

D. Czégényi и др.). Правда, цитируется в книге почти исключительно западноевропейская научная литература, с которой автор, видимо, лучше знакома. Поэтому слова в названии книги «...в европейской перспективе» можно было бы легко заменить на: «в западноевропейской перспективе». Однако это только уточняет, но нисколько не умаляет значения работы автора.

Для специалистов по славянской мифологии и демонологии книга полезна тем, что суммирует изученный западноевропейский материал, в первую очередь, германского и романского мира, но также и неиндоевропейского (финский, венгерский), который совпадает со славянским как в прагматическом, аксиологическом, мировоззренческом, мифологическом плане, так и во многих случаях и в лингвистическом: номинативные модели терминов сферы колдовства аналогичны славянским, например, в немецком: *Weise Frauen* ‘мудрые женщины’ (с. 249) – ср. чеш., словац. *múdra žena*, пол. *mądra baba*; фин. *tietäyä* ‘тот, кто знает’ – ср. рус. *знатки*, о.-слав. *ведьма* и выражения: *она знает, она что-то знает* во всех славянских языках), что вновь говорит об общей базе рассматриваемых воззрений.

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AMBROŽ KVARTIČ, *PA SE JE TO RES ZGODILO? SODOBNE POVEDKE V SLOVENIJI* [SO, HAS THIS REALLY HAPPENED? CONTEMPORARY LEGENDS IN SLOVENIA]. ZUPANIČEVA KNJIŽNICA 42. LJUBLJANA: ZNANSTVENA ZALOŽBA FILOZOFSKE FAKULTETE 2017 (ZUPANIČEVA KNJIŽNICA 42), 272 STRANI.

With the book *Pa se je to zares zgodilo? Sodobne povedke v Sloveniji* (So Has This Really Happened? Contemporary Legends in Slovenia), written by Ambrož Kvartič, Slovenian folklore has finally obtained a theoretical and highly professional publication that presents and defines contemporary legends, arguably one of the most significant subject matters in modern folklore. Circulating mainly in urban and, to a somewhat lesser degree, rural, environments, such legends are also spread through the media, which in the information and digital age of today only accelerates their dissemination. The author analyses them thoroughly and systematically and, in addition to the theoretical segment, presents part of the repertoire of Slovenian contemporary legends. They are interpreted and analysed in the context of the international cultural space.

Since contemporary legends represent one of the most relevant areas of literary folklore, this book is of particular importance. Slovenian studies on this subject are very rare, and it is therefore urgent that we begin filling this gap, especially since American folklorists drew attention to it as far back as the 1960s.

The author initially addresses terminological issues that have thus far remain unresolved, even at the international level. Among the many alternative terms currently in use, he has decided on the term *sodobna povedka* “contemporary legend”, and correspondingly justifies his decision on the basis of domestic

and international research, although he admits that this term still has some drawbacks. He also touches upon the question of the term “urban legend”, once used for this narrative genre, which has been mainly discarded by experts but has been adopted by the general public, and thus on the emic level.

In terms of genres, types, and intertextuality, Kvardič defines contemporary legends as a specific, and in many ways problematic, cultural phenomenon. However, they are sufficiently conceptually delineated and therefore recognizable. He notes that, among other things, “contemporary legends are incredible, unusual, bizarre, ‘disgusting’, frightening, terrifying, but also humorous stories that continually emerge and vanish in daily conversations and are repeatedly installed in the real experiential world of their narrators.” He also notes that the motifs and some other elements of contemporary legends, found for example in screenplays, comic texts, and fine arts, can be equally discernible as in contemporary legends that have been classified as the classical folktales in this genre of narrative folklore.

The first part of the publication brings a comprehensive overview of previous theoretical research on this literary-folk genre, acquainting the reader with its history both at home and abroad. Presented are the principal theoretical and methodological starting points, an analysis of certain thematic fields in previous research, and issues that have remained relevant in the investigation of contemporary folklore to this day.

