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Institute of Arts, Ethnography and Folklore

**FOLK HERITAGE OF THE WORLD:  
FROM THE PAST, THROUGH THE PRESENT, INTO THE FUTURE**

Minsk 2009

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В сборнике представлены материалы Международной научной конференции “Мировое фольклорное наследие: прошлое, настоящее, перспективные направления исследований” (13-18 июля, 2009, Минск, Беларусь) и тезисы её участников, представителей ведущих исследовательских школ Европы, Северной Америки, Азии и Австралии.

This edition offers the materials of the International scientific conference “Folk Heritage of the World: from the Past, through the Present, into the Future” (July, 13-18, 2009, Minsk, Belarus) and the abstracts of its participants who represent leading research schools of Europe, North America, Asia and Australia.

## Introduction and Welcome

Welcome to the 39<sup>th</sup> International Ballad Conference of the Kommission für Volksdichtung (KfV) of the Société Internationale d'Ethnologie et de Folklore (SIEF) (July, 13-18, 2009, Minsk, Belarus). The conference is hosted by the Institute of Arts, Ethnography and Folklore (IAEF), that is part of the National Academy of Sciences of Belarus.

The National Academy of Sciences of Belarus (NASB) was founded in 1929 and thus marks its 80<sup>th</sup> anniversary this year. Today the Academy has about 130 scientific and production institutions (academic institutes and centers) within its framework. Scientific research and development is carried out in efficient cooperation with many educational and research institutions worldwide. The Academy holds regular international scientific conferences, symposia and workshops which proceed in accordance with existing inter-state, inter-academy and inter-institutional treaties and agreements. In 2008 the Academy joined more than 40 treaties and agreements on an inter-state level, 5 agreements with international organizations and more than 60 inter-academy agreements (see also the official site of the Academy [nasb.gov.by](http://nasb.gov.by)).

The main focus of this Conference in Minsk will be on the history of intercultural interaction in folk and ballad art; national varieties of cultural values, current transformations that result from present civilization processes; common universal values of traditional folk cultures as a basis for communication and co-operation in the sphere of culture; the art of ballad in world folk heritage (variety of plots, types, poetic forms).

The participants represent academic and scientific institutions from a wide range of countries, including Australia, Austria, Belarus, Belgium, Bulgaria, Canada, Finland, Germany, India, Latvia, Lithuania, the Netherlands, Poland, Portugal, Romania, Russia, Serbia, Slovakia, Slovenia, Turkey, Ukraine, the United Kingdom and the United States of America.

The official languages of the conference are English, German and French.

The abstracts will be published with editing adjustments if needed.

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## **ABSTRACTS**

**David Atkinson (London, England, UK)**

### **Ballad Variation and Ballad Ontology**

Studies of ballad variation have been dominated by an emphasis on the agency or mechanism driving variation, be it an abstract process such as ‘oral transmission’, or the particularity of individual singers and their relationships; and by an interest in variation on a sufficiently large scale for it to be of (seemingly) unquestioned semantic significance. However, analysis of a particular set of ballad texts reveals the possibility of variants that are to all intents and purposes semantically ‘neutral’ and that are accordingly much less readily tied to a particular form of agency. This prompts a reconsideration of the significance of variation and of what it can tell us about the status of the ballad at large. Kittredge thought the condition of the ballad to be quite unlike that of early literary manuscripts; in fact, that is probably where the closest ontological parallels are to be found.

**Dr David Atkinson** is the editor of *Folk Music Journal*, author of *The English Traditional Ballad: Theory, Method, and Practice* (2002), and co-editor of *Folk Song: Tradition, Revival, and Re-Creation* (2004). He is currently a Research Fellow at the Elphinstone Institute, University of Aberdeen, engaged in the preparation of a critical edition of the James Madison Carpenter folklore collection, with interests in textual editing, ballad theory, and folk song revivals.

## **Mrinalini Atrey (Jammu, India)**

### **Folk Ballads in Jammu Region**

Jammu Region presently forms a province in the state of Jammu and Kashmir in India. The region is fortunate to have a rich heritage of folk traditions, folk songs, and folk ballads. Folk ballads are available in local dialects such as *Dogri*, *Pahari* and *Bhaderwahi*. However *Dogri* folk ballads are more largely available, as *Dogri* culture is the dominant one in the region.

*Dogri* folk ballads have two major forms: *Karaks* and *Barans*. *Karaks* are the ballads with a religious theme. They are primarily narratives connected with Brahmanical gods and goddesses, village deities and those of family deities. They have been therefore categorized into three groups: Puranic Ballads, Ballads of Folk Deities and Ballads of Family Deities.

*Baran* is the second major form. *Bar* is a corruption of the Hindi term *Bir*, which means brave or chivalrous. And since these ballads deal with themes of prowess and adventure, they are called *Barans*. They have also been categorized into Historical Ballads, Yogic Ballads and Love Ballads.

Apart from these two major forms, *Dogri* folk ballads also exist in the form of *Chertri or Dholru* (Spring songs), *Bar-saware* (Autumn Songs), *Gusten* (Ritual Songs), and *Chijji* songs.

The paper intends to analyze these forms of *Dogri* folk ballads. It will also look at the purpose and time of performance, singing communities and their important role in the social setup. As far as the structure of the ballad is concerned, the author will focus on the Ballads connected with Martyr Deities. An attempt will also be made to highlight how ballads analysis allows us to gain insight into local popular beliefs and helps us understand socio-cultural processes in the region.

**Dr Mrinalini Atrey** is an Associate Professor at the University of Jammu. Research interests include folk ballads, cast structure in Jammu region from earliest times to the 12<sup>th</sup> century A.D.

**Anna Brzozowska-Krajka (Lublin, Poland)**

**“Lest our Goblet of Culture is Smashed”: Polish Folk Culture in Contemporary MacWorld**

This paper will address the question of whether the processes of globalization that affect Poland (as a substantial “profound change”) really lead to “blurring of culture” and denote an irreversible departure from past models. The documentary evidence used concerns two types of phenomena: institutionalized activities aimed at protecting culture (ethnographic museums, open-air museums, associations, festivals, etc.), which put into practice relevant UNESCO documents and EU treaties, and the ideology of Polish regionalism. The latter is to be regarded as the principal anti-globalization factor, which consists in maintaining cultural uniqueness of particular regions of Poland (and comprises a crucial relationship between national and regional identities).

The second level of reflection will pertain to forms of “small tradition” (folk culture). It comprises archaic components with traits of “fossils”, archaic components of the open-air museum type, obsolete elements, modernized traditions, new components, and artistic experiments. They are organized by the general principle of “folklorism” which denotes the consumer-based nature of folk heritage in the realm of Polish culture undergoing globalization. “Folklorism” denotes “quotations” of tradition, manifestations of representational culture, alteration of cultural social engineering. “Folklorism” also comprises the issue of commercialization of culture v. “the ethnographic truth”, the nature of this relationship depending on the degree of closeness/distance to/from authentic folk material.

**Professor Anna Brzozowska-Krajka**, Lublin University, Poland, Vice-President of the Polish Section at the International Organization of Folk Art (IOV). Her scientific interests include Polish folklore in the Slavic context, verbal and non-verbal forms of Polish-American folklore, etc. A. Brzozowska-Krajka published 150 scientific works, including three books: *Stare i nowe nuty na góralskich gęślikach. O współczesnej ludowej poezji podhalańskiej [On contemporary folk poetry in Podhale region]*, Warszawa: 1989; *Symbolika dobowego cyklu powszedniego w polskim folklorze tradycyjnym [Symbolism of diurnal cycle in Polish traditional folklore]*, Lublin: 1994; *Polish Traditional Folklore. The Magic of Time*, Boulder – Lublin – New York: 1998.

