

6. DANI KULTURNE ANIMALISTIKE

6th Days of animal STUDIES

SPLIT / 28-30/10/2024



6. Dani kulturne animaliTike

Metal i životinje

Split, 28.–30. listopada 2024.

6th Days of animal STudies

Metal animals

Split, October 28–30, 2024

Glavni organizator / Main organizer

Centar za integrativnu bioetiku Filozofskog fakulteta Sveučilišta u Splitu

Centre for Integrative Bioethics, Faculty of Humanities and Social Sciences,
University of Split

Suorganizatori / Co-organizers

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»Mala filozofija« – Znanstveni centar izvrsnosti za integrativnu bioetiku

Association “Petit Philosophy” – Centre of Excellence for Integrative Bioethics – Croatian Bioethical Society – Institute for Ethnology and Folklore Studies

Programski odbor / Programme Committee

Bruno Ćurko – Josip Guć – Anita Lunić

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Manifestacija se organizira uz potporu / The event is organized with support of

Ministarstva znanosti, obrazovanja i mladih Republike Hrvatske

Ministry of Science, Education and Youth of Republic of Croatia

Sadržaj / Contents

Bruno Ćurko, Josip Guć:

Uvod / Introduction	5
Program	9
Predavanja / Lectures	13
»Demonske« životinje / “Demonic” animals	33
E-adresar / E-mail addresses	35

Bruno Ćurko, Josip Guć

Uvod

Šesti *Dani kulturne animalistiSTike* uvelike su skromniji od onih u par prethodnih godina, ponajprije zbog okupiranosti organizatora do sada najvećom animalističkom konferencijom u Hrvatskoj, ali i jednom od većih u europskim okvirima. Riječ je bila o simpoziju »Ne-ljudske životinje u filozofiji i kulturi«, koja se unutar znanstveno-kulturne manifestacije 32. *Dani Frane Petrića* održala od 22. do 25. rujna 2024. u Cresu, a autori ovog uvodnika bili su na čelu njegova programskog odbora. Program konferencije uključio je čak 80 predavanja znanstvenika iz 20 zemalja (doduše, bilo je nekoliko odustajanja u zadnjem trenutku). U želji da sudionike ne podijelimo između dviju konferencija, *Dani kulturne animalistiSTike* svedeni su na nekoliko manjih aktivnosti, prvenstveno vezanih uz naslovnu temu: »Metal i životinje«.

Od svojih početaka, *heavy metal* se razvio u složen kulturni fenomen s brojnim stilovima i podžanrovima, od *black metala* do *glam metala*, od *pop metala* do *thrash metala*. No ono što *heavy metal* čini posebnim nije samo njegova glazbena raznolikost, već i duboka povezanost s filozofskim idejama i načinom života koji slavi individualnost, slobodu izražavanja i kreativnost. Poput Nietzscheove podjele na apolonsko i dionizijsko, *heavy metal* kombinira disciplinu i racionalnost s kaosom, instinktom i emocionalnom snagom, čime se postavlja kao autentična umjetnost. Metalci su često opisani kao najodaniji u svijetu glazbe, a istraživanja potvrđuju da su otvoreni prema novim iskustvima, snažno individualistički nastrojeni i vjerni vlastitim uvjerenjima. Ova odanost i iskrenost dio su identiteta fanova *heavy metala*, koji čine zajednicu koja ne priznaje ograničenja i uvijek traži nove načine izražavanja.

Glavna tema ovogodišnje skraćene verzije *Dana kulturne animalistiSTike* istražuje važnost životinjskih simbola u *heavy metal* kulturi. Životinje se često pojavljuju kao moćni simboli u tekstovima pjesama, na omotima

albuma i u scenskim nastupima. Vukovi, orlovi, zmiје i zmajevi postali su neizostavan dio ikonografije mnogih bendova, simbolizirajući divljinu, snagu, slobodu i borbu. Mnogi se i zovu (White Lion, Whitesnake, Scorpions, Raven, Wolf, Powerwolf, Steel Panther itd.), a poneki i naslovljavaju albume (Helloween *Eagle Fly Free* iz 1988., Moonspell *Wolfheart* iz 1995., Carcass *Swansong* iz 1996. itd.) po životinjama. Ova simbiotska veza između *heavy metala* i životinjskih simbola odražava duboku povezanost čovjeka s prirodom i iskonskim instinktima.

Konferencija će nas okupiti prvenstveno kao fanove ove kulture, pa tek onda kao znanstvenike, kako bismo istražili ne samo ulogu životinja u *heavy metalu*, već i kako taj žanr preispituje ljudsku povezanost s prirodom i životinjama kroz glazbu i vizualne umjetnosti. Bit će to prilika za dublje razumijevanje načina na koji *heavy metal* kultivira osjećaj zajedništva, slobode i poštovanja prema prirodi kroz prizmu životinjskih simbola.

S obzirom na neopravdanu ozloglašenu koja prati metal glazbu, ovim smo predavanjima dodali još i predavanja Suzane Marjanić, Siniše Vukovića i Bruna Ćurka o demoniziranim životinjama: mački, zmiји i vuku, čija simbolička upotreba ne izostaje ni u metal glazbi.

Premda šesto izdanje *Dana kulturne animaliSTike* ne nudi koliko i prethodnih nekoliko, ono ipak održava bavljenje kulturnom animalistikom živim, upravo u Splitu, gradu u kojem je djelom Nikole Viskovića ona i začeta. Ovo izdanje u izvjesnom smislu jest zalet za ponovni skok, no ono namjerava polučiti i nešto trajniju ostavštinu u pogledu zbornika radova *Metal i životinje*, koji se nadamo predstaviti već na sljedećim *Danima kulturne animaliSTike* u listopadu 2025. Posebnu će temu te godine činiti spomenute mačke – kućne i divlje, male i velike.

Bruno Ćurko, Josip Guć

Introduction

The 6th *Days of animal STudies* are noticeably more modest than in previous years. This is mainly due to the fact that the organisers were concentrating on the largest animal studies conference in Croatia so far, but also one of the largest in the European context. The name of the conference was “Non-Human Animals in Philosophy and Culture”, and it took place on 22–25 September in Cres (as part of the scientific and cultural event 32nd *Days of Frane Petrić*). The authors of this introduction headed the programme committee of the conference. The programme included 80 lectures by scientists from 20 countries (although there were some last-minute cancellations). In order not to divide the participants between the two conferences, the *Days of animal STudies* were limited to a few smaller activities, mainly focused on the title theme: “Metal Animals”.

