

INTERDISCIPLINARNI SPLET HUMANISTIČNIH RAZISKAV

NOVI POGLEDI IN ISKANJA NOVIH RAZISKOVALNIH POTI

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Ta zvezek revije *Traditiones* je namenjen tematsko različnim prispevkom, ki izhajajo iz raziskav v folkloristiki, etnomuzikologiji, etnokoreologiji, etnologiji, antropologiji in literarnih vedah in v vseh tistih vedah, ki se interdisciplinarno povezujejo z raziskavami ljudskega pesemskega, pripovednega, plesnega in glasbenega izročila, hkrati pa presegajo ustaljena znanstvena področja in iščejo spoznanja s pomočjo novih in še razvijajočih se ved. Humanistične raziskave že kar nekaj časa postavljajo multidisciplinarnost in interdisciplinarnost v središče znanstvenega diskurza, saj prva spodbuja dialog med disciplinami, druga pa pomembne povezave. Tudi avtorji in avtorice tu zbranih člankov iščejo možnosti povezav med disciplinami, zato bi lahko rekli, da so prispevki pravzaprav transdisciplinarni in vsebinsko ter znanstveno raznorodni.

Izhodišče, a tudi skupno znanstveno žarišče, je bilo ob izboru prispevkov iskanje inovativnih smeri raziskovanj, premislekov in ugotovitev. In prav gotovo vsak od sedmih avtorjev in avtoric skuša z lastnim iskanjem odgovorov na raziskovalna vprašanja najti odgovor, ki ne bo samo zapisan, temveč bo tudi odmeval v etnologiji, antropologiji, folkloristiki, etnomuzikologiji, literarni vedi, kognitivnih in tehnoloških raziskavah ter v kritičnih animalističnih študijah. V člankih so obravnavana nova metodološka, teoretska in empirična spoznanja, ki povezana sooblikujejo nove znanstvene in ontološke paradigme. Članki so razvrščeni glede na to, kako se posamičnega raziskovalnega vprašanja lotevajo avtorji, zasleduje historičnost in sodobnost, tradicijo in njeno transformacijo ali odmik od ustaljenih konceptov.

Suzana Marjanić se v članku z naslovom »A Review on Contemporary Research of Croatian Mythology in Relation to Natko Nodilo« (Pregled sodobnega raziskovanja hrvaške mitologije v razmerju z Natkom Nodilom) (Marjanić 2018) loteva vprašanja mitofobije, ki odkriva nekaj t. i. zanikanj ali zadržanosti do verodostojnosti slovanske mitologije kot nosilke mitološkega sistema ali verovanj prednikov. Osredinja se na Nodilovo polemiko s slavistom Légerom in jezikoslovcem Miklošičem, ki sta po njenem mnenju zanikala slovansko mitologijo. To je morda izhajalo iz lingvistične orientacije obeh in ne iz strahu pred mitologijo, saj vemo, da je bil do mitoloških podlag ljudskih pesmi zelo zadržan tudi filolog in folklorist Milko Matičetov (1985: 27–30). Nodilo je »staro vero Srbov in Hrvatov« rekonstruiral na podlagi alegoričnih interpretacij pesmi in bajeslovnih pripovedi kot primarnih virov za preučevanje mita. Njegov poskus avtorica primerja s »toporovskim« konceptom rekonstrukcije mita, kot ga zagovarjata Vitomir Belaj in Radoslav Katičić, ki

pa rekonstrukcije utemeljmeta na novoletnih in jurjevskih obhodnih obrednih pesmih. Avtorica odkriva različne pristope k vprašanju rekonstrukcije mitoloških verovanj in hkrati tudi nakazuje t. i. prastrah nekaterih raziskovalcev pred mitološkimi interpretacijami ljudskega izročila, si prizadeva rehabilitirati Natka Nodila in njegovo delo, ki velja za prvo rekonstrukcijo hrvaške mitologije.

Iz predniških verovanj, nekakšnega kolektivnega spomina, pa Ulrich Morgenstern prehaja v analizo individualnega glasbenega ustvarjanja. V članku »Music without Social Life: The *Garmon* Player Mikhail Sorochinsky – a Non-Revivalist Musician in Smolensk Province« (Glasba brez družbenega življenja: Harmonikar Mihail Soročinski, ne-poustvarjalni glasbenik iz Smolenskega okrožja) (Morgenstern 2018) predstavlja ruskega ljudskega godca - harmonikarja kot samohodca. Igra na *garmon*, vrsto kromatične gumbne harmonike, in beseda sama kaže na podobnost s slovenskim primorskim narečnim izrazom *garmonike* in poznejšo knjižno obliko harmonika (Kumer 1983: 89). Ugotavlja, da glasbenik ni sledil sovjetskemu folklorizmu in je za svoj način igranja izbral glasbeno »samokomunikacijo« ali samoizraznost (Bohlman 2004), ni vpet v socialno okolje in z njim težko komunicira. Ob tem avtor analizira tudi estetske in emocionalne razsežnosti godčevega glasbenega ustvarjanja, saj glasbenik oblikuje zelo tradicionalen, a hkrati tudi individualen slog igranja ter ima izrazito svojevrsten glasbeni repertoar.