## **Martine de Bruin (Amsterdam, the Netherlands)**

### **How the Dutch Revalued the Tearjerker**

It is often claimed that the Dutch don't sing. When saying this it is often implied that there is no such thing as a Dutch repertoire. In the last 25 years there was a shift in these ideas. It became a popular occupation in the Netherlands to attend a new kind of public singalong ('tearjerker festival') or join a certain kind of choir ('tearjerker choir'). At first this concerned mostly a camp-like escapade in circles of the intellectual elite, but more and more other people with other motives joined in. Along with this development a new history of Dutch song was created by these tearjerker singers. The performances were seen as a typical Dutch tradition descended from f.i. the medieval troubadours or 19<sup>th</sup> century street performers and the songs, mostly not so very old products of the Dutch amusement industry, were revalued. In a way, they became the new ballads.

**Martine de Bruin** is a literary historian. She has worked at the Meertens Institute of the Royal Dutch Academy of Arts and Sciences for over ten years. She is the coauthor of *the Repertory of Dutch Songs up till 1600* (Amsterdam/Gent 2001) and the subsite *Broadside Ballads* on the national website Memory of the Netherlands, and the author of many articles. Research interests relate to Dutch ethnology, oral and written folklore transmission, intangible heritage, history of printing, Dutch folk songs, songbooks, broadside ballads, tearjerkers, singalongs, choirs, national anthems, digitizing.

**Katherine Campbell (Edinburgh, Scotland, UK)**

### **Visualising the Ballad: Representations in Scottish Song Collections of the 18<sup>th</sup> and 19<sup>th</sup> Centuries**

This presentation will discuss art work found mainly in song collections in Scotland of the eighteenth and nineteenth centuries. Some contain a frontispiece, e.g. James Maidment's *Scottish Ballads and Songs* (Edinburgh, 1859) which depicts a man and woman hawking ballads. David Allan (1744-1796), who is often described as "Scotland's Hogarth", was responsible for a good number of illustrations, and some of these give the artist's impression of an episode from a particular ballad, e.g. "The Gaberlunzie Man". Sometimes it is the context that the artist portrays, e.g. a castle relating to a historical ballad, or a pastoral scene. Among the publications I will discuss are Alexander Campbell's *Songs of the Lowlands of Scotland*, Joseph Ritson's *Scottish Songs*, and George Thomson's *Select Collection of Original Scottish Airs*. The relationship between editor, artist and publisher will be explored.

**Dr Katherine Campbell** has been a Lecturer in Ethnomusicology at the Department of Celtic and Scottish Studies since 2005 where she is also general editor of the Scottish Tradition Series of archive recordings. Her main research interests relate to Scots song and to Scottish fiddle music. Her publications include *The Fiddle in Scottish Culture* (2007), *Songs from North-East Scotland: A Selection for Performers from "The Greig-Duncan Folk Song Collection"* (2009), and *Traditional Scottish Songs and Music* (with Ewan McVicar, 2001).

**Anne Caufriez (Brussels, Belgium)**

### **Different Ideological Symbols of Portuguese Ballads throughout History**

Portuguese ballads (a ballad is called *romanceiro* or *romances*) are part of the richest repertoire of Portuguese folk songs. Their versions have been diffused through the regions and islands of Portugal. It is probably one of the reasons why, throughout different periods of their history, they have been used and transformed for different purposes.

Originally (in the middle ages), ballads belonged to the jugglers' oral repertoire. In the 16<sup>th</sup> century, *romances* became popular with the royal courts of Portugal and Spain and inspired a wealth of music. They also became "songs of the conquests of the Portuguese empire", with a wide geographic diffusion.

In the 17<sup>th</sup> century, ballads seemed to disappear from official history. But, they were rehabilitated in the 19<sup>th</sup> century by the great romantic Portuguese poet, Almeida Garrett, and later, by philologists who began compiling anthologies of *romances*. In late 20<sup>th</sup> century, *romances* became songs of resistance against the dictatorship of Salazar and inspired singers as well as classical composers.

The paper will analyze the way *romanceiro* has been used throughout history and different transformations that are happening to it now.

**Dr Anne Caufriez** is President of the European Society for Ethnomusicology, Director of Research at the Museum of Musical Instruments in Brussels. Main research interests relate to Portuguese traditional music from different areas of Portugal (Minho, Trás-os-Montes, Madeira Archipelago, Lisbon; 1978-2007). She is the author of two books on Portuguese ballads, *Le chant du Pain* and *Romances du Trás-os-Montes*, has recorded four collections of songs and published more than sixty articles.

**Tatiana Dianova (Moscow, Russia)**

### **The Context of Folk Songs as a Generative Category of Traditional Culture**

The paper touches upon the problem of interrelations between the text of a lyrical song and its context (in Russian folklore). As we understand context is no passive environment for a song, but it actively participates in the creation of its text. It is very important to distinguish a primary context, where the essential features of the text were formed, and a secondary one. As far as folk lyrics are concerned, the main types of a primary context are various: rituals and ceremonies (family and calendar), public merrymakings, singing during work and on the journey, several customs (for example, meeting somebody and seeing somebody off). The text of a song is structurally, functionally and substantially inlaid in the primary context and contains special contextual units (indexes) that indicate actual zones of the context and thereby induce unequivocal perception of poetic formulas, images and the plot of a song. A singer of a song (or a folklorist) can understand and interpret its contents with the help of its context. When the traditional way of life gets destroyed, transformation of rites and customs leads to oblivion of their initial sense and to smaller text-context interaction. After that the semantic reconstruction of the contents of a song comes along. External contextual connections disappear and are replaced with inner motivation (the so called “semantic shift”). It leads not only to logic ambiguity and thematic transformation, but also to the changes in the aesthetic register of the text or even genre transformations. It has caused such properties of the song text as the absence of internal connectivity of motives, the absence of smooth transitions from one formula to another, relative independence of constructive elements of a song, mobility of initial and final parts.

**Dr Tatiana Dianova** is a Senior Lecturer at Moscow State University. Her research interests include folk lyrics, theory of folk tradition.

**Marjetka Golež Kaučič (Ljubljana, Slovenia)**

### **Infanticide: from Life into Song and Literature**

The motif of an unwed mother who kills or rejects her child and is punished for it is known in folk-song traditions throughout Europe. In addition to Slovenians, this motif was also turned into a ballad by Croatians, Czechs, Slovaks, Sorbs, Kashubians, Poles, Ukrainians, Russians, Lithuanians, Germans, Italians, Danes, Swedes, the French, the Spanish, and the English. In the Danish, Swedish, and German cultures the motif of infanticide is also represented in stories.

This paper returns to the issue of why and how this particular motif or ballad type is used so widely in both the European and Slovenian ballad traditions. The fact that infanticide is a basic and archetypal motif that comes from realities of life and is powerfully anchored in European cultural memory, as well as the one that continues to return to cultural life as an integral part of world folk heritage, is also demonstrated by European literary works based on this motif, from Johann Wolfgang Goethe's *Faust* to Jean Paul Sartre's *No Exit*. Our analysis of selected literary works shows some changes this motif has experienced in Slovenian literature from Jožef Žemlja's epic poem *Sedem sinov* (Seven Sons, 1843) up to Svetlana Makarovič's "*Zibelka*" (Cradle, 1973).

The author demonstrates that the motif of infanticide is universal and timeless, and that it continues to undergo new reworkings, creating new cultural dynamics and enriching European and world cultural heritage.

**Dr Marjetka Golež Kaučič** is a Research Counselor and Director of the Glasbenonarodopisni inštitut ZRC SAZU (Institute of Ethnomusicology SRC SASA) in Ljubljana, Slovenia, also an assistant professor at the University of Nova Gorica. Research interests relate to gender issues in folklore, animal motifs in ballads, and the relationship between folklore and literature. Since 2002 Dr M. Golež Kaučič has been the Vice-President of the International Ballad Commission.