Since its inception, heavy metal has evolved into a complex cultural phenomenon with numerous styles and sub-genres, from black metal to glam metal, from pop metal to trash metal. However, what makes heavy metal special is not only its musical diversity, but also its deep connection to philosophical ideas and a way of life that celebrates individuality, freedom of expression and creativity. Like Nietzsche’s division between the Apollonian and the Dionysian, heavy metal combines discipline and rationality with chaos, instinct and emotional power, making it an authentic art. Metalheads are often described as the most loyal in the music world, and research shows that they are open to new experiences, highly individualistic and loyal to their convictions. This devotion and sincerity are part of the identity of heavy metal fans, who form a community that knows no boundaries and is always looking for new ways to express itself.

The main theme of this year's abridged version of *Days of animal STudies* is the significance of animal symbols in heavy metal culture. Animals are often present as powerful symbols in lyrics, covers and stage performances. Wolves, eagles, snakes and dragons have become an integral part of many bands' iconographies, symbolising wilderness, power, freedom and struggle. Many are named (White Lion, Whitesnake, Scorpions, Raven, Wolf, Powerwolf, Steel Panther, etc.) and some of them named their albums after animals (Helloween, *Eagle Fly Free*, 1988; Moonspell, *Wolfheart*, 1995; Carcass, *Swansong*, 1996, etc.). This symbiotic relationship between heavy metal and animal symbols reflects the human being's deep connection with nature and primal instincts.

The conference will bring us together, first as fans of this culture, and then as scholars, to explore not only the role of animals in heavy metal, but also the ways in which this genre re-examines the human connection to nature and animals through music and visual art. It will be an opportunity for a deeper understanding of the way in which heavy metal cultivates a sense of community, freedom and respect for nature through the prism of animal symbols.

Due to the unjustified notoriety associated with metal music, we accompanied these presentations with a couple of presentations about demonised animals: cat, snake and wolf (by Suzana Marjanić, Siniša Vuković and Bruno Ćurko), whose symbolic role is also often found in metal music.

Although the 6th edition of the *Days of animal STudies* does not offer as much as some of the previous editions, it still keeps the discussion on animal studies alive in the city of Split, where it was conceived by Nikola Visković ("animal studies" in the Croatian title of the conference can be directly translated as "cultural animalistics" or "cultural zoology"). Yes, this edition is, on the one hand, a prelude to the next year's leap, but on the other hand, the more permanent results are planned in the form of the edited book *Metal Animals*, the first edition of which will hopefully be presented at the next *Days of animal STudies* in October 2025. The special theme of the 7th edition will be the aforementioned cats – domestic and wild, small and large.

Program

Ponedjeljak, 28. listopada 2024.
Monday, October 28, 2024

Filozofski fakultet Sveučilišta u Splitu
Faculty of Humanities and Social Sciences, University of Split

15.00–15.15 **Otvaranje manifestacije /**
Opening of the manifestation

15.15–15.30 **Josip Guć** ^{HR}
Ozzyjeve beštije
Ozzy's brutes

15.30–15.45 **Luka Perušić** ^{HR}
Moralni tonaliteta Rammsteinova animaliteta
The moral tonality of Rammstein animality

15.45–16.00 **Stefan Savić** ^{RS}
»Bijeli kit – Sveti Gral« ili Kako *Moby Dick* Hermana Melvillea odjekuje u *Leviathanu* Mastodona
"White Whale – Holy Grail" or How Herman Melville's Moby Dick re-sounds in Mastodon's Leviathan?

16.00–16.30 **Rasprava / Discussion**

16.45–17.00 **Bruno Ćurko** ^{HR}
Simbolika vuka u *heavy metal* kulturi
The Symbolism of wolves in heavy metal culture

- 17.00–17.15 **Bojana Radovanović** ^{RS}
 Figura i simbolika zmije u metal muzici
Figure and symbolism of the serpent in metal music
- 17.15–17.30 **Sabira Hajdarević** ^{HR}
 Žena-kuja od antičkog mita do *death metala*
The woman = bitch metaphor from ancient myth to death metal lyrics
- 17.30–17.45 **Maja Vejić** ^{HR}
 (Neljudska) estetika metala – zašto metalci vole zmije?
(Nonhuman) aesthetics of metal – Why do metalheads love snakes?
- 17.45–18.15 *Rasprava / Discussion*

Utorak, 29. listopada 2024.
Tuesday, October 29, 2024

Mrežno
Online

- 15.00–15.15 **Marin Beroš** ^{HR}
 Relationship towards nature in contemporary heavy metal music
Odnos prema prirodi u suvremenoj heavy metal glazbi
- 15.15–15.30 **Nika Brunet Milunović** ^{AT}
 The intersection of animal rights and environmentalism in heavy metal music
Križanje prava životinja i zaštite okoliša u heavy metal glazbi
- 15.30–15.45 **Eric Smialek** ^{GB}
 To beast or not to beast: Koala-tative evidence for a bestial hermeneutics of extreme metal vocals
Beštijati ili nebeštijati: koalitivni dokaz za bestijalnu hermeneutiku ekstremnih metal vokala

- 15.45–16.00 **Jan Defrančeski**^{HR}
“Hear the raven’s call!” – On the poetic language of death in metal music
»Čujte gavranov zov!« – Uz poetski jezik smrti u metal glazbi
- 16.00–16.30 *Rasprava / Discussion*
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- 16.45–17.00 **Matija Vigato**^{HR}
The sky, the ocean, and the sinking ship: Phenomenology and symbolism in Gojira’s “Flying Whales”
Nebo, ocean i brod koji tone: fenomenologija i simbolika u pjesmi »Flying Whales« grupe Gojira
- 17.00–17.15 **Elise Girard-Despraulex**^{CN}
Wolves, lycanthropes, and mystical creatures: Finding coherence in the hybridity of the German metal band Powerwolf
Vukovi, vukodlaci i mistična bića: pronalaženje koherentnosti u hibridnosti njemačkog metal benda Powerwolf
- 17.15–17.30 **Outimaija Hakala**^{FI}
Cultural tradition related to the wolf in northern metal music
Kulturna tradicija vezana uz vuka u sjevernjačkoj metal glazbi
- 17.30–18.00 *Rasprava / Discussion*

Srijeda, 30. listopada 2024.
Wednesday, October 30, 2024

Filozofski fakultet, Sveučilište u Splitu
Faculty of Humanities and Social Sciences, University of Split