V naslednjem članku ostajamo v prostoru glasbe in čustev, saj prispevek Gregorja Strleta, Matije Marolta in Matevža Peska »Affective Experience of Music: Emotional and Color Perception of Folk and other Musical Genres (Čustveno in barvno zaznavanje ljudske glasbe in drugih glasbenih zvrsti) (Strle, Marolt in Pesek 2018) predstavlja eksperimentalno raziskavo emocionalnega in barvnega zaznavanja glasbe v različnih glasbenih žanrih, temelji pa na aktualnih interdisciplinarnih raziskavah kognicije glasbe. Avtorji ugotavljajo, da so čustvene zaznave pogosto različne; verjetno gre pri tem tudi za individualno dožemanje glasbe, še posebej ob poslušanju različnih glasbenih žanrov, kar bi lahko imenovali tudi žanrska specifičnost glasbenih emocij, ki so najbolj harmonične pri popu, rocku in ljudski glasbi, mnogo manj pa pri metalu in panku. Že analiza čustvenih odzivov na glasbo je inovativna, še bolj eksperimentalna pa je analiza barvnih asociacij ob poslušanju različnih žanrov, kjer je barva svetlejša za ljudsko glasbo, temnejša pa za pop in rock, medtem ko v panku in metalu prevladuje črna barva. Članek spaja semantiko s tehnološkimi orodji in dokazuje, da se humanistika lahko poveže s tehnologijo, pri čemer ta pomaga k osvetlitvi tistih odtenkov, ki jih človekovo oko in misel ne moreta celostno zaznati ali dojeti.

Jelena Marković se posveča vprašanju o prelomu z velikimi zgodbami in njihovi nemoči, da bi upodobile izražanje strahu in travmatičnih doživetij (večinoma povezanih z vojno) v amaterskem gledališču, zato raziskuje prestop v uporabo drugačnega, neverbalnega izražanja. To tematizira v članku »Narrating Fear through Movement: The Possibilities of Studying Personal and Community Fears Based on the Example of Thether Amateurism« (Upovedovanje strahu z gibanjem: Možnosti raziskovanja osebnih stisk in stisk skupnosti na primeru amaterskega gledališča) (Marković 2018). Čeprav so nekateri teoretiki zaznali

izrazno moč gledališča, ki ga Thomas A. Green (1981) pojmuje kot »performativni prostor«, pa se avtorica od tega pojmovanja odmika, saj zanika možnost, da bi se lahko upovedovanje strahu in travme izrazilo le z besedami, zato preučuje razmerja med verbalnim in neverbalnim izražanjem, ki po njenem zahteva novo metodologijo, še posebej zato, ker gre za povezovanje umetniškega izražanja z novim znanstvenim poljem, ki se imenuje »hrvaška etnografija vojne«. Na podlagi novih metodoloških in teoretskih konceptov, ki izhajajo iz premika fokusa uprizoritve ali izvedbe v performativno etnografijo, kakor jo je razvil Dwight Conquergood, avtorica ponuja njeno rabo na primeru raziskave dramske uprizoritve *Vaja orkestra* v izvedbi amaterskega gledališča iz Pulja.

Od sodobne performativnosti se odklikamo in vstopamo v čas, ko je poleg ljudskega ustvarjanja zgodb in njegovega širjenja po ustnem kanalu v velikih evropskih središčih v drugi polovici 18. stoletja nastajala tudi na kapitalu in trgovanju utemeljena pisna baladna produkcija, ki je uličnim pevcem ponujala možnost zaslužka. David Atkinson predstavlja izjemno razširjenost balad na letakih (*broad-sides/street ballads, ballad sheets*) v 18. stoletju v Angliji, kjer smo priča ustvarjanju, tiskanju, a tudi trgovanju z njimi; po mnenju Fumertonove in Guerrinijeve (2010) so jih v obdobju najintenzivnejšega trgovanja z njimi natisnili na milijone (prim. Brown 1998: 48). O tem piše Atkinson v članku »Ballad and Street Literature Printing in Petticoat Lane, 1740s-1760s« (Balade in tiskana ulična literatura na Petticoat Lane, 1740–1760) (Atkinson 2018). Dokazuje navzočnost balad v Angliji v drugi polovici 18. stoletja z velikim številom natisnjenih balad na letakih in v knjižicah balad (*chapbooks*, imenovanih tudi »zgodovinske zgodbe za en peni«, Niles 1998: 109–112) kot nekakšnih tiskanih pesemskih novic in zgodb, na primeru tiskarja in izdajatelja Larkina Howa v Londonu, ki je imel obsežno produkcijo pesemskih letakov in je z njimi tudi trgoval. Ob tem ugotavlja, da je med naslovi balad kar veliko še danes poznanih balad, med njimi tudi o Robinu Hoodu. Avtor tako meni, da je poleg ustnega razširjanja balad pomembno tudi pisno razširjanje v poceni tisku, ki je bilo najpogostejše prav v mestnih središčih.