**Inna Golovakha-Hicks (Kyiv, Ukraine)**

**Drama is Always Needed: Common Elements of Ukrainian Traditional Folk Ballads and Contemporary American Films from the Lifetime Channel**

Ukrainian ballads are traditionally divided by scholars into four large groups, one of which is called, *family related ballads*. Traditionally such songs are performed and listened to by female audiences. Female audiences are also important in modern media. For instance, many TV-channels tailor their content particularly to female audiences. US-based Lifetime is one of such channels that was chosen for the present study to compare two at the first glance very unrelated things: American TV movies which are shown on the Lifetime channel and Ukrainian traditional folk ballads about family matters. Both of them influence their audience by over dramatizing the events of every day life. People need drama (if not real, then intellectual), their emotions dominate over logic, and their souls are fed by intense, bloody, fearful and unjust plots, expressed both through folklore and modern cinematography. Such plots make real life much more tolerable, it is in a way art therapy for women, whose reality otherwise would be difficult to manage.

**Dr Inna Golovakha-Hicks** is Faculty Member and Researcher of the Folkloristics Department at the Rylsky Institute for Art Studies, Folkloristics and Ethnology, Academy of Sciences of Ukraine. Research interests include folk demonology, folklore prosaic genres, modern performers, urban folklore.

**Mariana de Vera-Cruz Ferreira Gomes (Lisbon, Portugal)**

**The Passion of Christ in xml: Ballad Tradition Nowadays**

Editing oral traditional compositions can be done in very different ways. Since the last century many theories have been applied to the peculiar kind of ‘text’, called “romance”. The paper touches upon the way to make an electronic edition of Portuguese oral ballads (“romances”) in xml (extensible mark-up language) using the TEI (Text Encoding Initiative) consortium. Oral ballad composition has particular linguistic, rhetorical, structural, oral text characteristics that makes it even more difficult to explore the ways to convert its features in the transformed way of written text. The fact that it has an open structure (the archetypal text is composed of the sum of all its versions) creates extra difficulties.

The paper explores the new ways of research in the field of editing ballads electronically and for that purpose looks at Portuguese Passion of Christ ballads with their own structural peculiarities (prayers, fixed formulae, contamination, etc).

**Mariana de Vera-Cruz Ferreira Gomes** is a Master’s student in Oral and Traditional Literature at the Faculty of Letters, Lisbon University.

**Adrienne M. Harris (Waco, USA)**

**Kdyz Jsme Opustili Shiner, Slunce Svitulo: Music as a Means of Preservation of Texan Czech Identity**

This paper is about what Texan Czech music has been in the past, what it is today, and how it is being used for identity preservation as the variant of Czech spoken in Texas is rapidly dying.

After giving brief histories of the Czech community and Czech music in Texas, and providing a short statistical overview of the current linguistic situation, I will answer the following questions:

- (1) What role has music played in efforts to preserve identity?
- (2) How are musicians adapting their music to changing linguistic demographics?
- (3) What can one learn about Czech-American feelings towards the Czech lands and America from their songs?

I posit that Texan Czechs are redefining themselves, based on shared experiences and cultural values. While most are no-longer bilingual, they certainly consider themselves to be bicultural. Their identity is affirmed by musicians who both reshape traditional songs, brought from the Czech lands, and write new songs about the Texan Czech experience. My findings are based on close readings of lyrics of recently-performed Texan Czech polkas and waltzes and on interviews of both Czech musicians (Dujka brothers, Czechoholics, Praha Brothers, George Koudelka) and with members of the Texan Czech diaspora who identify themselves as Texan Czechs.

**Dr Adrienne M. Harris** is Assistant Professor of Russian of the Dept. of Modern Foreign Languages, Baylor University. Ph.D 2008 University of Kansas, dissertation: “*The Myth of the Woman Warrior and World War II in Soviet Culture*” (Chair: Edith W. Clowes).

**Joseph C. Harris (Cambridge, USA)**

### **ATU 1360C and its ‘Heroic’ Background**

Walter Anderson (*Der Schwank vom alten Hildebrand*, Dorpat, 1931) dismissed in a single page Wilhelm Grimm’s claim that the ‘anecdote’ generally known as “Der alte Hildebrand” developed out of the heroic materials best known from the *Hildebrandslied*. Anderson’s reconstruction of the *Urform* and earliest locus (France) of the tale is brilliantly thorough and may count as close to the truth as the Finnish method could come, but Anderson achieves his clarity by ruthlessly excluding from consideration all narratives outside type 1360C. And still he never explains the frequency of the Hildebrand name. If he had given some consideration to the ‘epic’ or ‘heroic’ material associated with the name, he might have found Grimm’s hypothesis at least worth reconsidering in a weak form, namely that the Germanic ecotype has been colored by the satirical similarity to the epic materials. My argument, which will begin and end with the essentially folkloristic application just outlined, will entail a speculative survey of the heroic background.

**Professor Joseph C. Harris**, Ph.D. 1969 Harvard University, taught at Stanford and Cornell before returning to Harvard in 1985 with a joint appointment in English and in the program in Folklore and Mythology, which he chaired for many years. His research interests cluster in Old Norse-Icelandic (all aspects), Old English (poetry, language), comparative mythology, and folklore (especially the ballad). He has published six books as editor or series editor and about 130 articles and reviews. Among the books are *The Ballad and Oral Literature* (1991) and *Prosimetrum: Crosscultural Perspectives on Narrative in Prose and Verse* (with K. Reichl, 1997). Two recent articles are “*Myth and Meaning in the Rök Inscription*” in *Viking and Medieval Scandinavia* 2 (2006): 45-109; and “*Homo necans borealis: Fatherhood and Sacrifice in Sonatorrek*,” pp. in *Myth in Early Northwest Europe* (ed. S. Glöseck, 2007): 153-73.

**Sabina-Cornelia Ispas (Bucharest, Romania)**

### **Le Maître Manole – le monastère D’argis**

Le thème de l’immolation d’un être humain en vue d’édifier une construction est universel étant connu, en tant que motif, sous le nom du *sacrifice de l’édification*. Dans la culture roumaine ce motif est rencontré dans des narrations en prose ayant la fonction de légendes et dans deux catégories versifiées chantées, l’une rituelle – le Noël – et l’autre cérémonielle, la ballade. A la différence des autres spécialistes du domaine, nous ne pensons pas qu’il s’agisse d’un passage d’une catégorie à l’autre dans le cadre d’un processus de dégradation du texte, mais de l’emploi simultané d’un seul noyau narratif dans trois espèces différentes, comme exigent les circonstances spécifiques au lieu et au moment où celles-ci ont apparues et circulent, en vertu d’un polysémantisme fonctionnel. Ce qui est remarquable c’est le fait que quelque soit la catégorie dans laquelle il est activé, le noyau narratif a une seule signification.

On peut affirmer que pour un petit nombre de chansons épiques les chercheurs se sont efforcés de découvrir le prototype, les voies de diffusion, l’ancienneté, utilisant parfois les enregistrements testamentaires, comme ils l’ont fait pour cette légende concernant *le sacrifice de l’édification*. La ballade est l’une des premières qui fussent traduites en langues européennes à grande circulation au milieu du XIX-e siècle, jouissant, à la fois, d’une grande diffusion dans toutes les provinces roumaines, immédiatement après la publication, à Iași, de la variante recueillie par V. Alecsandri. Dans l’Index typologique de la légende roumaine, réalisé par Tony Brill, cette légende a le numéro 15055. La typologie du Noël roumain consigne au type no. 35 « le sacrifice de l’édification », dans un nombre de 12 variantes répandues uniquement dans les zones folkloriques : Arad, Bihor, Bistrița-Năsăud, Maramureș, Sălaj. Naturellement, les variantes les plus nombreuses sont celles du texte poétique de la ballade qui, dans la typologie réalisée par Al.I. Amzulescu, est encadrée thématiquement dans la catégorie de celles présentant la cour féodale et porte l’index no. 70. Le motif du sacrifice de la construction s’étend sur une aire géographique vaste, qui dépasse le territoire roumain, étant exprimé dans la légende ou la ballade chez les Grecs, les Albanais, les Serbes, les Croates, les Bulgares, les Magyars.