16.00–18.00 Javna predavanja / Public lectures

»Demonske« životinje

“Demonic” animals

Suzana Marjanić^{HR} o mačkama *on cats*

Siniša Vuković^{HR} o zmijama *on snakes*

Bruno Ćurko^{HR} o vukovima *on wolves*

MEĐUNARODNI KODOVI DRŽAVA
INTERNATIONAL COUNTRY CODES

AT – Austrija / Austria

CA – Kanada / Canada

FI – Finska / Finland

GB – Ujedinjeno Kraljevstvo / United Kingdom

HR – Hrvatska / Croatia

RS – Srbija / Serbia

Predavanja / Lectures

MARIN BEROŠ

Institute of Social Sciences Ivo Pilar, Pula, Croatia
Institut društvenih znanosti, Pula, Hrvatska

Relationship towards nature in contemporary heavy metal music

In the early 1970s, heavy metal emerged as a style of popular music, but also a subcultural movement, following its evolution from rock 'n' roll. It was, both musically and thematically, a Dionysian response to the end of the age of reason, which in the West's perspective ended with the atrocities of the Second World War. As the earlier era celebrated Man and his ability to master Nature, heavy metal, like a "dark mirror", began to celebrate Nature and diminish Man's position in relation to it. This contrarian attitude was particularly visible in black metal in the '90s, but as the ecological destruction of our planet has only exacerbated over time, this "naturalist" thematic turn is now evident in an increasing number of distinct heavy metal genres. Ultimately, we will endeavor to determine the extent to which the attitudes of a subcultural group have become more aligned with the "mainstream", at least in terms of environmental protection, by conducting comparisons of the works of contemporary heavy metal groups.

Odnos prema prirodi u suvremenoj *heavy metal* glazbi

Heavy metal se, kao stil popularne glazbe, ali i supkulturni pokret, razvio iz rock 'n' rolla početkom 1970-ih godina. On je glazbeno, ali i tematski, bio dionizijski odgovor na kraj doba razuma koje je u očima Zapada završilo sa zločinima Drugog svjetskog rata. Kako je ranije doba slavilo Čovjeka i njegove sposobnosti ovladavanja Prirodom, *heavy metal* je, kao kakvo »mračno zrcalo«, počeo slaviti Prirodu i umanjivati položaj Čovjeka u odnosu na nju. Ovaj protivan stav bio je posebice vidljiv u *black metalu* '90-ih, ali kako se

ekološko uništavanje našeg planeta protokom vremena samo pogoršalo, ovaj »prirodnjački« tematski zaokret vidljiv je u sve više različitih stilova *heavy metal* glazbe. U konačnici, kroz preglede opusa različitih suvremenih *heavy metal* skupina, probat ćemo dokučiti kako je došlo do približavanja stavova jedne supkulturne skupine sa »srednjom strujom«, barem po pitanjima zaštite okoliša.

NIKA BRUNET MILUNOVIĆ

*Vienna, Austria /
Beč, Austrija*

The intersection of animal rights and environmentalism in heavy metal music

Heavy metal music, known for its intense and rebellious spirit, often tackles controversial themes like animal rights and environmentalism. Bands like Cattle Decapitation and Arch Enemy use their music to raise awareness about these critical issues. Cattle Decapitation's aggressive lyrics critique humanity's exploitation of animals, while Arch Enemy focuses on environmental destruction and climate change. Other bands, like Gojira and Napalm Death, also explore these themes, reflecting a broader shift in societal values. Heavy Metal's ability to merge intense music with profound messages highlights its power as a catalyst for social and environmental change.

Križanje prava životinja i zaštite okoliša u *heavy metal* glazbi

Heavy metal glazba, čuvena po svom intenzivnom i buntovnom duhu, često se bavi kontroverznim temama poput prava životinja i zaštite okoliša. Bendovi poput Cattle Decapitation i Arch Enemy svojom glazbom podižu svijest o ovim ključnim problemima. Agresivni tekstovi Cattle Decapitationa kritiziraju ljudsko iskorištavanje životinja, dok se Arch Enemy fokusira na uništavanje okoliša i klimatske promjene. Drugi bendovi, kao što su Gojira i Napalm Death, također istražuju ove teme, odražavajući širu promjenu u društvenim vrijednostima. Sposobnost *heavy metala* da spoji intenzivnu glazbu s dubokim porukama naglašava njegovu moć kao katalizatora društvenih i ekoloških promjena.

BRUNO ĆURKO

Filozofski fakultet, Sveučilište u Splitu, Hrvatska

Faculty of Humanities and Social Sciences, University of Split, Croatia

Simbolika vuka u *heavy metal* kulturi

Vukovi su životinje koje se najviše pojavljuju u *heavy metal* kulturi. Oni simboliziraju snagu, slobodu i neukrotivu prirodu, što je povezano s agresivnošću metala. Kao dio čopora, vukovi predstavljaju zajedništvo i lojalnost unutar metal zajednice, dok u ulozi samotnjaka ili predatora simboliziraju anti-herojske likove koji prkose društvenim normama. U *metal* pjesmama često su povezani s mitologijom – posebice nordijskom, gdje vuk Fenrir predstavlja destrukciju i nepokornost. U podžanrovima kao što su *black metal* i *pagan metal*, vukovi su povezani s prirodom i mračnim ritualima, dok u *power metalu* simboliziraju junake i zaštitnike. Psihološki, vukovi mogu predstavljati unutarnje borbe i tamnije strane ljudske prirode, kao i kritiku društva i pobunu protiv konformizma. Vizualno, vukovi se pojavljuju na omotima albuma i u glazbenim spotovima kako bi pojačali dramatične i mistične aspekte metala. Postoji desetak *metal* bendova koji su se nazvali po ovoj divljoj životinji. Jedan od bendova kojima je u nazivu pojam 'vuk' je Powerwolf, čiji album *Lupus Dei* (2007) odražava mističnu povezanost vuka s temama religije i predatora. Wolves in the Throne Room, američki black metal bend, koristi vukove kao simbole divljine predstavljajući vuka kao simbol prirodnih sila i neukrotivosti. Wolfchant također koristi vukove u svom pagan metalu, često povezujući ih s prirodom i nordijskom mitologijom. Moonspell svoj prvi album naslovljava *Wolfheart* (1995) i koristi vuka kao simbol strasti, divljine i unutarnjih sukoba. U predavanju ćemo ukazati i na ostale najpoznatije upotrebe vuka u *heavy metal* kulturi.