Od pisne produkcije zgodb minulega časa pa Marjetka Golež Kaučič v članku »Pes v filmu: Od resničnosti v fikcijo« (The Dog in Film: From Reality to Fiction) (Golež Kaučič 2018) premišlja, ali lahko filmska produkcija s fiktivnimi slikami, ki izhajajo iz resničnosti, hitreje in močnejše doseže občinstvo in ali lahko na ta način tudi spreminja človekovo dožemanje resničnosti, še posebej pri medvrstnih razmerjih. Prispevek izhaja iz novih pogledov na ne-človeško subjektiviteto in tematizira uporabo in zlorabo psa, ponovno presoja udomačitev, kritizira vivisekcijo in se sprašuje o pozitivnih in negativnih vidikih antropomorfizacije. Na podlagi predstavitev in analize dveh filmov, dokumentarca *Balto* (2012 [1925]) in animiranega filma *Kužni psi* (1982), ki se razlikujeta po vsebini, žanru in sporočilu, ki ga nosita v zgodbi, razpravlja o tem, ali lahko film povzroči t. i. ontološki obrat v človekovem odnosu do psa in živali nasploh. Sprašuje se, ali vpliv filmskih slik, ko zares vidi žival (Berger 1980), omogoča, da človek preseže ustaljene miselne vzorce in začuti tujo bolečino, trpljenje drugega, tokrat ne-človeškega bitja.

Kritično animalistično misel nadaljuje Branislava Vičar, ki v članku »Banalni nacionalizem, nacionalni simboli in koncept avtohtone vrste« (Banal Nationalism, National Symbols, and the Concept of Native Species) (Vičar 2018) premišlja o temeljnem problemu, da je soška postrv kot avtohtona vrsta v miselnem obzorju Slovencev vredna le zato, ker je postala del naravne in kulturne dediščine slovenskega naroda, njena zaščita pa je zgolj utilitarna. Njena simbolna vrednost preprečuje, da bi jo videli kot živo bitje z intrinzično vrednostjo. Ta problem tematizira na podlagi kritičnih animalističnih študij, kajti prav te poudarjajo temeljni položaj živali kot družbenih bitij, ob tem pa poudarja še nespecistični vidik tudi pri obravnavanju ne-človeških bitij; ta namreč razdira vrstno nadrejenost človeka v razmerju z živaljo. Opozarja tudi na to, da sta ribogojniški diskurz in avtohtonost vrst v nacionalnem kontekstu povzročila vrstno čiščenje med ribami v Soči. S tem človek postavlja hierarhijo vrst glede na njihovo objektivno vrednost, kar je značilno za antropocentrični vidik pogleda na žival, hkrati pa žival postaja le del simbolne tkanine naroda in objekt, nikakor pa ne subjekt (Ingold 1994, 2000), ki bi mu priznali lastne kulturne vzorce in lasten življenjski prostor, brez človekovega vdora vanj. Avtoričina kritična misel je še posebej dragocena, ker opozarja na poblagovljenje živali tudi z vidika biodiverzitete in naravne in kulturne dediščine, saj po njenem mnenju življenje živali danes določa večinoma le ekonomski interes.

Predstavljene razprave segajo na različna znanstvena področja, področja, ki se bolj ali manj povezujejo, najbolj pa avtorje družijo strast po raziskovanju, enaka alkemistični težnji po zlatu. Zato se morda ta zvezek razlikuje od bolj tematsko zaokroženih, a vendarle se zdi, da je prav interdisciplinarno ali multidisciplinarno združevanje spoznanj tisto, ki lahko celostno osvetli postavljena raziskovalna vprašanja.

