

Herta Lausegger-Maurer. *Narečje pod Vrtačo: Mlini in žage. Dialekt unter der Vertatscha. Mühlen und Sägen.* Videofilm, 20 minutes, with two pamphlets: *Narečje pod Vrtačo. Mlini in žage. Dokumentacija. Dialekt unter der Vertatscha. Mühlen und Sägen. Eine Dokumentation. Priloga videofilmu. Fonološka transkripcija filmskega besedila s prevodom v slovenščino.* 64 pp. (paper) and *Dialekt unter der Vertatscha. Mühlen und Sägen. Eine Dokumentation. Narečje pod Vrtačo. Mlini in žage. Dokumentacija. Beilage zum Videofilm. Filmtext in phonologischer Transkription mit der Übersetzung ins Deutsche.* 64 pp. (paper). Klagenfurt/Celovec: Universität Klagenfurt/Univerza v Celovcu, 1994.

The Vrtača is a 2181-meter (7155-ft.) peak in the Karavanke about three miles west of the Ljubelj pass, and the dialect spoken at the foot of its northern (Austrian) slope—to the southwest of the well-known town of Borovlje/Ferlach—is the Carinthian dialect of the hamlet of Poden/Bodental, part of the extended village of Slovenji Plajberk/Windisch Bleiberg. This is the native village of the author of this videofilm, Herta Lausegger Maurer, a sociolinguist at the University of Celovec/Klagenfurt; her doctoral dissertation (1980) treated the lexicon of water-mills (flour- and sawmills) in Carinthian Slovene dialects, and this video documents both the mills and the dialect of Poden.¹

Almost the entire videofilm consists of ethnographic and dialectal documentation. It is framed by an introductory song (1 min.), a brief voice-over introduction (30 sec.) at the beginning, and at the end by a concluding song (35 sec.) and a short farewell commentary (55 sec.). Apart from one extended monologue, the documentation comprises conversations among elderly villagers sitting round tables or standing by the mills. The speakers reminisce about the mills they knew—as we learn from the accompanying booklet, there were once nineteen such mills here—and describe their structure, components, and functions; what it was like to work in them; and their raw materials and what they produced. The monologue and dialogues are frequently

¹ Herta Lausegger. "Die Terminologie der Bauernmühle in den slowenischen Dialekten in Kärnten. Eine volkskundlich-lexikalische Bestandsaufnahme," diss., U. Graz, 1980.

interspersed with cuts to the actual flour- and sawmills: as various working parts are described, we see them in action or, sadly, in most cases standing idle. The introductory song is by a single elderly male; the concluding song is by the male voice choir of the Slovenji Plajberg Church. Both songs are in dialect. The filmmaker was fortunately aware of a potentially serious problem: that elderly villagers (these six were born in the 1910s and early 1920s), when faced with a cameraman and crew from "the big city," might lose their spontaneity and naturalness. Even if the flour- and sawmills were accurately depicted, even if the villagers' reminiscences were factually correct, the spoken text could have lacked authenticity. Not only, however, is Lausegger-Maurer a native of this village and could therefore detect unnatural utterances, but luckily the village schoolmaster had been making videos of village life and customs since the previous year and agreed to be present during shooting, and the participants were able to behave and speak—and sing!—authentically. The Slovene pamphlet, and its German translation, are very informative. There is a brief introduction; an explanation of the transcription; a description of how the film was planned, financed, and made; short biographies of the six characters featured in the video; and a complete transcription of the monologues and dialogues, with a translation into Slovene on the opposite pages (and, in the German pamphlet, into German). The transcription combines maximal informativeness with minimal obtrusiveness: so, distinctive stress, length, and pitch are all shown, but the text is still relatively easy to read, because the segmental phonemes are presented in traditional style (subscript dots for raised vowels, *q* for the glottal stop, and so on.) Pauses are shown with the symbol [], and everything actually uttered is transcribed—false starts and slips of the tongue included. False starts are enclosed in square brackets, to aid the comprehension of the dialect text. One "bonus" linguistic advantage provided by this kind of material must be mentioned. Not only do we here have complete authentic texts, which are necessary for a proper analysis of the syntax of the dialect, but we have a videofilm that shows the complete authentic context—most of it in the form of dialogues—context that is necessary for analysis of discourse factors. This kind of information is now known to be essential to the proper understanding of the function of speech, but alas is seldom available. With the demise of Slovene (as of other Slavic) dialects very clearly imminent, the more of this kind of material that is recorded, obviously, the better. And this comment is clearly pertinent in the ethnographical dimension also.

Most of the flourmills and sawmills in Carinthia, as no doubt is the case elsewhere in Slovenia, are falling into disuse; it is imperative that their structure, their components, their workings, their functions, and their role in their communities be properly recorded for posterity. We may lament the passing of the dialects and of the cultural components of everyday life exemplified by the mills in this video—with Milka Hartman for instance: "A moj srp ni več nabrušen, kot ga oče je žanjici / brusil - meni in sestrici; / zrnje v moko mlel v mlinu; mlin je žalostno porušen ..."—but we must also record what we can before it is too late. This is the first of what may be called "ethnographic and dialectological" videofilms in a planned series, two more of which (with their pamphlets, etc.) are nearly complete. This very worthwhile endeavor, and its first very laudable manifestation, are suitably consecrated to Stanislaus Hafner, Emeritus Professor of Graz University, who had the foresight and enterprise to initiate the systematic recording of folkways and folk speech in Austrian Carinthia.

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Bernard Comrie and Greville G. Corbett, eds. *The Slavonic Languages*. London and New York: Routledge, 1993. 1078 pp., \$125.00 (cloth).

This volume presents a survey of the individual Slavonic languages, both living and extinct, and also contains a chapter on alphabets and transliteration. Each language is described by a separate specialist in that subject and, in fact, two scholars have contributed to two languages. Each chapter is highly structured, containing information on the same topics, so that the reader can easily compare information on one topic in all the Slavonic languages. *The Slavonic Languages* consists of an introduction by the editors (1–19), and the following chapters: Alphabets and Transliteration (20–59, by Paul Cubberly), Proto-Slavonic (60–121, by Alexander M. Schenker), Old Church Slavonic (125–87, by David Huntley), Bulgarian (188–248, by Ernest A. Scatton), Macedonian (249–305, by Victor A. Friedman), Serbo-Croat (306–87, by E. Wayles Brown), Slovene (388–451, by T. M. S. Priestly), Czech (455–532, by David Short), Slovak (533–92, by David