The symbolism of wolves in heavy metal culture

Wolves are one of the most frequently appearing animals in heavy metal culture. They symbolize strength, freedom, and untamed nature, which aligns with the aggression of the metal genre. As part of a pack, wolves represent unity and loyalty within the metal community, while as lone predators or outcasts, they symbolize anti-hero figures who defy societal norms. In metal

songs, wolves are often associated with mythology, particularly Norse mythology, where the wolf Fenrir embodies destruction and rebellion. In subgenres like black metal and pagan metal, wolves are linked to nature and dark rituals, while in power metal, they symbolize heroes and protectors. Psychologically, wolves can represent internal struggles and darker aspects of human nature, as well as societal critique and rebellion against conformity. Visually, wolves appear on album covers and in music videos to enhance the dramatic and mystical aspects of metal. There are dozens of metal bands named after this wild animal. Among the bands that include “wolf” in their name are Powerwolf, whose album *Lupus Dei* (2007) reflects the mystical connection of wolves with themes of religion and predatory power. Wolves in the Throne Room, an American black metal band, uses wolves as symbols of the wilderness, portraying the wolf as a force of nature and untamed power. Wolfchant also employs wolves in their pagan metal, often tying them to nature and Norse mythology. Moonspell titled their debut album *Wolfheart* (1995), using the wolf as a symbol of passion, wildness, and inner conflict. In the lecture, we will highlight the most notable uses of wolves in heavy metal culture.

JAN DEFRANČESKI

Sveučilišni centar za integrativnu bioetiku, Sveučilište u Zagrebu, Hrvatska
University Centre for Integrative Bioethics, University of Zagreb, Croatia

“Hear the raven’s call!” –

On the poetic language of death in metal music

In this presentation, the author considers the mythological symbolism, conceptual role, and conceptual representation of the raven (lat. *Corvus corax*) in metal music. By analysing the lyrics of various songs (e.g., Bathory, “The Ravens”, 1996; Moonspell, “Raven Claws”, 1996; Nazgul, “Awaiting the Battle Ravens”, 2004; Amon Amarth, “Raven’s Flight”, 2019; Dead Man’s Whiskey, “Raven’s Call”, 2023), the author tries to offer a philosophical-linguistic review of the metaphorical nature of the *raven’s call* – as a song that sings about the inevitable end of earthly life and the possible beginning of life beyond. On that note, the aim of this presentation is to draw attention to the poetic language of metal music in which the raven is shown to be the harbinger of death.

»Čujte gavranov zov!« – Uz poetski jezik smrti u metal glazbi

Autor u izlaganju razmatra mitološku simboliku, konceptualnu ulogu i pojmovnu zastupljenost gavrana (lat. *Corvus corax*) u *metal* glazbi. Analizirajući stihove raznih pjesama (npr. Bathory, »The Ravens«, 1996.; Moonspell, »Raven Claws«, 1996.; Nazgul, »Awaiting the Battle Ravens«, 2004.; Amon Amarth, »Raven’s Flight«, 2019.; Dead Man’s Whiskey, »Raven’s Call«, 2023.), autor nastoji ponuditi filozofsko-lingvistički osvrt na metaforičku narav *gavranova zova* – kao pjesme koja pjeva o neminovnom kraju ovozemaljskoga i mogućemu početku onostranoga života. Na tome tragu, cilj je izlaganja skrenuti pozornost na poetski jezik metal glazbe u kojemu se gavran pokazuje kao vjesnik smrti.

ELISE GIRARD-DESPRAULEX

Laval University, Québec, Canada

Lavalovo sveučilište, Québec, Kanada

Wolves, lycanthropes, and mystical creatures: Finding coherence in the hybridity of the German metal band Powerwolf

Ever since the release of their second album, the German power metal band Powerwolf has cultivated an interest in the creation of an identity intertwined with mythical wolves, and a loose inspiration of quotes from the Bible as found in their first album. Human or wolf, real or mythical, folkloric or spiritual, the hybridity of themes is what fuels their identity, and that hybridity is also found in their visual representation of these themes, whether in music videos or in concerts. Whilst the reference to wolves may not be an exception within metal music, in this case the animals embody an element of coherence in the band's hybrid identity, notably through their consistent presence. This communication intends to explore the roles that wolves have played throughout the band's history, and their depiction through representation, imagination and narration.

Vukovi, vukodlaci i mistična bića: pronalaženje koherentnosti u hibridnosti njemačkog metal benda Powerwolf

Njemački *power metal* bend Powerwolf još od izlaska drugog albuma njeguje interes za stvaranjem identiteta isprepletenog mitskim vukovima te labavom inspiracijom citatima iz Biblije kakve nalazi na svom prvom albumu. Ljudsko ili vučje, stvarno ili mitsko, folklorno ili duhovno, hibridnost tema ono je što potiče njihov identitet, a ta se hibridnost također nalazi u njihovoj vizualnoj reprezentaciji tih tema, bilo u glazbenim spotovima ili na koncertima. Iako referenca na vukove možda nije iznimka u *metal* glazbi, u ovom slučaju životinje utjelovljuju element koherentnosti u hibridnom identitetu benda, osobito kroz njihovu dosljednu prisutnost. Ovo priopćenje nastoji istražiti uloge koje su vukovi igrali kroz povijest benda i njihov prikaz kroz reprezentaciju, imaginaciju i naraciju.

JOSIP GUĆ

Filozofski fakultet, Sveučilište u Splitu, Hrvatska

Faculty of Humanities and Social Sciences, University of Split, Croatia

Ozzyjeve beštije

Black Sabbath obično slovi za prvi *heavy metal* sastav, prije svega zahvaljujući inovativnim rifovima gitarista Tommyja Iommija. No od članova sastava prvenstveno se ističe karizmatični frontmen John Michael »Ozzy« Osbourne. Prva asocijacija na životinje koju mnogi vežu uz njega odgrizanje je glave šišmišu na koncertu u Des Moinesu (Iowa, SAD) 1982., dakle, u doba solo karijere. Drugi će se pak najprije sjetiti vukodlaka iz naslovne pjesme njegova trećeg solo albuma *Bark at the Moon*. Izlaganje se prvenstveno fokusira na moralna pitanja koja ova dva momenta otvaraju, s posebnim naglaskom na probleme tretiranja licemjerja odnosno bioetičkog senzibiliteta, ali analizira i mjesto koje životinje zauzimaju na prvih osam i posljednjem studijskom albumu Black Sabbath (onima u kojima Osbourne sudjeluje) te svim studijskim albumima Osbournove solo karijere.

Ozzy's brutes

Black Sabbath is usually credited as the first heavy metal band, largely thanks to guitarist Tony Iommi's innovative riffs. However, it is the charismatic frontman John Michael "Ozzy" Osbourne who stands out among the band members. The first animal association many people have with him is when he bit off the head of a bat at a concert in Des Moines, Iowa, USA, in 1982, during his solo career. Others will remember the werewolf from the title track of his third solo album, *Bark at the Moon*. The presentation will focus primarily on the moral issues raised by these two moments, with particular emphasis on the problems of dealing with hypocrisy or bioethical sensibility, but it will also analyse the place that animals occupy in the first eight and last studio albums of Black Sabbath (those in which Osbourne participated) and in all studio albums of Osbourne's solo career.