En général, il s’agit d’enfouir un être humain, un animal, des matières végétales (du blé, par exemple), minérales (du sel), la mesure d’un être humain ou l’ombre de celui-ci, aux fondements ou dans le mur d’une construction. On a pu aisément démontrer l’ancienneté de la pratique du sacrifice dans les constructions (pour ôter l’endroit du pouvoir des esprits possessifs) et la diffusion universelle de cette pratique. Cependant notre avis est que, dans la situation de l’analyse de certains textes poétiques, rituels ou cérémoniels, comme sont ceux roumains, on doit

dépasser les analyses basées sur le commentaire des données ethnographiques. Celles-ci, à leur tour, sont considérées par les spécialistes à travers le prisme des expériences acquises dans des communautés exotiques, répandues sur la planète entière, ayant des civilisations différentes et une mentalité magique, et disposant de technologies archaïques. Le sens du sacrifice, les valeurs philosophiques, théologiques, symboliques, allégoriques de cet acte sacrificatoire sont bien nuancées et perçues différemment dans les communautés humaines.

La préférence évidente d'associer le sacrifice à l'édification d'une demeure de culte chrétienne orthodoxe, manifestée par les créateurs roumains, confère à ces variantes une caractéristique particulière et introduit une coordonnée à significations profondément différentes de celles liées aux édifices civils..

Nous sommes intéressé uniquement au sens du message qui est transmis par le texte du conte chanté, consigné par écrit, dans toute son ampleur, seulement depuis le milieu du XIX-e siècle et indubitablement lié au complexe culturel féodal, à la cour princière. Il ne peut être analysé uniquement à travers le prisme de l'anecdote immédiate et d'autant moins il ne peut être lié aux significations des sacrifices humains pratiqués pendant les époques archaïques. Dans ce contexte universel, la présence d'une *histoire chantée* sur la construction d'une église (d'un monastère) dans le folklore roumain est un événement d'exception. Le texte poétique chanté est une interprétation supérieure de l'information. Par rapport au texte en prose, le vers est, le plus souvent, dépendant ou déterminé par un rituel pour ne plus parler de la *fonction exemplaire* qu'il doit accomplir. Du point de vue fonctionnel, deux de ces trois catégories dans lesquelles se matérialisent le motif du sacrifice dans les constructions chez les Roumains, le Noël et la ballade, dépassent la simple valeur informative, devenant des présences culturelles dans le temps sacré (le Noël) ou cérémonial (la ballade). Pour se manifester de cette manière, les complexes folkloriques (texte, mélodie, contexte etc.) deviennent porteurs de certains messages beaucoup plus profonds, qui tiennent de la pensée théologique de la communauté. C'est pourquoi nous essaierons d'offrir, par la suite, une interprétation du message de la ballade (et non pas du Noël, qui constituera la substance d'une autre analyse, dans le cadre des Noël funéraires) par la perspective du christianisme au nom duquel on a bâti les deux (trois) églises d'Argeş.

**Dr Sabina-Cornelia Ispas** is a Corresponding Member of the Romanian Academy of Sciences, Director of the «C. Brailoiu» Institute of Ethnography and Folklore in Bucharest. Research interests relate to fieldwork methodology, archiving, typology, genre theory (lyrical and heroic epic songs, ballads, legends, fairy tales, Christmas carols), apocryphal literature, popular books, folklore and religion. Her recent publications are “Siminoc si Busuioc” (Romanian fairy-tales) - 2005; Preminte Solomon. *Legenda populara romaneasca intre canonic si apocrif* (Wise King

Solomon) - 2006; Colinda populara traditionala romaneasca. Sens si simbol (Romanian Christmas carols) - 2007.

**Olga Izotova (Minsk, Belarus)**

**Belarusian Wedding Rituals in Complex Poetic Forms: Evolution Outline (the 20<sup>th</sup> – early 21<sup>st</sup> centuries)**

A traditional Belarusian wedding is one of the most important and central ceremonial moments in a series of national rites and rituals, connected with a person's life. Each ritual of a Belarusian wedding is a symbolic wish for happiness, prosperity, long life or many children. Up till early 20<sup>th</sup> century, Belarusian wedding ritual had been preserved in its entirety as a series of festivities, rich with elements of folk poetry and drama and as a system of spiritual, aesthetic and moral imperatives. A wedding was a celebration that would last days and involve an entire community.

By the 21<sup>st</sup> century, the entirety of the wedding tradition has been practically lost. The role of the verbal component in the system of Belarusian wedding rituals and their complex poetic forms has become smaller, which was predominantly caused by a new way of transmitting culture from one generation to another: a weaker focus on repetition of oral texts has led to a small usage of traditional wedding songs, wishes, toasts, rhymes and jokes in rituals. Today, wedding rituals have lost their sacral and ontological meaning almost entirely, while their entertaining function has taken the dominant position. Some wedding rituals with their specific symbolic meanings have been almost completely forgotten (for instance, the rites and rituals that inform about virginity of a bride and her groom).

Nevertheless, in early 21<sup>st</sup> century traditional wedding rituals and their complex poetic forms (including the ones based on Christian symbolism) are becoming more and more popular. Not in the least due to the role that folklore groups, usually affiliated with local cultural centres, play in the restoration of local wedding traditions.

**Dr Olga Izotova** is a Lecturer in English and Dutch at Minsk State Linguistic University. Her main research interests relate to Belarusian wedding rituals and their complex poetic forms. O. Izotova published 40 scientific works including one monograph based on her PhD work at the Institute of Arts, Ethnography and Folklore of the Belarusian National Academy of Sciences (*Symbolism of the Belarusian Wedding Tradition*, 2007).

**E. Wyn James (Cardiff, Wales, UK)**

### **Illustrating Welsh Ballads**

To quote the art historian Peter Lord, ‘Printed pictures are almost as old as the printed word.’ It is appropriate therefore that what is probably the earliest surviving Welsh-language broadside, printed in London in about 1618, contains illustrations. However, in general, illustrations are fairly few and far between in Welsh broadsides until one reaches the nineteenth century.

The prolific printer from the Conwy valley in north Wales, John Jones (1786–1865) was an important pioneer of illustrated broadside ballads. In addition to the smaller four-page ballad sheets, John Jones was noted for his larger format broadsides, where the pictorial element is especially prominent. John Jones was a member of the third of five generations of his family involved in printing and publishing, and was unusual as a Welsh printer in that he built his own printing press and cast his own type.

This paper, after giving a general overview of the illustrations to be found on broadsides in Wales down to the nineteenth century, focuses especially on the illustrated broadsides printed by John Jones. It pays special attention to Hugh Hughes and James Cope, the radically-minded illustrators he used, who were heavily influenced by English engravers such as Thomas Bewick and James Catnach and by the politics and religion of the period.

**Dr E. Wyn James** is Senior Lecturer in the School of Welsh, Cardiff University and co-Director of the University’s Centre for Welsh American Studies. He is an authority on the literature, culture and religion of Wales in the modern period, and hymnology and folk poetry in particular. Dr James has published widely, mainly in Welsh, and is Editor of the *Bulletin of the Welsh Hymn Society*, the Ann Griffiths Website and the Welsh Ballads Website. He is the current Chair of the Welsh Folk-Song Society.

**Marija Klobčar (Ljubljana, Slovenia)**

**The Intercultural Character of Social Conflicts: Songs as Reflections of Differences between Nations and Similarities between People**

In Slovenia, collection of folksongs coincided in time with national opposition to neighboring cultures, especially the German one: the political background of folklore studies included the desire to demonstrate an independent national identity. Therefore, any attention paid to German songs ran counter to the very purpose and meaning of such a policy.

