Romania) are similar, as well as the silver greave from a funeral between the villages of Zlatinitsa and Malomir (region of Elhovo city, Bulgaria). The dating of the knee-pieces is from the first half of the 4th c. B. C. The established opinion states that the functionality of these greaves is a ritual one, and symbolizes royal initiation.

The upper part of the silver greaves, the one covering the knee, is modeled like a face. The relief image is an image of a Thracian goddess. There is a hypothesis about one of the greaves from Agighiol (grave № 2) that the face modeled in the upper part, covering the knee, is male. The folden tape that decorates the knee-pieces (greaves) from Vratsa and one from Agighiol, resembles a tattoo.

The hybrid ophiomorphic monsters, modeled on the greave from Vratsa are interesting with respect to the subject of the cenchrines monster. The first couple of snake bodies descend symmetrically from both sides of the face's oval. The snake bodies are covered with feathered scales and instead of having snake heads, they finish with the body of a lion in profile, on which all four paws are represented. The second pair of snakes is depicted with lions' heads seen from above. The third pair of fantastical lizards has a snake body and the head of a lion-gryffon each – one is grabbed by a bird of pray, the other has a wing. The heads of the ophiomorphic creatures found on the greave from Zlatinitsa-Malomir are similar; and their bodies are situated under the snakes that emerge from the snails.

The cenchrines monster is a chthonic personification of a deity, likely a female one, due to its link to the cave of Hecate and with the Rhescynthis Hera. It is possible that cenchrines is an archetype of the goddess, just as Python in Delphi. The bloodthirstiness is a metaphor of the sacrifices with which cenchrines is honoured during the Dog Days. This connection with the sun conditions that one "gets sick" when bitten by it – something that might be interpreted as a transition from pre-marital to marital age. From the briefly presented ophiomorphic monsters is evident that Thracian toreutics has preserved an image of *δολιχόν τέρας* with the head of a lion and gryffon as a significant element of the notion of a Great Goddess. The functionality of the objects on which ophiomorphic monsters and/or snakes are depicted is connected with the royal initiation ritualism.

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Violeta
Gerdzhikova

ENCHANTING MONSTROSITY: THE SHIFTING IMAGES OF THE SIRENS

As hybrid and dangerous creatures, the Sirens are certainly monstrous; yet their monstrosity is both scaring and charming. Their unique set of characteristics is at the same time flexible, and allows for a variety of forms and shifting interpretations. The paper traces the sirens' visual representation through the ages, notably the prominent merging with the iconography of the mermaids, and the growing emphasis on the seductive aspect. As the siren's iconography and symbolism changed over time, they were capable of being absorbed into different narrative and artistic contexts, quite distant to the meaning of the episode in the "Odyssey".

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Dimitar Iliev

Κῦδος – *ČUDO*.

ETYMOLOGY, MAGIC AND POETICS

The paper focuses on key moments in the development of a Indo-European root in both Greek and Ancient Bulgarian (Old Church Slavonic).

In Greek, it is best attested in Homeric epic in various forms: the ancient *-es-* stem noun κῦδος, adjectives such as κυδνός or κυδρός and even formulas containing a denominal superlative like Ζεῦ κῶδιστε μέγιστε. The main idea behind all these manifestations of the root is the notion of a quasi-magical power bestowed by the gods, especially Zeus, the King of men and deities, to mortal kings and heroes. Most probably, in prehistoric times this power was imagined as if pouring down from above on the head of a great man. Hence probably the supernatural power attributed even to a dead hero's head in Balkan culture – from Orpheus to the last medieval Bulgarian tsar Ivan Shishman. Relatively early, it seems,

the word started being used also for the effects of such personal powers on the surrounding world. Among them is the word of mouth, the high reputation that a distinguished man enjoys in the praises of the others. There is another root attested in post-epic Greek, κῦδ- with a short vowel, for which we suggest that it can be regarded as an alteration of κῶδ- that came to denote mainly the negative implications of the word of mouth. This ambiguity of (oral) fame/infamy characteristic for a shame-culture is the basis for the derivation of typical performative verbs in the Greek "heroic" language register. Such verbs must have come in pairs, whose members, however, may not be equally well attested, as in κυδαίνω ,to give power, to make famous, to glorify' and κυδάζω ,to reproach'. We observe the same in the Slavic cognate of the root as manifested in *čuditi (se)* ,to wonder (and perhaps to praise in wondering)' and *kuditi* ,to reproach'.