SABIRA HAJDAREVIĆ

*Odjek za klasičnu filologiju, Sveučilište u Zadru, Hrvatska
Department of Classical Philology, University of Zadar, Croatia*

Žena-kuja od antičkog mita do *death metal*

Uz američki *rap*, *death metal* je (pod)žanr glazbe čiji se tekstovi odlikuju općom mizoginijom i opisima seksualnih devijacija te nasilja nad ženama, uz prisutnost asocijacije žena = kuja. Međutim, kao ni mizoginija u cjelini, ova asocijacija nije produkt modernog društva; vjerojatno je naslijeđena iz davnih vremena te baš zato duboko ukorijenjena u kolektivnoj svijesti i u umjetnostima, posebice književnosti i glazbi. Naime, izjednačavanje žene s kujom susrećemo već u grčkim mitovima, Homerovim i Hesiodovim epovima i stoga, posljedično, u cjelokupnoj antičkoj književnosti te vizualnim izvorima, a, zahvaljujući utjecajnosti antičke književnosti, kontekst upotrebe asocijacije prenosio se i više-manje je podudaran sve do danas! Pojasnit će se zašto je otpočetak učestala poveznica žene – naročito supruge/djevojke ili bivše supruge/djevojke – baš s kujom te u kakvim kontekstima i muškarac može biti nazvan psetom i/ili kujom (u antici i danas). Predavanje će biti bogato potkrijepljeno citatima i vizualnim izvorima, te, ukoliko tehničke mogućnosti dozvole, i zvučnim primjerima.

The woman = bitch metaphor from ancient myth to death metal lyrics

Alongside American rap music, the lyrics of death metal are particularly notorious for their misogyny, graphic descriptions of various sexual deviations and violence against women, as well as the usage of the metaphorical association between women and the female dog (i.e. a bitch). However, as misogyny in general, the afore mentioned association is not a product of modern society; numerous examples can be found in ancient Greek myths, in Homer's and Hesiod's epic poems and, consequently, in the entire Greek and Latin literature. As a result of the massive influence of ancient literature, the association is deeply rooted in our collective consciousness and art forms, and especially in literature and music. Interestingly, the narrative context of the association's usage remains pretty much the same even to this day! The paper will clarify why women – especially wives/girlfriends or ex-wives/ex-girlfriends – were (and, unfortunately, often still are) commonly

compared to and metaphorically associated with female *dogs* in particular. Also, several contexts in which even a man can be called a dog and/or a bitch (in antiquity and today) will be presented. The paper will be accompanied by relevant quotations, visual sources and (if technically possible) some auditory examples.

OUTIMAIJA HAKALA

*Department of Art, Aalto University, Espoo, Finland
Odsjek za umjetnost, Aaltovo sveučilište, Espoo, Finska*

Cultural tradition related to the wolf in northern metal music

With the help of Rose Gillian's visual analysis method, I examine the representations of wolves in Finnish metal band Insomnium's *Anno 1696* studio album, the related art publication and music video (2023) in relation to Northern culture, history and animal studies. *Anno 1696* is a theme album based on a short story written by singer-bassist and historian Niilo Sevänen. Story is inspired on Aino Kallas' novel *The Wolf's Bride* (1928). Kallas's work has often been interpreted through the rise of feminism, which is not a common theme in metal music. Wolf's narrative in *Anno 1696* is formed around the history, animalization of humans and the metamorphosis of woman to beast, animal representations, ethical question of non-human animals in video shoots, as well as the social concepts of animals that surround art and affect it, and attitudes towards wolves in Finland.

Kulturna tradicija vezana uz vuka u sjevernjačkoj metal glazbi

Pomoću metode vizualne analize Rose Gillian, razmatram predstave vuka u studijskom albumu *Anno 1696* finskog metal sastava Insomnium, kao i vezanu umjetničku publikaciju i glazbeni spot (2023.), s obzirom na sjevernjačku kulturu, povijest i animalistiku. *Anno 1696* tematski je album na osnovi kratke priče koju je napisao pjevač i basist te povjesničar Niilo Sevänen. Priča je inspirirana romanom *Vučja nevjesta* (1928.) Aine Kallas. Njezino je djelo često tumačeno kroz vizuru uspona feminizma, što nije uobičajena tema u metal glazbi. Vučji narativ na albumu *Anno 1696* oblikovan je oko povijesti, poživotnjenja ljudi i pretvorbi žena u zvijeri, predstava životinja, etičkih pitanja o ne-ljudskim životinjama u video snimcima, kao i društvenih koncepata o životinjama koje okružuju umjetnost i utječu na nju, te stavova prema vukovima u Finskoj.

LUKA PERUŠIĆ

Filozofski fakultet, Sveučilište u Zagrebu, Hrvatska

Faculty of Humanities and Social Sciences, University of Zagreb, Croatia

Moralni tonaliteta Rammsteinova animaliteta

U ovome ću izlaganju predložiti skicu argumenta koji pokušava postići dva cilja. Prvo, uvjeriti da je umjetničko bogatstvo Rammsteina u potpunosti prožeto animalnošću, koja je predstavljena, raspravljana i komunicirana u tekstovima, zvuku, muzikalnosti i izvedbi. Identitet Rammsteina ne može se pravilno razumjeti bez da se u obzir uzima prisutnost životinja, metaforička upotreba životinja i animalnosti te doslovna artikulacija animalnosti unutar ljudskog bića kao entiteta ontički razapetoga u osciliranju među elementima bestijalnosti, animalnosti, čovječnosti i božanstva. Drugo, argumentirati da Rammstein pruža smislen i poticajan sadržaj za filozofijsko bavljenje problemom pravog identiteta ljudskoga bića, što u konačnici utječe na naš moralni aparat jer nas pozicioniranje na ljestvici od bestijalnog do bogolikoga definira u pogledu mogućega djelovanja prema zvijerima, životinjama, ljudima i bogovima.