Nonetheless, important discrepancies arose between individual song genres: in ballads, the motifs originating from German-speaking areas demonstrated the inclusion of Slovenian regions in the broader European culture, whereas revealing this kind of connections in military songs was undesirable. Moreover, making these kinds of references was unwanted; this is shown not only by the reaction towards German and Slovenian-German songs, but also by the reaction to accepting the Slovenian song *Regiment po cesti gre* (The Regiment is on the March) in the German-speaking environment.

Military and drinking songs, where some connections between members of politically opposed nations were most frequently expressed, provoked this selectivity the most.

This tradition, which evaded topical events, renders firm conclusions about cultural intermingling largely impossible. At the same time, musical folklore still remains a guardian of national character. Under the conditions of globalization, are we capable of recognizing the boundaries between tracing national identity and our commitment to the discipline's authenticity, which also dictates the observation of politically undesirable connections? Raising this question gauges the maturity of folkloristics itself.

**Dr Marija Klobčar** is a Senior Researcher at the Institute of Ethnomusicology, the Slovenian Academy of Sciences and Arts. Her main research interests include the history of folk songs collection, military songs, typology of folk songs, etc.

**Vladimir Klyaus (Moscow, Russia)**

**Folk Songs of Old Believers of Vetka-Starodubije-Chernigov Border Areas, Altai and Transbaikalia Regions: Comparative Analysis**

First Old Believers settled in Vetka-Starodubije-Chernigov border area in the mid-17<sup>th</sup> century at the time when persecution of adherents of [Russian Orthodox Old-Rite Church](#) began. Thus, it is possible to say that in the 17-18<sup>th</sup> centuries during more than one hundred years the special ethno territorial group of Russians was emerging. It consisted of refugees who came here “to Poland” from various parts of central, southern and partly northern territories of Russia. Special conditions of their life, religion, etc. were the factors which contributed to this group’s emergence.

The story of Old Believers-“Poles” and Old Believers-“Semeyskie” started in 1764 during “the second expulsion” of Old Believers from Vetka and Starodubije. Most of them were led out under escort to Altai and Transbaikalia, where they were named “Poles” and “Semeyskie”. In the strict sense of the word the formation of the present group of Old Believers in East Poles’ye began since that time because “the second expulsion” considerably influenced local Old Believers. And, the main thing – they found themselves under absolutely new political, economic and religious conditions because the lands they lived on had become part of the Russian empire.

Thus the three different (but historically connected) Russian Old Believer groups – East Poles’ye, “Semeyskie” of Transbaikalia and “Poles” of Altai had a lot in common and at the same time had a lot of specific features. The historical context of the three groups considerably influenced the character of ritual folklore and especially song traditions, their functional-style peculiarity, plot-tune structure, genres and melodies of folk songs that used to be sung and still survive nowadays.

**Dr. hab Vladimir Klyaus** is Head of the Media and Informational Systems Department at the Institute of World Literature, Russian Academy of Sciences.

**Jordanka Koceva (Sofia, Bulgarien)**

### **In der Ehe mit der Fee in bulgarischen Balladen und Märchen**

Die archaischen Balladen bzw. die Balladen mit mythologischen Motiven sind organisch mit den Märchen verbunden. Die bulgarischen Narrative (Lieder, Erzählungen) weisen auf die genetische Beziehung zwischen Balladen und Zaubermärchen, die die gemeinsamen internationalen Motive wie Liebe und Heirat eine Fee, mythische geflügelte Jungfrau, haben (vgl. Mot. Ind. D. 361.1).

Es existieren zwei Grundformen der folkloristischen Interpretation: die kurze, die den Grundmerkmalen der Balladenpoesie entspricht und die durch die Spezifik der Märchenpoesie determinierte entfaltene Form.

**Jordanka Koceva:** Dr. phil., wissenschaftl. Mitarbeiterin (Institut für Folklore der Bulgar. Akademie der Wissenschaften). Veröffentlichungen u.a. zur Dokumentation und Erforschung bulgarischer Volksprosa, Zaubermärchen und Märchenklassifikation (in Bulgarien).

**Valeria Kolosova (Saint-Petersburg, Russia)**

### **Plants in Folklore Etiology**

The paper studies how human experiences of plants can become the basis for creating folk motives. For example, in the Czech Republic chicory that often grows alongside roadways (as if waiting for someone) motivated a story about a girl waiting for her beloved youth.

It is important to note that the systematic nature of traditional culture and its inherent redundancy lead to parallelism of folklore texts with the lexicon (in the sphere of phytonyms, in this case) on the one hand and with ritual practices on the other. For instance, in the Czech Republic chicory is called *čekanka* (lit. “the waiting one”) and is used in love magic. In the Ukraine the same plant – chicory – is considered to have appeared from the whip belonging to St Peter because of its strong stem. So, it received the name “St Peter’s whip”. In eastern Poland, in the areas close to the Ukraine, chicory is called *twardostoj* (lit. “standing strong”) and children are bathed in chicory decoction to have strong legs.

As we can see, different traditions semiotise different features of a plant. These cultural diversions are really important for both folklore studies and lingua-geographical research.

**Dr Valeria Kolosova** is a Researcher at the Institute for Linguistic Studies, Russian Academy of Sciences.

**Yaroslava Konieva (Olsztyn, Pologne)**

**Mythologème de l'auberge/taverne dans la ballade slave (étude comparative)**

Nous proposerons quelques réflexions sur les textes russes, ukrainiens, polonais et bulgares et l'analyse le topos de l'auberge comme le marqueur de la limite entre le monde culturel (village) et le chaos (nature), entre le monde des vivants et celui des morts. L'espace limitrophe de l'auberge concentre les personnages marginaux du point de vue social: une aubergiste – femme célibataire ou veuve, brigands, étrangers. Les motifs liés au topos de la taverne se regroupent autour les actions illicites: empoisonnement, brigandage, assassinat, séduction et rapt de la fille par les étrangers et après, son assassinat. Dans chaque culture populaire les motifs susmentionnés sont présents, mais leur différence se caractérise par les éléments particuliers de la structure du texte et du moyen de la réalisation de la mythologème susmentionnée.

**Dr Yaroslava Konieva** is a Lecturer in Ukrainian Literature and Language at the Institute of Neophilology, Warmia and Mazury in Olsztyn, Poland. Her main research interest is the poetics of Slavic folklore.

**Natalie Kononenko (Edmonton, Canada)**

### **Reconstructing the Background of Ukrainian Dumy**

Ukrainian dumy have many peculiar features. They are heroic poetry, yet they spend little time describing battles or other actual conflicts. Instead, they focus on the death of the hero with some songs (Tri Braty Samarsky, Khvedir Bezridnyi, Smert' Kozaka na Dolyni Kodymi) presenting the death scene only. Although they are songs of war, much of the action takes place in the village rather than on the battlefield. Songs describe relations to family and some are exclusively about the plight of a Kozak's relatives when he chooses to go to war. Often it is the behavior of Kozaks at home, in the village, that determines the outcome of battle: they die not because of poor fighting skills but because of misbehavior toward parents or the church. Part of the explanation for the peculiar features of dumy lies in the fact that they were recorded several hundred years after the events which inspired them. Furthermore, the subject matter of dumy can be directly linked to the circumstances in which they were performed, as I have done in my book *Ukrainian Minstrels: And the Blind Shall Sing*. Still the question of the circumstances in which dumy were first created lingers. A recent study conducted in Mexico (McDowell, John H. *Poetry and Violence: The Ballad Tradition in Mexico's Costa Chica*. Urbana and Chicago: University of Illinois Press. 2000) where there is a living tradition of songs composed to honor heroes who fall in battle may help explain the circumstances in which dumy first appeared. This paper will seek to apply McDowell's work on Mexican corridos to dumy to see what insights in situ research can bring to the Ukrainian historical phenomenon.