In Slavic, as attested in its earliest Ancient Bulgarian written monuments, *čudo* must also have been originally used in the sense of supernatural power. Like in Greek, the root forms an *-es*-noun of a very primitive declination type that, according to some scholars, once constituted the vocabulary of a shamanic ideology. However, also like in Greek, the *-es*-stem is not universally attested for this root – see the athematic derivative *čud-ьнъ* > Modern Bulgarian *čuden* (the alternative derivation from the *s*-stem *čudes-en* is also present in Bulgarian). In the oldest texts *čudo* and most of its etymological cognates are used primarily as a translation of Biblical Greek terms such as θαῦμα. The latter root not only became highly productive in Greek in a later period than κῦδος, *čudo*'s exact etymological counterpart, but also refers to different notions and even different sensory perceptions, as its usage in the sources indicates. Thus, at least as far as literary language is concerned, *čudo* in Bulgarian from a very early date carries with it all the connotations of θαῦμα and, more rarely, other terms (e.g. the adjective τεράστιος). As to the other, more informal and obscurely attested language registers, later usage in Bulgarian and various modern Slavic languages is indicative that the root *čud(-es-)* in Slavic has preserved to some extent the prehistoric idea also discerned in Greek κῦδ-. Some usages indicate a curious semantic mixing of the root in Slavic with the meanings and connotations of *čuzdъ* < **teudj-*. The latter is a foreign borrowing with a completely different etymology which, however, for phonetic reasons, came to resemble a derivative adjective from *čud-* and this brought about some interesting shades of meaning in both words.

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Vyara Kalfina

HECUBA'S METAMORPHOSIS IN DOG – TOPONYMIC AND LITERATURE DIMENSIONS

Among the most widespread legends in antiquity are to be listed the toponymical narratives explaining some local geographical name. Commonly these stories claim to link the particular place with a mythological hero whose deed led to the change of an existing toponym. The aim of the text is to explore whether the name *Κυνὸς σῆμα* (of a place located on the Thracian Chersonessos) has derived from the legendary death of the Trojan queen Hecuba or the link between the toponym and the myth was merely fictional.

Chronologically first evidence of the relation between Hecuba and Kynossema is the story told by Euripides in the epilogue of his “Hecaba” (1265–1273). According to the prophecy given by the Thracian king Polymestor Hecuba was to become a dog. Shortly after she would find her death on the peninsula and her tomb would be called after her appearance – the Tomb of the bitch – *Κυνὸς σῆμα*. The metamorphosis of the queen into a dog is surprisingly rarely mentioned in the ancient mythographical sources. After Euripides' drama the transformation-motive is to be found in Ovid's “Metamorphoses” (13. 567–570) and in Ps. Apollodorus' “Bibliotheca” (E 5, 24). As for the other sources, many authors restrict themselves only to the mention of the alleged link between

Hecuba's death and the place called Kynossema, e. g. Str. *Geogr.* 13, 1, 28; Pl. Maior, *Hist. Nat.* 4, 49.

Other authors do not even mention the metamorphosis of the Trojan queen and apparently do not interpret Hecuba's death in terms of any toponymical legend (cf. Verg. *Aen.* 3, 40 ff.; Hyg. *Iliona*, etc).

The variety of the evidences leads to the question whether the myth of Hecuba's transformation actually existed before Euripides' interpretation. The closer examination of the text encourages us to accept the existence of prime version of the myth as only slightly possible. The prophecy is told by the blind king Polyestor, the former antagonist in the drama. The metamorphosis itself is alluded to in an obscure way, without any additional explanation. The link between the death of Hecuba and the toponym is merely mentioned. Given the lack of many other evidences of the metamorphosis we accept the hypothesis that it was the invention of Euripides.

It is easy to find the prime source for the alleged metamorphosis of Hecuba. In the *Iliad* (24, 212–213) the Trojan queen is compared in her anger to a mad dog. Usually that comparison is considered to be an allusion to the well-known transformation myth. In the light of our hypothesis it appears rather the opposite – Euripides “developed” the Homeric comparison into a new motive describing the metamorphosis of Hecuba. Additional argument supporting such an interpretation provide the scholia to that particular verse. The only point made by the commentators is that eating directly someone's viscera without using the proper cutlery characterizes nonhuman behavior (*Scholia Graecina Homerii Iliadem (Scholia vetera)*, adloc.).

The possible reason for connecting the Thracian Chersonesos with the alleged metamorphosis and death of Hecuba gives us one archeologically attested local cult. Worshipped on the peninsula was the Greek hero Protesilaus – the first one who stepped on a Trojan soil and who – according to the prophecy – found his death under the walls of Troy. The ancient authors describe the opulent sanctuary of the hero (Hrdt. *Hist.*, 9, 116–120) which was visited also by Alexander the Great (Арт. *Al.*, 1, 11). So, the connection between the Trojan saga and the Thracian Chersonesos already existed before Euripides wrote the first attested evidence of Hecuba's transformation. It is tempting to suggest that the metamorphosis myth was just a closing projection of the older myth of Protesilaus – the hero who symbolizes the beginning of the Trojan war. Linking the peninsula with the death of Hecuba Euripides practically related it once again to the Trojan saga – a connection preceded by the local cult of Protesilaus.