The moral tonality of Rammstein animality

In this presentation, I will propose the sketch of an argument that attempts to achieve two goals. Firstly, to argue that Rammstein's artistic richness is entirely permeated by animality, which is represented, discussed and communicated in lyrics, sound, musicality and performative action. Rammstein's identity cannot be properly understood without taking into account the presence of animals, the metaphorical use of animals and animality, and the literal articulation of animality within the human being as an entity crucified by its ontic constitution oscillating among the elements of bestiality, animality, humanity, and divinity. Secondly, to argue how Rammstein provides meaningful and stimulating content for philosophically engaging the problem of true identity of human beings, which ultimately affects our moral apparatus, as positioning ourselves on the scale from bestial to godlike defines what we might do to beasts, animals, humans, and gods.

BOJANA RADOVANOVIĆ

*Muzikološki institut, Srpska akademija znanosti i umjetnosti, Beograd, Srbija
Institute of Musicology, Serbian Academy of Sciences and Arts, Belgrade, Serbia*

Figura i simbolika zmije u metal muzici

Figura zmije (engl. *snake, serpent*) jedna je od prominentnijih u kulturi *metal* muzike. Prisutna je kako u diskurzivnom sloju ovog žanra – u imenima bendova, naslovima pjesama i albuma, tekstovima numera – tako i u vizualnoj domeni, pronalazeći svoje mjesto na omotima albuma, u video spotovima i u logotipima ili drugim simbolima samih bendova. U ovoj prezentaciji, nastojat ću sagledati ove slojeve kroz najizrazitije primjere, kako bih ustanovila je li naklonost simbolici zmije izrazito karakterističan za određene podžanrove metala, kao i ispitati literarnu podlogu uzimanja zmije za simbol, prije svega s pažnjom usmjerenom na biblijsku tematiku i sferu književne fantastike, horora i fikcije.

Figure and symbolism of the serpent in metal music

The figure of the snake or serpent is one of the most prominent in the culture of metal music. It appears in the discursive layer of the genre – band names, song and album titles, and lyrics – and is also a salient visual element, as it can be seen on the album covers, in music videos and in band logos and other symbols. In this presentation, I will investigate these layers through their most distinctive examples, exploring whether the serpent's symbolism is tied to specific subgenres and tracing its literary foundations. Special attention will be given to Biblical themes and the literary worlds of fantasy, horror and fiction that inspire the serpent's representation in metal music.

STEFAN SAVIĆ

Muzikološki institut, Srpska akademija znanosti i umjetnosti, Beograd, Srbija
Institute of Musicology, Serbian Academy of Sciences and Arts, Belgrade, Serbia

»Bijeli kit – Sveti Gral« ili Kako *Moby Dick* Hermana Melvillea odjekuje u *Leviathanu* Mastodona

Još od trenutka objavljivanja, prije dvadeset godina, Mastodonov album *Leviathan* smatra se jednim od najznačajnijih u svijetu metal muzike prvih desetljeća ovoga stoljeća. Sveopće priznanje koje je zadobio među kritičarima i publikom u metal zajednici vjerojatno potiče od emocionalno ogoljenog i moćnog, a istovremeno sofisticiranog i kompleksnog muziciranja. Muzika i tekst živopisno oslikavaju prijetecu i zastrašujuću prirodu istoimene morske nemani koja se promalja iz mračnih dubina oceana. Glavni izvor nadahnuća za album bilo je remek djelo svjetske literature, epski roman *Moby Dick* američkog pisca Hermana Melvillea iz 1851. godine. Ipak, kroz više recenzija albuma, redovno se tvrdi da je njegov koncept »labavo zasnovan« na Melvilleovu djelu. Je li moguće da *Moby Dick*, veličanstven u svojim domašajima i raskošan u tematskom obilju, ima tek maglovit utjecaj na *Leviathana*? Kako to da mirijade mitoloških, filozofskih, antropoloških i drugih osobenosti, u enciklopedijskim dimenzijama Melvilleova romana, nisu duboko utkane u muzičku i tekstualnu reinkarnaciju monomanijačkog lova kapetana Ahaba i opasnosti olujnog mora? Vjerujemo da ispod površine postoji dublja konekcija između literarne i muzičke reprezentacije ovih suprotstavljenih sila u njihovoj tragičnoj koliziji. Glavni je cilj ovog rada potražiti odgovore na postavljena pitanja kroz interdisciplinarni okvir, prethodno ukrštajući analitičke metode iz domena muzikologije i književne teorije. Istraživanje će se fokusirati na mogućnosti da se kroz muzički vokabular i pjesničke slike u Mastodonovu albumu iz romana posreduju njegove ključne teme, likovi, radnja, žanrovska raznovrsnost, ekspresivna i stilska sredstva te potom pretočeni u upečatljiv opis unutrašnje psihološke rastrzanosti i izvanjske kozmičke, egzistencijalne borbe između lovca i lovine. Nastojat ćemo da prikažemo kako bijeli kit u Melvilleovoj prozi postaje Sveti Gral, ne samo za osvetoljubivog kapetana Ahaba, već i za članove benda u stvaranju *par excellence* metal životinje.

U široj perspektivi, rad će težiti iscrtavanju trajektorije za buduća razmatranja važnog mjesta koje likovi životinja zauzimaju u diskografiji Mastodona, pored već poznate inspiracije prirodnim elementima.

“White Whale – Holy Grail” or How Herman Melville’s *Moby Dick* resounds in Mastodon’s *Leviathan*?

Since its release twenty years ago Mastodon’s album *Leviathan* gained recognition as one of the most significant metal records in the first decades of the 21st century. This universal appraisal among critics and fans in the metal community likely stems from emotionally raw and powerful, yet highly sophisticated and complex musicianship achieved on the record. Not only the music, but also the lyrics, vividly portray the ominous and terrifying nature of the homonymous sea beast looming in the dark depths of the ocean. The main source of inspiration for the record was the masterpiece of world literature, the epic novel *Moby-Dick* written by American writer Herman Melville in 1851. However, through the several album reviews, it is regularly stated that the concept is just “loosely based” on Melville’s work. That intriguing remark aroused our suspicion and provoked us to seriously consider the relationship between Melville’s magnum opus and Mastodon’s musical reflections on the story of the white whale. Is it possible that *Moby-Dick*, so grand in its scope and lavish in its plethora of themes, has just a vague influence on *Leviathan*? How could it be that myriad of mythological, philosophical, anthropological and so many other features within the encyclopedic framework of Melville’s novel, is not deeply anchored in the band’s musical and lyrical reincarnation of Captain Ahab’s monomaniac hunt and menace of the stormy sea? Beneath the surface, we believe there must be a deeper connection between literary and musical representations of those opposing forces in their eternally tragic collision. The main aim of this paper is to search for possible answers to the asked questions through an interdisciplinary framework, primarily combining analytical tools of musicology and literary theory. The focus of research will be how potentially Mastodon’s album by its music vocabulary and poetic images transposed the novel’s key topics, characters, plot, generic variety, and expressive and stylistic devices into the persuasive depiction of the internal psychological struggle and the external cosmic, existential battle between hunter vs. hunted and *vice versa*. We hope to show how white whale in Melville’s prose becomes the Holy Grail not only for vengeful Captain Ahab but also for creating metal animal *par excellence* in the hands of Mastodon band members. From a wider perspective, this paper aspires to draw out a trajectory for further consideration of the important place that animal figures have in Mastodon discography besides their well-known relation to four natural elements.