**Professor Natalie Kononenko** is Kule Chair of Ukrainian Ethnography at the University of Alberta, Canada, a position that she has held since 2004. Kononenko received her PhD from Harvard University in Slavic and Turkic Languages, Literatures and Folklore. Prior to coming to the University of Alberta, she taught at the University of Virginia in the United States where she also served as Department Chair and as Assistant Dean of the Faculty of Arts and Sciences. Her publications include *Slavic Folklore: A Handbook* (2007), *Ukrainian Minstrels: And the Blind Shall Sing* (a book that won American and international awards). Her other publications are the books *Ukrainian Dumy*, *The Magic Egg and Other Folktales from Ukraine*, and *The Turkish Minstrel Tale Tradition*. She is also the author of articles on Ukrainian, Turkic, and Russian folklore.

**Kristīne Konrāde (Riga, Latvia)**

### **Krišjānis Barons and Latvian Folk Songs**

The year 2010 will mark the 175th anniversary of the birth of Krišjānis Barons, the famous Latvian folk song collector and editor. Now is an appropriate time for reviewing and updating his biography, and I will present in this paper a first installment of a new biography. It is necessary from time to time to incorporate the findings that have accumulated over the years, since the historical and scientific context have changed. For example, an often cited short biography of Kr. Barons was published in English by Ojārs Krātiņš in 1961, before Parry and Lord's findings were disclosed. Albert Lord himself wrote a paper in 1984 about Kr. Barons and Latvian *dainas* (folk songs). In Latvia, Krišjānis Barons is an important reference point and symbolizes the advance of the discipline itself, for when we interpret his work under new light, we are witnessing changes in folklore and *dainas* analysis. The outcome is a new and different biography.

**Dr Kristīne Konrāde** is a general folklorist, participant of the Boston Dainas Project, an independent project that aims at producing an electronic version of 5000 pages of Latvian *dainas* (the 12 volume folk song anthology published in Copenhagen between 1952 and 1956). Her participation began in 1978, and in 1979 she took responsibility for its direction. Since 1992, K. Konrāde has lived in Latvia. Her research interests include studying the oral *dainas* tradition, its development and current transformations.

**Yulia Krasheninnikova (Syktyvkar, Russia)**

**Wedding Speeches and Lamentations: Co-operation of Genres (on North Russian Material)**

A traditional wedding is a compound complex of elements, which are different in terms of their origin, functions and characteristic poetic features. In particular, our analysis of weddings lamentations and songs recorded in Northern Russia lets us talk about the reiteration of the same elements of the plot and stereotyped formulas in poetic texts of these genres [Kuznetsova 1993]. The same processes are observed when comparing texts of wedding lamentations and speeches by the most prominent wedding participants (best man, bride's maid, etc.). We can see textual "crossings" of these two genres on different levels: using the same motifs (preserving semantic and verbal manifestation in some cases), identical poetic inventory – typical elements of language and style (formulae, typified descriptions, stylistic methods and etc.), in taxonomy of personages; specific linguistic constructions, etc. Textual closeness of North Russian speeches and lamentations can be explained not only by the verbal strategy of the ritual that assigns men with spoken linguistic texts while women are left to communicate through lamentations [about wedding as a dialogue of two parts in structural and semantic aspects – Levinton 1991], but also by influence, as it seems to us, of a "stronger" genre (lamentation) on a "weaker" one (speech). On the other hand it is quite possible that underdevelopment of lamentation in a few local traditions has led to the emergence of wedding speeches which were given by maids – friends of a bride. It is important that the genre is open to outside folklore influences, which means that it is able to use and process poetic elements of other folklore genres in a creative way. As we suggest, such wedding genres are mainly speeches; in particular, they include various motifs (apocryphal, fairy-tale, epic) and characteristics (of a charm, incantation poetry, etc).

**Dr Yulia Krasheninnikova** is Head of the Department of Folklore at the Institute of Language, Literature and History (Komi Scientific Center of the Russian Academy of Sciences). Scientific interests: North Russian folklore traditions, folklore genres (charms, incantations, wedding speeches, oral prose), their semantic, structural and poetic features; experimental textology. Y. Krasheninnikova is the author of 40 articles.

**Hans Kuhn (Canberra, Australia)**

### **A Ballad of Seduction and its Virtuous Transformation**

In one of the most popular Scandinavian ballads in the decades before and after 1800 (TMSB D 288 'Redselille og Medelvold'), spread by broadsheets and by oral tradition, a girl's pregnancy becomes evident when milk seeps from her breasts while she is weaving. Threatened with dire consequences by her mother, she elopes with her lover and dies after giving birth to twins in the forest; when her lover, sent away to fetch water, finds her dead, he commits suicide.

There was a powerful movement in 19th century Denmark to spread ballads as a national cultural treasure, but this ballad was too sexually explicit in the view of the champions of popular education. As a consequence, a majority of songbooks adopted a re-writing by the poet Christian C. F. Molbech, where the basic situation (girl denies having a lover) is kept but the conflict daughter/mother and the tragic ending are missing; the girl is compelled by her lover, in a playful way, to acknowledge the truth.

Sex and violence were the stock-in-trade of popular ballads; 'Redselille' is a typical example of middle-class endeavours to make them respectable.

**Professor emeritus Hans Kuhn**, the Australian National University in Canberra. Studies completed with a Ph. D. in German Language and Literature, Comparative Germanic Philology and Indo-European Languages at the University of Zurich in 1957, after a two-year teaching spell in Wisconsin (US) director of the Central Office of the Swiss Universities in Zurich, 1963-64 Lecturer at the University of New England in Armidale (NSW), 1965-1990 Professor of Germanic Languages at the Australian National University in Canberra, since then a Visiting Fellow there. Works much in the borderline area of text and music, mainly with Scandinavian, but also with German and Greek material; major book publication "*Defining a Nation in Song*" (Copenhagen, 1990)

**J. J. Dias Marques (Faro, Portugal)**

**The Oral Ballad as a Model for Written Poetry in the Portuguese Romantic Movement: The Case of Costa e Silva's *Isabel ou a Heroína de Aragom***

According to Herder's theory, written literature is often inspired by the folk literary tradition. At the Ballad Conference in Kiev (2005), I delivered a paper on Almeida Garrett's *Adosinda*, the first Portuguese Romantic work, which is also an example of a written poem inspired by a folk ballad.

This time I will discuss another work belonging to the first period of the Portuguese Romantic movement: J. M. da Costa e Silva's *Isabel ou a Heroína de Aragom*. It is a long narrative poem which retells a folk ballad collected by Costa e Silva himself. In my paper I will compare both texts, in order to enlighten the process followed by the author to write his poem. I will show some aspects which he added to his poem, mainly two passages dealing with feminism and with the anti-slavery movement. I will also stress the complex nature of this work, which presents itself as a Romantic poem, but still has a great amount of Neoclassicism.

**Dr J. J. Dias Marques**, the University of Algarve. J. J. Dias Marques has been collecting and studying Portuguese oral literature, mainly ballads since 1980. To this genre he dedicated numerous articles and his Ph D thesis (2002). Major book publication: *the Catalogue of Portuguese Folktales* ("Folklore Fellows Communications", no. 291, 2006), coauthored by I. Cardigos and P. Correia.