AN INTERDISCIPLINARY MISCELLANEA OF HUMANIST RESEARCH NEW PERSPECTIVES AND SEEKING NEW RESEARCH PATHS

This issue of the journal *Traditiones* is dedicated to thematically diverse articles based on research conducted in the fields of folklore, ethnomusicology, ethnochoreology, ethnology, anthropology and literary studies. They also include those fields of knowledge that are linked in an interdisciplinary manner to the study of folk poetic, narrative, dance and musical traditions but that transcend established scientific areas and search for insights with the aid of new and emergent lines of inquiry. Humanistic research has for quite some time placed

multidisciplinarity and interdisciplinarity at the center of scientific discourse, as these two encourage the possibility of dialogue as well as of significant connection among disciplines. Given that the authors published in this issue also search for such correspondences, we can argue that the articles are transdisciplinary and heterogeneous both in terms of content and scientific approach.

In selecting the articles, the starting point and the common research focus was seeking innovative research directions, reflections, and findings. By looking for answers to their research questions, every one of the seven authors seeks information that will not only be recorded, but will also have an impact in ethnology, anthropology, folklore studies, ethnomusicology, literary studies, cognitive and technical research, and critical animalist studies. The articles discuss new methodological, theoretical, and empirical findings, which, when combined, together shape new scholarly and ontological paradigms. They are arranged based on how the authors tackle an individual research issue and how they pursue historicity and modernity, tradition, and its transformation or deviation from established concepts.

In her article “A Review of Contemporary Research on Croatian Mythology in Relation to Natko Nodilo,” Suzana Marjanić discusses the issue of mythophobia, revealing certain denials or reservations regarding the authenticity of Slavic mythologies as bearers of the mythological system or ancestral beliefs. She focuses on Natko Nodilo’s polemics with the Slavic specialist Louis Léger and the linguist Franc Miklošič, who, in her opinion, denied Slavic mythology. This may have derived from their linguistic orientation rather than a phobia of mythology, considering that the philologist and folklore scholar Milko Matičetov (1985: 27–30) was also very reserved toward the mythological origins of folksongs. Nodilo reconstructed “old beliefs of the Serbs and Croatians” based on allegorical interpretations of songs and mythological narratives as the primary sources for studying myths. The author compares his attempt to Vladimir Toporov’s concept of myth reconstruction as advocated by Vitomir Belaj and Radoslav Katičić, who, however, proceeded from ritual carols for New Year’s and Saint George’s Day. Marjanić reveals various approaches to reconstructing mythological beliefs, pointing to the primordial fear of mythological interpretations of folk heritage evident in some researchers. She seeks to rehabilitate Nodilo and his work, which is considered the first reconstruction of Croatian mythology.

From ancestral beliefs or some sort of collective memory, Ulrich Morgenstern’s article shifts to analyzing individual musical performance. In his article “Music without Social Life: The *garmon*’ Player Mikhail Sorochinsky, a Non-Revivalist Musician in Smolensk province”, Morgenstern presents a Russian folk musician as an accordion player and an individualist. He plays the *garmon*, a type of chromatic button accordion, and the word itself, which resembles the Slovenian Littoral dialect expression *garmonike* and its later standard form *harmonika* (Kumer 1983: 89). He argues that the musician did not follow Soviet folklorism and instead chose music “self-communication” or self-expression as his method of playing (Bohlman 2004); he is not integrated into the social environment and finds it difficult to communicate with it. In addition, Morgenstern also analyzes the aesthetic and

emotional dimensions of the musician's performance because he creates a very traditional yet individualistic style of playing using a unique musical repertoire.

The next article remains in the realm of music and emotions. The contribution by Gregor Strle, Matija Marolt, and Matevž Pesek titled "Affective Experience of Music: Emotional and Color Perception of Folk and Other Musical Genres" presents an experimental study of the emotional and color perception of music in various musical genres based on current interdisciplinary studies of musical cognition. The authors establish that emotional perceptions often vary. Most likely, this also has to do with how an individual perceives music, especially while listening to various musical genres; this could also be referred to as genre-specific musical emotions, which are the most harmonious in pop, rock, and folk music, and significantly less so in metal and punk. The analysis of emotional reactions to music is innovative in its own right, but even more experimental is the analysis of color associations while listening to various genres; lighter shades are typical of folk music, and darker ones are characteristic of pop and rock, whereas black predominates in punk and metal. The article combines semantics with technological tools, proving that the humanities can be connected with technology, which can help elucidate those nuances that the human eye and mind cannot perceive or apprehend comprehensively.