ERIC SMIALEK

*University of Huddersfield, United Kingdom
Sveučilište u Huddersfieldu, Ujedinjeno Kraljevstvo*

To beast or not to beast: Koala-tative evidence for a bestial hermeneutics of extreme metal vocals

Part of a two-year project on extreme metal vocals, my talk reveals links between multiple subgenres and bestial sound-sources. After showing how the nonharmonic cries of red deer and hawks relate to deathcore and black metal, I connect acoustical findings on death metal to zoological research on koala bellows. Koalas evolved acoustical impressions of maximal size via a “permanently descended larynx,” “a deeply anchored sternothyroid muscle that [allows] male koalas to retract their larynx into the thorax,” and near body-length vocal tracts (Charlton et al. 2011, 3414). Koalas treat mate competitors differently depending on sound cues about size (Jiang et al 2022). Considering that YouTube videos of koala bellows provoke comparisons to metal vocals, their similar acoustic cues about monstrous size seem central to death metal aesthetics. This impacts metal research on gender – both with prejudices around visual impressions of power and with vocalists’ adaptations to discrimination.

Beštijati ili nebeštijati: koalitivni dokaz za bestijalnu hermeneutiku ekstremnih metal vokala

Kao dio dvogodišnjeg projekta o ekstremnim vokalima u metal glazbi, moje izlaganje otkriva poveznice među više podžanrova i bestijalnih izvora zvuka. Nakon ukazivanja na odnose neharmoničnih krikova jelena i jastrebova s *deathcoreom* i *black metalom*, povezujem akustička otkrića o *death metalu* sa zoološkim istraživanjem glasanja koala. Ove su razvile akustične impresije maksimalne veličine putem »stalno spuštenog grkljana«, »duboko usidrenog sternotireoidnog mišića koji [omogućuje] mužjacima koala da ponovno uvuku svoj grkljan u prsni koš« i glasnica duljine gotovo jednake tijelu (Charlton et al. 2011, 3414). Koale različito tretiraju svoje konkurente za parenje ovisno o zvučnim signalima o veličini (Jiang et al 2022). Uzimajući u obzir videa koalinih glasanja na *YouTubeu* izazivaju usporedbe s metal vokalima, njihovi slični akustični znakovi o monstruoznoj veličini čine se središnjim za estetiku *death metala*. To utječe na istraživanje metala o rodu

– kako s predrasudama oko vizualnih dojmova moći tako i s prilagodbama pjevača diskriminaciji.

MAJA VEJIĆ

Filozofski fakultet, Sveučilište u Zagrebu, Hrvatska

Faculty of Humanities and Social Sciences, University of Zagreb, Croatia

(Neljudska) estetika metala – zašto metalci vole zmije?

Još od ranih dana *rock 'n' rolla*, krzno, koža i životinjski uzorci postali su dominantna komponenta estetike mnogih glazbenika. Neovisno o tome radi li se o utjecaju *hippie* mode, lokalnih mitologija ili samo vizualnim preferencijama, animalni utjecaj prešao je granice ormara i duboko se implementirao u *rock* i metal sve do danas, a razne životinje pojavljuju se u tekstovima pjesama, na naslovnicama albuma, fotografijama glazbenika, tetovažama, u videima, imenima bendova... Posebno su popularne opasne životinje poput zmija. Stoga će se ovo izlaganje osvrnuti na značaj životinjske simbolike u *rocku* i metalu, ne samo u estetskom pogledu nego i u smislu dublje simbolike i posljedica popularizacije određenih životinja među glazbenicima i njihovom publikom.

(Nonhuman) aesthetics of metal – Why do metalheads love snakes?

Since the early days of rock 'n' roll, fur, leather and animal prints have become a dominant component of many musicians' aesthetics. The influence of hippie fashion, local mythologies or just a visual preference, the animal influence crossed the boundaries of the wardrobe and has been deeply implemented in rock and metal to this day. Various animals appear in song lyrics, on album covers, photos of musicians, tattoos, in videos, band names... Dangerous animals like snakes are especially popular. Therefore, this presentation will look at the significance of animal symbolism in rock and metal, not only in the terms of aesthetics, but also considering deeper symbolism and the consequences of the popularization of certain animals among musicians and their audiences.

MATIJA VIGATO

Filozofski fakultet, Sveučilište u Zagrebu, Hrvatska

Faculty of Humanities and Social Sciences, University of Zagreb, Croatia

The sky, the ocean, and the sinking ship: Phenomenology and symbolism in Gojira's "Flying Whales"

The sound of whale calls opens the song "Flying Whales" (*From Mars to Sirius*, 2005) by the French heavy metal band Gojira, followed by powerful rhythms that evoke the average human heartbeat, as noted by the band's drummer, Mario Duplantier. The song presents a man's journey from the ocean's darkness to the glowing sky, guided by whales as symbols of interconnectedness with nature. In this presentation, I will explore *Flying Whales* through the lens of phenomenology and symbolism. Drawing on Heidegger's concept of *Being-in-the-World* and Kant's discussion of the sublime, I will analyse the protagonist's shifting experience of space – from the overwhelming ocean, representing the dynamic sublime, to the expansive sky, embodying the mathematical sublime – alongside the evolving representation of the sinking ship as a symbol of humanity's struggle between chaos and clarity. The goal of the presentation is to trace the journey presented in Gojira's song and encourage a deeper reflection on our relationship with the natural world.

Nebo, ocean i brod koji tone: fenomenologija i simbolika u pjesmi »Flying Whales« grupe Gojira

Pjesmu »Flying Whales« (*From Mars to Sirius*, 2005.) francuskog heavy metal benda Gojira, otvaraju zvukovi pjeva kitova, nakon čega slijede snažni ritmovi koji evociraju, prema riječima bubnjara benda Maria Duplantiera, prosječne otkucaje ljudskoga srca. Pjesma tematizira putovanje čovjeka od tame oceana do svjetlucavog neba, pri čemu ga vode kitovi kao simboli ljudske povezanosti s prirodom. U ovom ću izlaganju pjesmu »Flying Whales« nastojati istražiti fenomenološki i simbolički. Oslanjajući se na Heideggerov pojam *bitka-u-svijetu* i Kantovu raspravu o uzvišenom, analizirat ću protagonistovo promjenjivo iskustvo prostora – od silnog oceana, koji predstavlja dinamički uzvišeno, do prostranog neba, koje utjelovljuje matematički uzvišeno – a potom i evoluirajuću reprezentaciju tonućeg broda kao simbola

ljudske borbe između kaosa i jasnoće. Cilj je izlaganja pratiti putovanje prikazano u pjesmi benda Gojira i potaknuti dublje promišljanje o našem odnosu prema prirodnom svijetu.