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Yoana Sirakova

QUID NISI MONSTRA LEGIS: WONDERS, MONSTERS AND IMPASSIONED VILLAINS IN SENECA'S TRAGEDIES. ASPECTS OF TRANSLATION AND RECEPTION

Seneca's talent as a dramatist through history has always been considered controversial compared to the great Greek tragedians. Nevertheless he has been widely recognized as the dramatist-philosopher par excellence. Seneca's tragedies have been seldom performed by contrast with translations of his texts and these texts were consequently thought through much as literary artifacts rather than performative ones and most often are analyzed in isolation as written texts and self-contained objects of study. This paper seeks to chart the appearance and characteristics of one key feature of Seneca's drama – the intrusive presence of *monstra* in his dramatic language and their manifestations in translation which draws audience's attention to human behavior as self-dramatisation.

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Nevena Panova

MONSTROSITY VS. HOSPITALITY. TWO MEETINGS BETWEEN ODYSSEUS AND POLYPHEMUS

The text aims at comparing and commenting two literary sources, dealing with one narrative: the meeting of Odysseus with the Cyclops – Homer's *Odyssey* IX, 106–566 and Euripides satyr play *The Cyclops*. In both cases as key problem could be regarded the opposition "hospitality (i.d. culture) vs. inhospitality especially in its ultimate form of cannibalism" and its development; the plot's incongruities are mostly due to the different genre conventions and, respectively, to some differences in the author's position too: for the epic poet the manifestation of the hero's virtues is more central than for Euripides, who criticizes Polyphemus' ethics more generally. Similar however is the praise of the civilized life of (Greek) human society, which values are represented by Odysseus and his companions (and to a certain degree by the Satyr chorus). The triple relation divine-human-monstrous has also been put in question.

THE *HERACLEAN* TRADITION AND THE TEMPTED INTO POISONS AND MIRACLES THRAKE

Heraclea Pontica, geographically located in Northwestern Asia Minor, on the southern Black Sea coast, held the position of political leader in the region since its emergence in the first half of the 6th century BC until it lost its independence in the first half of the 1st century BC. Unlike the poorly elucidated history of the Greek cities along the southern coasts of the Pontos, the history of Heraclea Pontica had its chance through the works of a series of local historians: Promathidas, Amphitheus, Nymphis, Domitius Calistratus and Memnon. Their works, which formed the contemporary knowledge about Heracleian history and the concept of *Heracleian tradition*, are reworked mythographic traditions and literary history connected with the migration of peoples from Europe to Asia Minor and from Asia Minor to Europe. Naturally, this literary processing is based on fragments of reconstructed historical events. The folkloric narratives underlying that type of literary tradition have preserved the historical episodes, but in a sophisticated way, linking them with *realia* that were important for the tradition. It was precisely in that tradition that the sorceress Thrake, knowledgeable about both medicinal plants and poisons, appeared. Being preserved in fragments of Arrian and in a passage by Appian, Thrake is a complex emanation that was probably the product of the two Heracleian traditions: historical and mythographic.

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Liliana Simeonova

DAEMONS AS SERVANTS OF THE DEVIL IN THE VITA OF ST. ANDREW THE FOOL-FOR-CHRIST

While in classical mythology daemons can be either benevolent or malevolent spirits, in Christian mythology they are, as a rule, unclean supernatural creatures, tasked with the tempting of mortals into sin and iniquity. They are the troupe of the Satan; the Devil sends them around as his emissaries to do mischief. They personify the wickedness of humankind but, at the same time, they have the same characteristics as their angel counterparts: spiritual, immutable and immortal. They are everywhere around us but we cannot see them because they remain invisible to mortals. Only saints can see them, with the purpose of fighting them.

In the fourth and fifth centuries, the Church Fathers considered all pagan deities to be daemons, which is why they wrote extensively on the nature of daemons as well as on demonolatry. In the centuries to follow, Latin Christianity developed the study of daemons into a special theological discipline whereas Eastern Orthodox Christianity did not. In the Byzantine world, no theological treatises on daemons were produced, and the beliefs in daemons remained confined to the realm of folklore.

The “*Vita* of St. Andrew the Fool” represents a classic example of how elements of city folklore came to be embodied in a Christian context. Arguments about the chronology of this *vita* have involved dates between the seventh and the tenth century, the latter being the most convincing. The author of the text represents himself as the saint’s contemporary. The figure of the saint and the urban environment in which he is placed are reminiscent of the holy fools of Late Antiquity, only in this case the holy fool is neither a hermit nor a monk. St. Andrew’s “foolishness”, which is not real but simulated, includes consistent rejection of worldly cares and imitation of Christ, who endured mockery and humiliation from the crowd. For his great forbearance and humility, the saint received from the Lord the gift of prophecy and wisdom, saving many from spiritual perils while unmasking the impiety of others.

The *vita* is a succession of narratives, mostly stories of daemonic appearances, dreams, visions, and questions-and-answers concerning passages in the Bible. In it, daemons usually appear as black “Ethiopians” who are being led by a centurion, also an “Ethiopian”; on certain occasions, they appear as a snake, a dog, or some other creature that is possessed by an unclean spirit. Their numbers vary greatly, between one or two and an entire legion. The narratives presenting various episodes of St. Andrew’s never-ending fight with the daemons are, in fact, cautionary tales. They aim at showing us what will happen if we succumb to greed, misery, theft, lust, adultery, and so on.