**Thomas A. McKean (Aberdeen Scotland, UK)**

**Rescuing Tragedy from Comic Farce in ‘Lord Thomas and Fair Annet’ (Child 73), or The Brown Girl vs. Fair Annie**

Some ballads are implausible. This paper explores a unique performance in which Scottish storyteller, author and singer Stanley Robertson explores the unlikely, indeed unbelievable, premise of one of the classic Child ballads, ‘Lord Thomas and Fair Annet’ (Child 73). Through this performance, Robertson challenges the nature of the tragic ballad as a genre, hyperbolically unpacking the farfetched plot. The re-imposition of disbelief exposes the sometimes humorous, sometimes macabre, sometimes ridiculous implausibility of the story and then, having confronted and stripped away distracting improbabilities of plot, Robertson skilfully manages to exploit the ballad’s central tragedy, ultimately allowing us to feel the human anguish at its core with even more intensity. Robertson moves seamlessly from prose narrative to spoken song lyrics with astounding fluidity, his narrative language serving as counterpoint to the more stylized language of the ballad. His sheer narrative skill crystalizes the dramatic power of the song. In drawing on a longstanding Traveller tradition of narrative framing and interjection, Robertson builds a powerful performance which restores some of the immediacy and power of the ballad as it might have been experienced in times past.

**Dr Thomas A. McKean** is a general folklorist specializing in Scots and Gaelic song, along with custom and belief and methodology. He holds degrees from Dartmouth College (1983) and the University of Edinburgh (1993). Of particular interest is the relationship of traditional practices to the individual, the role of creativity in tradition and in how singers acquire and adapt material to their own circumstances. As part of the James Madison Carpenter Project team, he has been cataloguing and transcribing cylinder and disc recordings of Scottish singers made between 1929 and 1935, leading towards publication of the critical edition (see <http://www.abdn.ac.uk/elphinstone/carpenter/>). He has been with the KfV since 1994, hosted two Ballad Conferences, at Aberdeen and Balmacara, and edited two sets of resulting papers. As Traditional Music Resident (1993-96), he established the North East Folklore Archive in 1994. The archive has continued to develop under the direction of Gavin Sutherland and much of his fieldwork material is now available on the web at the Banff and Buchan Collection (<http://www.nefa.net/archive/bandbpages/index3.htm/>)

**Gülay Mirzaoğlu (Ankara, Turkey)**

**Women's Songs in Anatolian Musical Culture: Creators, Themes, Styles of Expression, Performance and Functions**

An important place in Turkish musical culture is taken by the so-called “women's songs”. As in many cultures, these songs have their own characteristic features (themes and functions, expressive, musical and performance styles) in different regions and communities. Depending on life and work conditions, each region in Turkey has its own cultural characteristics in terms of the musical tradition. These characteristics are also reflected in women's lives, their songs and musical performances. For example, women from the Black Sea region generally spend their time in the summer months harvesting hazelnuts; but in the west of Anatolia, during the same season the most common works are harvesting olives and figs. In the past, except these regional daily works, there used to be a lot of collective traditional works which gave occasions to create and perform women's songs. The songs related to grinding wheat are a typical example. Today, in every region women's songs are performed in ceremonial life as well as in daily life. This paper examines these songs within the framework of text, context and performance.

**Dr F. Gülay Mirzaoğlu** is an Associate Professor at the Department of Turkish Folklore, Hacettepe University in Ankara, Turkey. Her research interests include Turkish folk literature, folk music, folk songs and dances, musical traditions and women's folklore.

**Alexander Morozov, Tatyana Morozova (Minsk, Belarus)**

### **Traditional Folk Values and Normative Patterns: the European Context**

The history of folk culture is first of all the one of human separation from the natural world and the formation of man as a social creature. This complex process is manifested in the development of humanist ideas and in normative personality patterns which are realised by people every day. Various humanistic arrangements, born with life experience, are retained in folklore of each individual European nation. The value of European folklore as a unified treasury of popular wisdom and art, traditional oral poetic creativity, a source of language, and a highly artistic intermediary between the past, the present and the future is therefore difficult to assess.

The key issues which we are going to pay special attention to are the original systems of traditional values, norms and beliefs, their universal nature and role in the existence of nations and their identity. The paper looks at traditional values (existential, moral, aesthetic, etc.) on macro- (family, village, city, region, nation, country, religion) and micro- levels (particular genres of verbal, musical, and ritual folklore, dancing traditions). The authors conclude that the common universal values of European folklore traditions constitute the basis for communication and co-operation in the sphere of culture and play an important role in the process of creating “the Common European Home” based on the sovereign-nations’ status and the concept of “Little Homelands”. The paper also touches upon real and irrational threats to cultural values of certain European nations undergoing processes of integration and globalization. The authors have relied on methods of historico-cultural and comparative analysis.

**Professor Alexander Morozov** is Vice-President of the Folklore Commission at the International Committee of Slavists (was elected at the XIV International Congress of Slavists in Macedonia, September, 2008), Head of the Department of Folklore and Slavonic studies at the Institute of Arts, Ethnography and Folklore and Professor at the Belarusian State University of Culture and Arts. A. Morozov has published 5 monographs and more than 70 articles. His research interests include folklore methodology, calendar customs and poetry, traditional values, apocryphal and religious folklore.

**Dr Tatyana Morozova** is Head of the Belarusian Folklore Academic Center and Senior Lecturer at the Department of Literary Theory, Belarusian State University. T. Morozova has published 2 monographs and about 60 articles. Her current research interests relate to folk songs poetics, functions and values of folklore in modern society.

**Valentina Novak, Ekaterina Pobortseva (Gomel, Belarus)**

### **The Rite “Burial of an Arrow” as a Phenomenon of European Folklore**

The rite “Burial of an Arrow” (“Ваджэнне стралы”) is a regional peculiarity of Belarusian spring calendar-custom folklore. Ethnographic materials, collected in different parts of Gomel oblast, show a number of local variants and versions of this rite. Local peculiarities usually involve not only the structure of the rite but also the semantics of ritual actions, system of protagonists, material symbols, spatio-temporal characteristics of ritual activities.

This rite is widespread in villages of Vetka region (Neglubka, Pereljovka, Svetilovichi, Perevesje, Akshinka, Prisno, Sherstin, etc.), while every village is known for its own local peculiarities of the rite. In Neglubka the rite is performed after dinner on the Ascension Day. All the inhabitants of the village take part in the ceremony. At the beginning people gather in groups in one street, the procession starts at the end of the village. People sing and dance in a circle at the intersection. It’s interesting to note that men do not enter a circle, their role is limited to playing musical instruments and dancing with local girls. In Perevesje a couple dressed as an old man and an old woman go from one house to another and ask for something. “From those houses someone would join them. They make a straw doll and throw it into a field of spring rye, and then everyone proceeds to somebody’s place, where they set the table with all the food and drinks “the old man and woman” have collected, sing songs and dance in a circle”. In Pereljovka there is a custom of carrying a candle from one place to another. In this village people usually sing and dance in a circle near a field of rye and bury a straw doll there. Then three rye ears are taken home and put behind an icon. The meaning of the name of this rite in this village is associated with protection of all the country people. Another peculiarity of this rite is that everybody is given some honey and, according to a common belief, honey symbolizes a good harvest.

The rite “Burial of an Arrow” is an example of ancient Eastern Slavic folklore. Diverse local variants of this rite are found in the bordering areas of Russia and Ukraine. In the villages Cinij Kolodets and Starye Bobovichi in Novosybkov region (not far from Bryansk), the semantics of this rite relates to protective and agrarian magic. There are some regional and local peculiarities of this rite among which the burial of a straw doll and other objects, flinging grass over one’s head, swinging on the ground, tossing up the sand etc. It is significant to note that peculiarities of the rite “Burial of an Arrow”, semantics of the rite and its local names are found in various ethnic traditions.

It is significant to note that peculiarities of the rite “Burial of an Arrow”, semantics of the rite and its local names are found in various ethnic traditions.