»Demonske« životinje

“Demonic” animals

Mnoge su životinje u različitim kulturama doživljavale demoniziranje, čemu je kumovalo više razloga, a najčešće se mogu svesti na više ili manje realnu opasnost po ljude i na asocijacije vezane uz nepoželjne ljudske osobine.

Dakako, nepoželjnost tih osobina osobito je problematična kada je u pitanju mačka, koja se često u »antropološkim strukturama imaginarnog« veže uz žene (ili *Catwoman* ili *Crazy Cat Lady*), pa će se tako teško pronaći na grbovima plemićkih obitelji, ali će se lako primijeniti kao životinja pomoćnica uz vještice. Više o simbolizaciji (od staroegipatske sakralizacije preko kristijanizirane demonizacije do suvremene fetišizacije) mačke govorit će **Suzana Marjanić** (Institut za etnologiju i folkloristiku, Zagreb, Hrvatska). Premda je u mnogim kulturama mačka visoko cijenjena, zapadnjačka joj je pak najčešće usmjerila zazor ili tek ravnodušnost, a danas s njezinim proverbijalnim antipodom psom postaje dio eksploatacije industrijaliziranoga fetišizma i petkulture.

Izuzev fetišizacije, sličan je slučaj sa zmijom, koja »uživa« ambivalentni tretman u mnogim kulturama, a u našim je predodžbama obično ostala vezana uz samu Sotonu. Izvor njezina demoniziranja svakako se dijelom nalazi u opasnosti (makar malog dijela) njezinih pojedinih vrsta. No zmiju svakako prati bogatstvo simboličkog tematiziranja, koje će predstaviti **Siniša Vuković** (Split, Hrvatska).

Opasnost je zasigurno temeljni motiv demoniziranja vuka u većini kultura, no on se ljudskoj se mašti ponekad javlja i kao simboli moći, divljine i slobode. Kroz povijest filozofije, vukovi su korišteni za opisivanje tirana, nepravednika i onih koji djeluju izvan društvenih normi. Mitologija također obiluje prikazima vukova, od rimske vučice koja je hranila Romula i Rema, preko slavenskih legendi, gdje bogovi preuzimaju oblik

vuka, do nordijske mitologije, u kojoj vuk Fenrir simbolizira kaos i destrukciju. Raznolikost kulturne upotrebe vuka prikazat će **Bruno Ćurko** (Sveučilište u Splitu, Hrvatska).

Many animals in different cultures have been demonised for a variety of reasons, most of which can be reduced to a more or less real danger to humans and associations with undesirable human characteristics.

Of course, the undesirability of these characteristics is particularly problematic in the case of cats, which are most often associated with women (either *Catwoman* or *Crazy Cat Lady*) in the “anthropological structures of the imaginative”. Therefore, the cat is rarely found on coats of arms, but is easily recognised as a witch’s assistant. **Suzana Marjanić** (Institute for Ethnology and Folklore Research, Zagreb, Croatia) will tell us more about the symbolism of the cat (from its sacralisation in Ancient Egypt to its demonisation in Christianity and contemporary petishism). Although in many cultures the cat is held in high esteem, in Western culture she has mostly been treated with contempt or indifference, and today, together with its proverbial antipode, the dog, she has become part of the exploitation of industrialised petishism and pet culture.

With the exception of petishism, the case is similar with the snake, which “enjoys” ambivalent treatment in many cultures and is usually associated in our imaginations with Satan himself. The source of their demonisation certainly lies partly in the danger (at least of a small part) of their individual species. But the snake is certainly accompanied by a variety of symbolic themes, which will be presented by **Siniša Vuković** (Split, Croatia).

Danger is certainly the basic motive for demonising the wolf in most cultures, but he sometimes appears in the human imagination as a symbol of power, wildness and freedom. Throughout the history of philosophy, wolves have been used to describe tyrants, the unjust and those who act outside social norms. Mythology is also rich in depictions of wolves, from the Roman she-wolf that fed Romulus and Remus, to Slavic legends in which the gods take the form of a wolf, to Norse mythology in which the wolf Fenrir symbolises chaos and destruction. The variety of cultural uses of the wolf will be presented by **Bruno Ćurko** (University of Split, Croatia).

E-adresar / E-mail Addresses

Marin Beroš / marin.beros@pilar.hr

Nika Brunet Milunović / nika@heartlee.com

Bruno Ćurko / bcurko@ffst.hr

Jan Defrančeski / jdefranceski@gmail.com

Elise Girard-Despraulex / elise.girard-despraulex@sorbonne-nouvelle.fr

Josip Guć / jguc@ffst.hr

Sabira Hajdarević / shajdarevic@unizd.hr

Outimaija Hakala / outimaija@gmail.com

Suzana Marjanić / suzana@ief.hr

Luka Perušić / lperusic@yahoo.com

Bojana Radovanović / br.muzikolog@gmail.com

Stefan Savić / stefansavic111@gmail.com

Eric Smialek / e.smialek@hud.ac.uk

Maja Vejić / vejic.maja.n@gmail.com

Matija Vigato / matijavigato@gmail.com

Siniša Vuković / sinisa.vukovic@hnk-split.hr

Urednik / Josip Guć

Izdavač / Hrvatsko bioetičko društvo

Za izdavača / Ivica Kelam

Prijelom i redaktura / Josip Guć

Prijevod i lektura / Josip Guć, Simon Ryle

Dizajn naslovnice / Antonio Kovačević

Tisak / Print Point, Split

Naklada / 50

CIP zapis je dostupan u računalnome katalogu Nacionalne i sveučilišne knjižnice u Zagrebu pod brojem 001245061.

ISBN 978-953-8393-07-5

Editor / Josip Guć

Publisher / Croatian Bioethical Society

For the publisher / Ivica Kelam

Text break and design / Josip Guć

Translations and proof-reading / Josip Guć, Simon Ryle

Cover design / Antonio Kovačević

Print / Print Point, Split

Number of copies / 50