Special attention is given to questions pertaining to the diachronic and synchronic migration of motifs and subject matter in contemporary legends; these questions are highly relevant in the identification and research of this genre of folklore. The book also explores the issue of reality and belief,

a subject frequently discussed by scholars investigating contemporary narrative tradition, which is even more relevant in the case of contemporary legends.

The author also explores other problematic issues that emerge in the research of this topic. The classification of these legends is explored according to different genres, types, and intertextuality. Touching upon the issue of systematization and genre typology, he argues that in the case of contemporary legends it is only possible to speak about a cluster of genres and types that are in a fluid, complex relationship, either in contrast or in harmony, and in the constantly overlapping dynamics of their development.

Considerable attention is given to the question of ostension in the process of communication in contemporary legends. In the humanities, the concept of ostension was first introduced by Umberto Eco who used the term to describe the moment in verbal communication when gestures replace key information. Linda Degh and Albert Vászonyi defined ostension as “the way in which a non-verbalized reality, situation, or event conveys messages by themselves.” Later, folklorists defined ostension as a process in which people actualize motifs and events from narrative folklore – “dramatic extension” – in real life. Quite frequent in contemporary legends, this factor is therefore highly significant in folklore research.

The theoretical part of the book is followed by chapters that discuss, compare, and interpret several examples of contemporary legends from Slovenia. Among them are “The Vanishing Hitch-Hiker”, “The Failed Stag Party”, “The Couple Caught In Flagrante Delicto”, “Tourist Experience”, “Foreigners, or Others, in Contemporary Legends”, etc. They are classified in thematic and problem groups.

This book fills a gap in the field of literary folklore that has been long neglected in Slovenia. Supplying a well-informed theoretical insight into the development of scholarship on the subject, it provides valuable assistance and support to all subsequent researchers of contemporary legends and modern folklore in general.

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НИКОЛАЈ МИХАЈЛОВ: ИСТОРИЯ СЛАВЯНСКОЙ МИФОЛОГИИ В XX ВЕКЕ. МОСКВА: ИНСТИТУТ СЛАВЯНОВЕДЕНИЯ РАН, 2017, 344 STRANI.

Knjiga »Zgodovina slovanske mitologije v XX. stoletju« je zadnja knjiga ruskega jezikoslovca Nikolaja Mihajlova, ki je bila posthumno izdana lansko leto v Moskvi. Knjiga je ostala nedokončana, saj je avtor pred njenim dokončanjem leta 2010 prezgodaj preminil. Nedokončani slovenski rokopis je prevzela avtorjeva mati Tatjana V. Civjan, pri ideji za izdajo dela pa so jo podprli tudi slovenski kolegi, kot Civjanova zapiše v prvem poglavju »Od izdajatelja«. Rokopis je v ruščino prevedla Elena M. Konicka z vilniške univerze, knjigo pa sta uredila in vsebinsko dopolnila Vladimir J. Petruhin in Svetlana M. Tolstaja. Slednja je tudi predlagala vključitev avtorjeve bibliografije in člankov, uredniško dodano vsebino pa sta v knjigi označila s kvadratnimi oklepaji. Avtor je načrtoval dvajset poglavij, od katerih niso bila vsa zaključena, ponekod so bili zgolj osnutki; načrtovana vsebina naj bi obsegala med 300 in 400 strani.

Avtorjavo osrednje zanimanje so bili viri, primarni in sekundarni, »kabinetna mitologija«, teoretično izpraševanje prejšnjih sklepov in različni vidiki na razvoj mitologije. Virom je posvetil tudi svojo zadnjo nedokončano knjigo Zgodovina slovanske mitologije v XX. stoletju. Naslov knjige, kot omenja že Tatjana V. Civjan v prvem poglavju »Od izdajatelja«, je lahko zavajajoč, saj bi bralec lahko pričakoval zgodovino slovanske mitologije v pomenu razvoja mitoloških likov v poznejše razvojne faze – kar je bilo tudi eno od zanimanj avtorja –, vendar je izraz mitologija tokrat mišljen v pomenu znanstvene discipline, ki se ukvarja z raziskovanjem duhovne kulture.