The “*Vita* of St. Andrew the Fool” received a wide circulation in the Slavo-Byzantine world. While it may have been conceived as a work of edifying nature, today it represents a valuable source for the study of medieval city folklore, including the beliefs in daemons.

Tsvetelin Stepanov

MONSTERS-GIANTS: NORDIC AND BULGARIAN NOTIONS, TENTH TO THIRTEENTH CENTURIES

In medieval Europe, regardless of peoples' faith being it Christian or Muslim, a common legend about the giants/monsters who were believed as living in the outermost areas of the North existed. As usual, they were located beyond the limits of civilization marked as the land of the 'people of the Book', e.g. Jews, Christians, and Muslims, who had the sacred Scripts, namely the Old and New Testaments and Quran, respectively, and many 'matrices' and clichés at their disposal so as to manage the 'past', 'present' and 'future' time. In principle, all these above-mentioned civilized people were regarded as living in the Mediterranean basin whose achievements far outnumbered those of the other people on Earth.

Usually, this legend has been thought of as directly linked to another cliché, namely that of the so-called 'unclean nations (of) Gog and Magog'. According to the Old Testament, the latter should attack the 'chosen people' before the End of Time. That same notion can also be found in the New Testament, in the Apocalypse of St John the Apostle. With all those 'matrices' in mind, the author of this paper presents some details and nuances in understanding the 'sacral-and-profane map' of Europe in the last two-three centuries of the Early Middle Ages. The case studies under scope are those of the Bulgars along the Danube and Volga-Kama Rivers as well as some of the Scandinavian people, and the Vikings/Varyags in particular, and their visions concerning the position of Paradise (the land of the 'chosen people') which was viewed as dependent on the Gog and Magog people and the 'monster races's locations.

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Vesselina Vachkova

SANCTITY XXXL: THE MONSTROUS ST. CHRISTOPHER BETWEEN INTUITIVE REVERENCE AND RATIONAL DENIAL

The scholars usually consider the cults of Egyptian god Anubis and his Roman variant – Hermanubis as a prototype of the cult of St. Christopher - the warrior-priest and martyr with a dog head. However, a careful study of the genesis and evolution of the cult of St. Christopher categorically proves its European origin. A similar study also demonstrates the extreme popularity of the saint in the Christian European world and the complete absence of his remarkable iconography in non-European churches. Therefore the study of the cult of St. Christopher, who occurred as cynocephalus but later on the West, and partly on the East, transformed into a giant, could be used more as a lens through which the local, European evolution of Christian ideas about sanctity to be presented, rather than the ways the Eastern cults were infiltrated in the Western tradition.

In this context the paper focuses on several major issues: How was the monstrosity of St. Christopher understood in medieval times – whether he was the dog-headed Saint or the Saint giant? Which traditions and concepts allowed for the amazing vitality (from the 6th up to the 21st century) of depicting St. Christopher as a monster par excellence? When and why the official Church in the East and West renounced the monstrous Saint and why she failed to impose another less shocking image of this Saint.

THE MAID OF ORLEANS AND HER INTERPRETATORS

This article deals with a number of interpretations of the life and miracles of Joan of Arc (1412–1431), who contributed to the completion of the Hundred Years' War between France and England. Eyewitnesses, scholars and various opinions are quoted about the role of the Maid of Orleans, who is one of the most prominent figures in the pantheon of France. From the 19th century on she has been venerated as one of those who unified the French nation. Special attention is paid to the position of the religious institution that sentenced Joan of Arc, to the way Voltaire mocked her and to the evolution of the views of the Catholic Church, which canonized her in 1922. Moreover, examples are cited about the popularity of the Maid of Orleans in present-day Bulgaria where, on the one hand, she is acknowledged as an identical national and political hero and, on the other hand, as a precursor of a Bulgarian prophetic or a miraculous connection.

TO THE MIRACLES IN OUR LAND IN MEDIEVAL LATIN AND ITALIAN ENCYCLOPEDIAS (XIII-XIV CENTURY)

In the anonymous work titled *Descriptio Europae Orientalis*, a. 1308 (Ed. Górká, 1916), one comes across some curious descriptions of animals, such as unicorns, tigers and beavers that were believed to inhabit the Bulgarian lands. As there is nothing in his text to suggest that the person who authored those descriptions had ever traveled throughout the Eastern Balkans, one could hardly surmise that he had set eyes on any of those animals. Most probably, the author of the *Descriptio* drew information of the Eastern-Balkan fauna on some earlier sources, with the purpose of expounding on the miracles of God's Creation.

