

CONCEPTUAL AND METHODOLOGICAL TRAITS IN PRESENTATION OF TEXTS IN THE LATEST VINKO ŽGANEC'S COLLECTION, *CROATIAN FOLK SONGS FROM MEĐIMURJE*

SUMMARY

The new collection, *Croatian Folk Songs from Medimurje*, although only a part of the unpublished folklore material collected by Vinko Žganec, presents, along with other ethnographic components, the most complete picture of the Croatian oral literature creativity in the region between the Rivers Mura and Drava.

Precise dates and places of the origin of individual notations allow monitoring, through a period covering half a century, of the process of creation, adoption, transmission, and performance of oral songs with various motifs and content.

Many groups of poetic creations on the same theme, presented parallelly, and noted down in various Medimurian locations and at various times, reveal the extraordinarily dynamic life of oral literature with all its transformations, contaminations, abbreviations, expansions, and even modernisations. This proves that here also, the greatest number of examples collected, represent folklore data preserved solely thanks to direct communication between the transmitters and carriers of the artistic message (singers or story-tellers) and their public.

The concept of the motifs and themes of the collections also results from intentional procedure, as Žganec (setting its scope and content during his lifetime) was able only in this manner to show all the variety and richness of the oral creativity of a relatively clearly defined ethnic and geographical region. Therefore, one meets here songs ranging from the purely lyrical to the markedly narrative, often with visible characteristics of fairy tales and the short story. Among these latter, one should include a series of successful notations on the sale of a young bride to a Turk, which considerably enriches knowledge held to date on the epic formation of poetic content in North Western Croatia.

The collection itself with its series of descriptions of national customs and numerous mentions made of dancing of the *kolo* (circle or reel dance), is a valuable contribution to the broadening of the awareness of the full scale of folklore creativity in the region between the two rivers and its links with other Croatian and Southern Slavic regions.