

Књига Михала Павласека представља изванредан пример студиозног приступа у изучавању једне савремене реликтне заједнице, какву представљају чешки евангелисти у јужном Банату.

Милош Луковић

### **Martina Pavlicová, *Cestami lidového tance. Zdenka Jelínková a česká etnochoreologie***

*(On the Ways of Folk Dance. Zdenka Jelínková and Czech Ethno-Choreology).  
Masarykova univerzita, Ústav evropské etnologie Filozofické fakulty,  
Brno 2012, 202 p.*

The submitted publication is part of the edition series called Ethnological Studies which has been published at the Institute of European Ethnology, Masaryk University in Brno, since 2006. The series includes proceedings of thematic branch conferences, doctoral thesis and dissertations of the department, as well as voluminous studies, which are outcomes of different projects. This is also the case of the book written by Martina Pavlicová, Senior lecture at the Institute of European Ethnology; the book is the 13<sup>th</sup> Volume in the edition.

Martina Pavlicová's book is not just a study about the life of Zdenka Jelínková as an important personality of the Czech ethno-choreology. It also deals with the folk dance in Moravia and Silesia (historical lands of the contemporary Czech Republic), its history, development and formation, whose theory and practice Zdenka Jelínková indelibly influenced. With her systematic research into and investigation of the records of dances, about which she thought in a modern way putting them into the complete context of the discipline, she laid the foundations for the Czech ethno-choreology.

Zdenka Jelínková came from the ethnographic area of Hornácko which is situated in the Moravian-Slovak borderland and where the living expressions of traditional folk culture survived until the 2<sup>nd</sup> half of the 20<sup>th</sup> century. For this reason, the region aroused the highest interest of the ethnological research. For Zdenka Jelínková, the region was a place with which she was closely connected even though she lived in Brno from the age of fourteen until her death. In Brno, she worked at the Brno workplace of the Institute for Ethnography and Folkloristics of the Czechoslovak Academy of Sciences (the Institute of Ethnology of the Czech Academy of Sciences today) for thirty years (1950-1980) and focused on ethno-choreology and children's folklore. Her systematic collections and recordings of folk dance covered all the regions in Moravia and Silesia. She had an exceptional sense of searching for informers and dancers, and the ability to enter into relations with them. She was an excellent dancer, too. While carrying out the research, she was interested in the oldest possible dancers; she used their witness to reconstruct the old dance layer in particular areas. She also dealt with the comparative study of dance forms, such as rounds, khorovods, masculine solo expressions, and pair rotating dances in Czech, Slovak and Balkan materials, as well as in those of Sorbs.

Martina Pavlicová's book deals with the history of dance in general, it introduces folk dance in the Czech lands and the beginnings of the interest therein, including the

translocation of folk dance to the stage, out of its natural environment and function. The Czechoslovak Ethnographic Exhibition in Prague (1895) was a great milestone in this respect. The chapter “Constituting of Ethno-Choreology (within the European Context)” is followed by the chapter “The Personality of Zdenka Jelínková”. The chapter “On the Ways of Folk Dance”, which is the core of the book, brings an overview of dance collections and Zdenka Jelínková’s experience from her fieldwork, supplemented by archival documents, in particular ethnographic areas of Moravia and Silesia.

Martina Pavlicová, the author of the publication, completes the studies with her own comments, she puts them into a wider context of the contemporary research into music and dance (which is, among other things, connected with the handed-down form of contemporary folk dances within the folklore movement), she supplies notes from the literature as well as experience from her own fieldwork. The book documents how the local regional music and dance tradition became a base for the modern folklore movement, especially after the Second World War – for example in Strážnice where a famous international folklore festival has taken place since 1946. The book also defines common features within the ethnographic areas: homogenous dance material, style, elements of music accompaniment, their lifetime and ability to survive in dance tradition etc. The book includes the bibliography of Zdenka Jelínková’s works, and the photo-documentation which depicts the significant bearers of dance and music traditions with whom the researcher cooperated. Through her research work and her educational, methodological and choreographic activities, Zdenka Jelínková helped form the dance repertoire of several existing folklore ensembles in Moravia and Silesia.

Klára Cisaríková

## **Спорна суседства и пракса враћања града натраг својим становницима: случај кварта Савамала у Београду.**

*Извештај са теренске праксе студента Института за етнологију и културну антропологију Јагелонског универзитета у Кракову*

У мају 2017. године, током безмало двонедељног боравка у Београду у оквиру етнографских теренских вежби, покушали смо да се бавимо питањима спорног суседства и пракса враћања града натраг својим становницима. Тема није случајно одабрана. Желели смо да изблиза осмотримо градски простор Београда који је последних година постало поприште динамичних промена које за собом повлаче сукобљавање различитих система вредности и различитих интересних група.

Поред интензивираних проширивања и модернизације града, процеса који нису до краја базирани на тежњи за очувањем континуитета његове културно-историјске специфичности, промене се такође могу уочити у начинима организовања и искоришћавања јавног простора. Трансформација јавног простора често је узрокована адаптацијама, реконструкцијама или ревитализацијама појединих квартава, што повлачи за собом неизбежно уклањање слојева прошлости, нарације и сећања друштвених група који тај квартал насељавају.