The *Descriptio* provides information of a variety of animals that inhabit other countries in Eastern Europe as well (e.g., Albania, Bohemia, the Empire of Constantinople, Rascia, Ruthenia, Poland, and Hungary). The descriptions of animals suggest that the unknown author must have seen or heard of some of those animals while journeying throughout Eastern Europe and Asia Minor. As regards the description of some other animals, however, he seems to have drawn information on certain earlier sources of encyclopedic nature, such as various medieval *specula*, *summae*, and *collecc-tanea*. Specifically with regard to the animals that were supposed to live in Bulgaria, the anonymous author seems to have leaned against Vincent of Beauvais' *Mirror of Nature/ Speculum naturale* (1228), along with the ancient and medieval sources cited by that thirteenth-century author. Brunetto Latini's work titled *The Book of the Treasure/ Li Livre dou Tresor* (1284) – in one or another of its Latin- or Italian-language versions – is a likely source, too.

At the end of this article, there are presented, in Bulgarian translation, a few excerpts of Vincent of Beauvais' and Brunetto Latini's works. They clearly show that those two medieval texts must have been used as sources of information by the unknown author of the *Descriptio Europae Orientalis*.

THE WONDERFUL WORLD IN THE TRAVELOGUE OF EVLIYA CELEBI *SEYAHATNAME*

In his travelogue voluminous treatise lately collected in 10 volumes, the famous Ottoman traveler Evliya Çelebi tells many stories of witches, vampires, goblins, wizards and magic. He also describes very unusual and wonderful events such as attempts of two brothers – Herzafen Ahmed Celebi and Lagari Hasan Celebi to fly – the first in a kind of rocket, the other with artificial wings. Scattered throughout the text are also an important part in building this remarkable narrative of the 17th century that attracted the interest of many historians, geographers, ethnographers and literary historians. The paper try to outline which of these stories are derived from the Turkish folk tradition and which are the result of the continued intercultural communication with the Christian population of the Ottoman Eempire, especially in the Balkans. It is based on several key points – the description of sky battle between Circassian and Abkhazian witches, conversion of witch into hen in Bulgarian village of Chali Kavak and the spell of a Kalmuk Tatarian to freeze a river. These extraordinary stories drawn implausible, but wonderful world in “*The Book of Traveling*“ of Evliya Chelebi. And who does not like miracles, even in 21st century?

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Използвани съкращения:

- АЕИМ – Архив на Етнографския институт с музей
ИЕИМ – Известия на Етнографския институт с музей
СБНУ – Сборник за народни умотворения

Rachko Popov

ABOUT THE MIRACLES OF SOME MONSTER CHARACTERS IN BULGARIAN MYTHOLOGY

According to *Wahrig Deutsches Wörterbuch*, the term “miracle” denotes some unusual process or phenomenon, the occurrence or effect of which is against the laws of nature and beyond the human understanding of normality. In this case, it becomes totally clear, that every miracle, according to traditional folk beliefs and Bulgarian folklore is a work of supernatural forces of any kind. This report presents the following miracles:

The vampire – if he is not killed, the vampire becomes a human again. Then he returns to his wife, and she gives birth to his sons. When they grow up, they are the only ones who can kill their father, the vampire.

Some of the worst diseases like madness, paralysis, blindness, deafness can be caused by the interference of a dragon or the nymphs. Though, these mythical creatures are the only ones who can also heal the diseased.

The miracle of becoming rich man overnight is also explained with the interference of another mythological character – the keeper, the one who takes care of the hidden gold in the ground. Once a year, at midnight, he appears in the form of a flame. The person, who sees him and manages to step on him, will find the buried wealth.

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Albena Georgieva

MIRACULOUS HEALING SPRINGS

Healing with water – drinking, washing, bathing or sprinkling – is a well known method already in Antiquity: often the sacred places of Asclepius were nearby springs, considered curative. This tradition is preserved through the Middle Ages and Modernity up to the very present day. Water healing being still actual, springs are now devoted to various saints and stories are told explaining the origins of that devotion or presenting numerous *real* cases of the spring's curative effect. In Christian art there is an iconographic scene which visually explains the miraculous power of water: The Virgin Zoodochos Pighi (also: The Virgin Life-Giving Source or The Virgin Spring of Life). Depicted in the center of the spring, Virgin Mary sanctifies the water and gives it the miraculous power to heal various diseases: blindness or immobility, but also insanity.

Vihra Baeva

THE MOTIF OF DRAGON'S LOVE IN ORAL NARRATIVES: TOPOI AND IDIOSYNCRASIES

The paper presents results from a project developed by the Department of Anthropology of Verbal Traditions – BAS (lead by V. Baeva). It aims at to publish a popular series of folklore texts selected according to thematical criteria and grouped around key images in Bulgarian folklore culture. The first volume of the series is dedicated to the dragon (*zmey* or *lamya*). For this purpose a mass of recorded texts from published collections and archives has been surveyed. As a result a digital collection of texts has been created which consists of about 1500 units from all folklore genres (songs, fairytales, oral narratives, anecdotes, riddles, proverbs, etc.).