Jelena Marković focuses on the break from grand narratives and their powerlessness to depict the expression of fear and traumatic experiences (largely connected with war) in amateur theater. Therefore, she explores switching to different, nonverbal expression. Marković thematizes this in her article "Narrating Fear through Movement: The Possibilities of Studying Personal and Community Fears on the Example of Theater Amateurism." Even though some theorists have recognized the expressive power of theater, which Thomas A. Green (1981) conceives as a "performative space," the author distances herself from this conception, denying the possibility that fear and trauma can only be verbalized through words. Therefore, she explores the relationships between verbal and non-verbal expression, which, in her opinion, demands a new methodology, especially because it involves combining artistic expression with a new research field called the "Croatian ethnography of war". Based on new methodological and theoretical concepts derived from moving the focus of staging or performance to performative ethnography as developed by Dwight Conquergood, the author presents its application by studying a staging of *Orchestra Rehearsal* performed by an amateur theater in Pula.

The issue then moves from modern performativity into the time when, alongside the folk production of narratives and their oral dissemination, capital- and trade-based written ballad production also started to emerge in large European centers during the second half of the eighteenth century, offering a source of income to street singers. David Atkinson presents the exceptionally widespread use of broadside ballads (also known as street ballads or ballad sheets) in eighteenth-century England, where they were created, printed, and sold. According to Fumerton and Guerrini (2010), "they were printed in the millions" during the period when they were most extensively sold (cf. Brown 1998: 48). Atkinson discusses

this in the article “Ballad and Street Literature Printing in Petticoat Lane, 1740s–1760s”. He demonstrates the presence of ballads in England in the second half of the eighteenth century based on the large number of ballads printed on broadsides and in chapbooks (also referred to as “penny histories”; Niles 1998: 109) as a type of printed song news and stories, using the example of the London printer and publisher Larkin How, who ran an extensive production of broadsides, which he also sold. Atkinson establishes that the titles of these ballads include many that are still known today, such as ones about Robin Hood. He thus concludes that, alongside oral dissemination, written dissemination of ballads in cheap printed form was also important and was the most common in city centers.

Moving away from the written production of narratives of the past, in her article “Pes v filmu: Od resničnosti v fikcijo” (The Dog in Film: From Reality to Fiction) Marjetka Golež Kaučič reflects on whether film production with its fictive pictures derived from reality can reach the audience faster and more strongly, and whether this can also change the human perception of reality this way, especially with regard to inter-species relationships. The article proceeds from new perspectives on nonhuman subjectivity, thematizing the use and misuse of dogs, reevaluating domestication, criticizing vivisection, and discussing the positive and negative aspects of anthropomorphization. By presenting and analyzing two films—the documentary film *Balto* (2012 [1925]) and the animated film *The Plague Dogs* (1982), which differ in content, genre, and the message of the story—Golež Kaučič discusses whether film can cause an ontological shift in the human relationship with dogs or animals in general. She asks whether the influence of motion pictures, in which one actually sees the animal (Berger 1991), allows humans to transcend their established patterns of thought and feel the pain and suffering of the Other—or, in this case, a nonhuman being.

The critical animalist thought continues in the article “Banalni nacionalizem, nacionalni simboli in koncept avtohtone vrste” (Banal Nationalism, National Symbols, and the Concept of Native Species) by Branislava Vičar, who reflects on the fact that, as an indigenous species, the marble trout in the Soča River is only valuable in the Slovenian mental horizon because it has become part of the Slovenian nation’s natural and cultural heritage, whereas its protection is merely utilitarian. The symbolic value of the trout makes it impossible to view it as a living creature with intrinsic value. The author thematizes this issue based on critical animalist studies, which emphasize the fundamental position of animals as social beings. In addition, she also highlights the non-speciesist aspect in dealing with nonhuman species, which shatters the species supremacy of humans over animals. Vičar also draws attention to the fact that the fish-farming discourse and the indigenous nature of species within the national context has caused “ethnic cleansing” among the fish in the Soča. In this way, humans are establishing a hierarchy of species based on their objective values, which is typical of the anthropocentric perspective on animals. At the same time, the animal is becoming only a part of the nation’s symbolic fabric and an object, and definitely not a subject (Ingold 1994, 2000), whereby it would be recognized with its own cultural patterns and its own living environment, without human interference. The author’s critical stance

is especially valuable because it also draws attention to the commodification of animals from the viewpoint of biodiversity and natural and cultural heritage; according to her, it is only economic interest that largely defines the life of animals today.

These articles address various research areas that are more or less interconnected, but what the authors share most in common is their passion for research, comparable to the alchemists' drive for gold. As a result, this issue may differ from other thematically uniform issues, but it nonetheless shows that the interdisciplinary or multidisciplinary integration of findings in particular is what can offer more comprehensive elucidation of the research issues presented here.

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