In this study I offer a survey of 70 oral narratives containing the motif of love relationship between the dragon and a human female. I delineate the common traditional motives (*topoi*) as well as the idiosyncratic elements which characterise the development of the stories. I comment on the different interpretations of the motif of dragon's love in Bulgarian academic tradition and their ability to explain the diverse variations of the plot. The conclusions refer to the multifaceted and dynamic nature of the dragon in the analysed narratives. As well as that it touches upon the multitude of meanings which the motif of dragon's love can bear and express. Having archetypal characteristics (in the Jungian sense) the image of the dragon and the motif of the dragon's love preserve their liveliness and attraction in different cultural and historical contexts and are still popular in the contemporary culture and mentality.

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Iliyana Garavalova

ERKETCH TALE ABOUT DRAGONS AND WILD PEOPLE

The article represents the serpent concept, preserved in the archaic culture of village Erketch (Kozichino), Pomorie region. This conception depicts the dragons not as a myth but as a reality. The heirs of these serpents have long lived among the people and are always born with tails. Their kind is distinguished from afar, because they are shapely and tall persons. On the other hand the description of some „wild people“ directly corresponds with the idea of „bear man“ in another unique by its archaic nature region of Bulgaria – Rhodope Mountains.

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Kiril Parvanov

THE *WITCH'S* IMAGE IN VILLAGE KOZICHINO, POMORIE DISTRICT

The article presents the *witch* in village Kozichino. The linguistic material is collected during the scientific expedition in 2006. Kozichino (with the older name Erkech) is a village with archaic traditional culture and language. The *witch* is one of the most interesting character in the demonology. In Erkech demonology she is a woman or a little bird hatched by a woman. The *witch* steels the harvest from the acres with magic.

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Georgi Mitrinov

SEMANTIC VARIETY OF USAGE OF THE DEMONONYM *DRAKUS* IN THE RHODOPEAN DIALECTS

The scientific report studies the usage of the demononym *drakus* in the Rhodopean dialects. The territorial spreading of the name is revealed, as well as some specific features of its usage. A tendency towards development of semantic meanings is available. Apart from metaphoric meaning, other meanings can be included, typical for other mythological characters, thus creating synonymous pairs. The usage of the name demonstrates the unity of the Rhodopean dialects in and outside Bulgaria.

древна семантема на половия акт, и с мита за юнака-змееборец, който, съсичайки ламята (отново семантема с оплодителен смисъл), придобива за награда царската щерка и половината царство на баща ѝ. Знайно е, че класическата фолклорна култура не познава линейното време, а цикличното. И затова в семиосферата на гергьовденската обредност виждаме тип социализация на момата – преминаването ѝ от хтоничната ламя в годеница. Същият модел е разказан в „мечата комедия“ на ергенските маскарлади, но като пародия. В този смисъл е разбираема сватбената тема на „мечкарите“ от Северна България. В този български вариант маскираните ергени играят ръченица, игра, типична за „сладката ракия“ след дефлорирането на булката във фолклорната сватба. Този мотив за „разиграната“ мечка, т.е. омърсената мома-невеста, намира своето идеологическо равнище в позволенията младите булки да се къпят, сиреч, люстират на Гергьовден – денят, когато свършва зимата и започва лятото според фолклорните представи. Затова и мечката също се къпе на Гергьовден, когато наново са бликнали световните води, заключени от ламята и освободени от юнака. Мечката, а и младите булки се къпят, очистват се, за да влязат в нов цикъл, за да се повтори отново мита за гонената от ергени мома, митът за момата, която, за да опази своето девство, се превръща в мечка.

И именно в противоречието между това да опази и да загуби своята девственост се крие и дълбинната метафора, пораждаща трагедийния мотив за грешната жена в обредността на класическата фолклорна култура, изиграна от маскираните ергени като комедия, като ужасно смешна комедия. Един мотив, „конспириран“ в доживялата до наши дни мечка комедия и „разконспириран“ от Бриджит Бардо.

Georg Kraev

„THE AWFULLY FUNNY“ MASKS OF BULGARIAN LADS`S MASKING GAMES – MONSTERS OR PARODY

The images of the “awfully funny” in the context of the traditional lads` masking games are a product, on one side – of the ambivalent opposition “high: low”, and on the other – of the language of masking – the transvestism (cross-dressing). The chronotope of this type of masking rite creates the oksymoron (metaphor) “awfully funny” in the context of the cosmogonic image of the traditional Bulgarian farmer-demiurg.

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Veneta Yankova

MASKS AND “SCARY CREATURES”. TO THE ANTHROPOLOGY OF FEAR

The report focuses its attention on the dimensions of the “scary” in the winter and pre-spring masquerade games on the Balkans: their names, images, expressions, etc., and – on their metamorphoses in time, according to the changing cultural context (traditional culture and urban culture). Furthermore it seeks the directions of rethinking the mask, and also – the visual and the acoustic equivalents of “the terrible”.

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Iglika Mishkova

MASQUERADE AND ITS „MONSTERS“ AND „ANGELS“

In this text masquerade is presented by means of masks as a reflection of many cultural, historical and socio-economical factors. Changes in masks have been analyzed according to photo-archives and various sources: publications, interviews, archival files, etc.

Transformations in the masquerade of the socialist period have been analyzed, as well as some problems determined by the imposed requirements of the authorities and the reactions of the performers themselves. Pernik festival is also presented. On the ground of several examples of masquerade practices the process of masking has been considered in present time – among “theatrical performance for the audience” and a custom bearing the features of classical masquerade rituality.

The emphasis is laid upon Bulgarian masquerade with some parallels with some European masquerades. Masquerade today is still existing as a space where the masked personages build up, claim and boost their own identity. At some sites every year are repeated

the local practices, at some other sites new practices emerge or these just are ascribed new meaning(s).

A special attention has been given to the various “actors” – participants in the masquerade/performers, local and state authorities, festivals, juries and scientists who prove influential for the masquerade and shape its present condition. Each of them has a double role and that is the reason I call them “monsters” and “angels” for the masquerade practices.

SLEEPLESSNESS IN FOLK BELIEF – IMAGE AND RITES

Georgi Mishev

The ancient peoples associated the images of sleep and death but also appreciated the role of sleep for the existence of life. In folk beliefs the lack of sleep, i.e. insomnia and nightmares, acquires also a mythological expression. Thus are formed the monstrous images of creatures which on the one hand transform into explanation for different health problems, but on the other give people the chance to influence them. The believed monsters, which do not permit sleep and tranquility to the mortals, can be sworn and banished with the appropriate rites. Exactly such rites are examined in the present article, and through the rites is also shown the notion of the sleeplessness herself. The attention is concentrated mainly on the description of a gruesome female personage, which is also called Forest mother and has other namings too. Although this notion is known among many nations, the cultural context in which it functions is different and this is shown in the present article by means of analysis of the ritual practices. The ritual act in this case is taken as an initial point for depicting the mytho-notion itself.

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Ivona Karachorova

A CYCLE OF SERVICES AND CONJURING AGAINST UNHOLY SPIRITS IN MANUSCRIPTS FROM 19TH CENTURY

In this article, the object of research is a block of six apocryphal prayers from the end of the 18th or the beginning of the 19th century. Among them, there are several prayer charms, of which two are supposedly written by Basil the Great, and four by John Chrysostom. On the basis of four transcripts in manuscripts from *SS Cyril and Methodius National Library* in Sofia, the inclusion of this block of prayers into prayer canons against evil spirits and demons, which have a diverse composition and are composed according to the regulations of the Orthodox Church, is traced. Among the above-mentioned prayers, for the first time, prohibitive prayers are attested, which so far have not been included in the classification of apocryphal prayers.

In this article, the object of research is a block of six apocryphal prayers from the end of the 18th or the beginning of the 19th century. Among them, there are several prayer charms, of which two are supposedly written by Basil the Great, and four by John Chrysostom. On the basis of four transcripts in manuscripts from *SS Cyril and Methodius National Library* in Sofia, the inclusion of this block of prayers into prayer canons against evil spirits and demons, which have a diverse composition and are composed according to the regulations of the Orthodox Church, is traced. Among the above-mentioned prayers, for the first time, prohibitive prayers are attested, which so far have not been included in the classification of apocryphal prayers.

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- Информатори:** Златина Узунова, певица; Никола Пашов, актьор; Стою Хаджичонев, църковен настоятел и др.

Christo Ginevski

MIRACLES AT THE CHURCH OF ST. NICHOLAS IN SMOLYAN (USTOVO)

The report on the miracles that have happened at the Ustovo church of St. Nicholas focuses on the early history of this regional cathedral. It is revered not only by Christians but also by Bulgarian Muslims, often sleeping in the church for healing and well-being (this tradition has not disappeared even today). Although it happened more than 100 years ago, the miracle of paralyzing the hand of the Turkish soldier who raised his rifle against the bell tower is still talked about. These and other miracles will be discussed in the report, as well as the special atmosphere and emanation of the miraculous icon of St. Nicholas, venerated by local Bulgarians, both Christians and Muslims.

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Joanna Spassova-
Dikova

FANTASTIC CREATURES IN PERFORMATIVE ARTS

People have always dreamed to have the wings of the birds, the voice of the nightingale, the gills of the fish, the power of the lion, the speed of the leopard, the elegance of the panther, the changing colors of the chameleon, a body as impenetrable as a shield, a head harder than a helmet, legs faster than the wind, arms heavier than maces. In their imagination, they have created strange, sometimes beautiful, but often terrifying creatures that are a combination of human and animal body parts, of man and machine: mermaids, elves, centaurs, harpies, golems, Frankensteins, Batman, Catgirls, cyborgs.

The text, which is a part of a larger investigation on posthuman bodies, examines the processes of fantastic creatures' creation in performative arts. The artists producing non-existing, but already live images in front of us, reflect on important aspects of our live today, rambling between natural and artificial, real and virtual.

As main empirical material for investigation are certain experiments in the field of body art, carnal art, physical theatre, prosthetic art, illusionism, etc. in Bulgaria and abroad.

Georgi Valchev |

DESTINATION „VAMPIRE“. BG

The text focuses on attempts the “creature” to be used as an attraction and resource of development of the cultural tourism and outlines the reasons that provoke such endeavours in the Bulgarian historians. The article looks through the existing pressure between the historians and the messages that they send to the society using the media. The text collects concrete examples of the “historical” media sensations that create a fake, imitative image of the otherwise rich and engaging historical heritage that exists in the territory of modern Bulgaria.

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Daniel Vachkov

„THE MONSTROUSITY“ IN BULGARIAN POLITICAL LIFE: ORANGE GUARD IN ACTION (1920–1923)

Bulgarian Agrarian National Union (BZNS) became a ruling party in Bulgaria in the context of severe economic, political, social and moral crisis caused by the failure Bulgaria's participation in the First World War. In its quest to make deep state and social transformations the Agrarian Party tried to establish complete control over the power and gradually destroy any form of opposition. The Orange Guard, established as a party militia played an important role in achieving this goal. Through violence and repression The Orange Guard subjected to the constant pressure the society in order to impose political ideas of the BZNS. Several acts brought the Orange Guard particularly gloomy glory: the suppression of the transport strike (1920); the crushing the opposition during so-called Tarnovo events (1922); the referendum to judge those responsible for the national catastrophes (1922) and the behavior of the Orange Guard during the parliamentary and local elections.

The actions of the Orange Guard have increased the confrontation and opposition in Bulgarian political life and contributed to the development of the bloody events of the period 1923–1925.

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Malamir Spassov

HOMO MIRABILIS: THROUGH THE BIZARRE PAGES OF BALKAN LITERARY VANGUARDS

European literary avant-garde movements, including their Balkan manifestations resemble a monstrous smile, distant and adjacent, both known and unknown; a provocative mechanism that keeps ticking. The wave of the avant-garde trends is one of those phenomena to which the Balkans and Balkan literatures unconditionally can be seen as a whole, despite or precisely because of their diversity. Then Romanian and Bulgarian literatures for example can easily be taken as representing the integrity of the Balkan literatures.

The great discovery of the Romanian avant-garde and also an inspiration for many of its proponents is named Urmuz. His works, which became truly known only after his death, put him among the fathers of the Romanian, the Balkan, and even the European avant-garde – among the ancestors of the literature of the Absurd.

Demetru Demetrescu-Buzău (1883–1923), the man behind the pseudonym *Urmuz*, published his first “Bizarre Pages” in 1922 and a year later committed suicide. He was only 40. His life was short; his being a writer – one of the shortest; even his works were several rather short narratives. It is all about a few short stories – a few monstrously compressed bizarre stories, haunted by bizarre monsters.

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Gergana Doncheva

THE PHENOMENON *TWILIGHT*: ON THE EVOLUTION OF THE VAMPIRE'S REPRESENTATIONS IN THE WORLD CINEMA

The article is focused on the symptomatic development of the vampire's representations in the cult saga *Twilight* based on the novels written by the American author Stephenie Meyer who promoted the Cullens family. The members of this clan are depicted as beautiful sexy vampires 'vegetarians'. Later, this model was elaborated and multiplied in different feature films and TV series as *Moonlight*, *True Blood* and etc. The latest generation of vampires does not kill human beings but instead of it drinks synthetic or animal blood. Moreover, the new personages have been gradually transformed into 'good guys' and filmmakers prefer to treat them in extremely romantic manner.

In a historical perspective is traced out the conceptual evolution of the vampire in cinema: from his first appearance on the silver screen as a cruel ugly monster to his transformation as a complicated metaphor of modernity.

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Valeri Lichev

MIRACLE OF COMMUNICATION IN F. PONGE'S "L'APPAREIL DU TELEPHONE"

The telephone is one of the modern technologies which causes significant changes of human culture in the twentieth century. F. Ponge's surreal prose poem "L'Appareil du telephone" is dedicated to this invention. Canadian semiotician M. Riffater refers to it in his theory of intertextuality. However, he declares the poem completely pointless because of his inability to read multiple superimposed codes and meanings veiled through them.

The Ponge's poem is a typical example of inconvertibility. The author sets out his views about language by many intertextual references to semiotic, philosophical, psychoanalytic and other texts. According to him, "the end of the miracle" of communication occurs when the phone becomes a means of mass communication. From this moment begins the "banal comedy" in which speakers forget the linguistic nature of its existence and indulge in impersonal and meaningless talk.

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Violeta
Gerdzhikova

ENCHANTING MONSTROSITY: THE SHIFTING IMAGES OF THE SIRENS

As hybrid and dangerous creatures, the Sirens are certainly monstrous; yet their monstrosity is both scaring and charming. Their unique set of characteristics is at the same time flexible, and allows for a variety of forms and shifting interpretations. The paper traces the sirens' visual representation through the ages, notably the prominent merging with the iconography of the mermaids, and the growing emphasis on the seductive aspect. As the siren's iconography and symbolism changed over time, they were capable of being absorbed into different narrative and artistic contexts, quite distant to the meaning of the episode in the "Odyssey".