**Professor Valentina Novak** is Head of the Department of Belarusian Culture and Folklore Studies at Gomel State University. V. Novak is the author of more than 160 scientific works, including articles and monographs. The most important of the recently published books are the following: *“Calendar-Custom Poetry of Gomel Oblast”*, *“Rites and Poetry of “the Burial of an Arrow”*, *“Folk Mythology of Gomel Oblast”*, *“Wedding Traditions in Gomel Oblast”*, *“Folk and Spiritual Heritage of Gomel Region”*, *“Folklore Heritage of Loev Region”*, *“Folklore Heritage of Buda-Kosheljovo Region”*, *“Rusalka rites and poetry of Gomel Oblast”* and others. Scientific interests include local cultural traditions of Gomel oblast, Belarusian folk mythology, comparative analysis of folk culture in Gomel oblast and Bryansk (Russia) province.

**Ekaterina Pobortseva** is a Lecturer at the Department of Foreign Languages at Gomel State University. E. Pobortseva studies Belarusian and West-European mythology and folklore.

**Huseyin Oylupinar (Edmonton, Canada)**

**Making of Identity through Ukrainian Dumy: Reflections on 17th century Social Environment and the Contemporary Revival of the Tradition**

The concept of identity is what we hear almost every day through mass media within the contexts of nations, culture, and ethnic groups. Issues of religious conflicts, national survival, protection of social existence, and arguments of civilizational clashes are often referred to the concept of identity. Everything about us has identity connotations. No doubt, it is also scholars' dominant idiom in their assumptions and argumentations to explain social phenomena.

Locating the function of identity is one major task in its articulation and therefore, in its observation. In its basic definition identity means being identical to a group/category and being different from another group/category. That is to say, identity is about what "us" is and what is "us" is not. After defining the concept it is time to look at its function. In order to locate its function, this paper assumes, it is essential to observe the concept in its social evolutionary stages. If we look from the structuralist – materialist paradigm's point of view, society's evolution proceeds by predetermined stages – for instance, feudal and bourgeois or agrarian and industrial societies. Within every single one of these stages, through social forces societies develop certain needs to define themselves and their social environment. Therefore, social determinants have a close relationship to how identity functions.

Ukrainian dumy, providing data about the vision of the "folk", carry reflections of the social environment of 17<sup>th</sup> century people who lived in Ukraine. This paper will address the images of the "other" in Duma texts. Dumy will be analyzed within the historical contexts of feudal society's contradictions and clashes. This study will try to display ideas of identity in dumy by references to dumy texts and historical accounts from the 17<sup>th</sup> century. The eventual aim here is to understand, using dumy as a source, social processes that Ukrainian peasants and Cossacks were experiencing. Therefore, the test would be based on the assumption that folklore expresses from the very heart of a social group, and that a social group through communication and interaction with its environment continuously constructs an identity. Our main concern here is to display folk images of the "other" as reflected in dumy. The working hypothesis is that since these epics, by content, reflect historical events of the era, – that is the Cossacks' conflicting relations with Poles, Ottomans, Tatars and Jews – they are likely to give information about the definition of the "self" through reflection of the social group's perception towards "others". As a method, the first undertaking is to provide depictions of the "other" in dumy. And secondly, these depictions will be compared with historiographical narratives of the relevant period. The aim of this

comparison is to confirm the validity of narratives in duma. Lastly, the study will try to come up with analyses and conclusions about the duma's capacity as a reflection of the emergence of a Cossack and peasant identity.

**Huseyin Oylupinar** is a PhD student of Cultural Studies and Modern Languages Dept., University of Alberta

**Anna Permilovskaya (Arkhangelsk, Russia)**

### **Church Construction: Values and Meanings in Traditional Culture of Northern Russia**

A peasant from the North found himself in a complex interrelation with the surrounding landscape: by making it habitable he formed a cultural environment, which in its turn influenced his behavior and perception of the world. The greatest manifestation of this interrelation was church construction. Church names became a part of historical and cultural space of Northern Russia, embodying religious notions and values. Such a meaningful role of a church in the structure of micro- and macrospace found its reflection in stories and legends about selecting a place for a church (chapel or settlement) to be built. Such a selection was often determined with the help of divination, sacred animals (a horse), and objects possessing a high semiotic and sacral status in the traditional peasants' culture (a tree, an icon, a cross, a candle). The unique preserved country landscape in the village Kimzha on the river Mezen' is used as an example when we look at the church phenomenon in North Russian traditional culture.

Many fundamental and thus universal traditions of architectural form-building date back to ancient history. This well-known but underestimated fact helps us study archaic strata of professional mentality to reveal some signs of architecture built in a general cultural context. Such an approach is very important when studying folk architecture as it means looking at folk culture from the inside, from the folk's point of view, as it is the people who create culture and pass it on to succeeding generations. Such an approach gives great opportunities for understanding the deepest meanings of cultural traditions and for reconstructing people's integral world outlook. Such an approach is used in our research to reveal the cultural-genetic code. The folk metaphor *"As beauty and measure will tell"* is used as a hypothesis of the research. *It acts as "a genetic code" of North Russian culture.* This metaphor originates from construction terminology in Russian wooden architecture. It was not without a reason that the following expression is found in old agreements negotiated by a carpenter of the building group and peasant-customers: *"...to build as high as beauty and measure will tell"*. At the same time we should not forget, that language is not simply one of the codes of culture, but it is its primary and ancient base that always underlies any cultural sign as everything expressed by cultural texts could be also expressed by language means. And though a metaphoric expression refers to the sphere of language but *"the metaphor locus lies in the thought, not in the language"* (G. Lakoff), it reflects the deepest meanings of inter-conceptual fields. The use of metaphor in our research provides an opportunity to reveal the cultural code. The metaphor *"As beauty and measure will tell"* reflects the idea of construction and cultural traditions, folk world outlook. Preservation and translation of the cultural code

manifested itself in wooden architecture and church construction – as phenomena of North Russian traditional culture.

**Dr Anna Permilovskaya** is a Senior Researcher at the Institute of Ecological Problems of the North, Russian Academy of Sciences. A. Permilovskaya is the author of 80 articles on North Russian traditional culture and wooden architecture and 2 monographs: *Northern House*, 2000; *Peasant House in North Russian Culture*, 2005.

**Gerald Porter (Vaasa, Finland)****Dismembering as Cultural Script: the Case of China**

Cultural critics have returned in recent years to a discussion of Antonio Gramsci's concept of the "national-popular" as constituting a crucial site for the construction of a sense of the nation (Hall 1996; Storey 2004). He regarded it as a relatively rigid phase of popular knowledge at a given place and time, and linked with specific political and social conditions, and emphasized that, while both intellectuals and the media play a key role in its creation, it gradually comes to be regarded as the 'natural' one. This paper suggests that the process can also be seen in the representations of other nations, such as in the construction of China.

China begins to be mentioned in songs from Ireland, Scotland and England at about the same time, the beginning of the nineteenth century, mostly in humorous contexts or in children's songs. This coincided with commercial and imperial interests in China, culminating in the Opium Wars of the 1840s. Many references were passing and trivial, like the 'China rat' that a traveller brought home, or the pretty Chinese girls that caught a sailor's eye. Since Chinatowns began to be set up in European cities as in America, there were also bemused references to stereotypical features in their appearance, (such as the queue and the opium pipe) and their occupations (washing and serving food). In neo-Gramscian terms, this was not a recognition of the plurality of identities that was characteristic of Europeans but reduction of China to a series of disjunctive objects as an accompaniment to the dismemberment of China itself between the European powers, beginning with the Opium Wars of the 1840s.

**Professor Gerald Porter** is Professor of English Literature and Culture at the University of Vaasa, Finland. His special research field is the engagement of the broadside and traditional song with larger social movements. His latest publication is *Riots in Literature* (2008).

**Gisela Probst-Effah (Cologne, Germany)**

### **The Song of Peat Bog Soldiers**

*The Song of Peat Bog Soldiers (Moorsoldatenlied)* is one of the earliest songs in national socialistic concentration camps and the most famous among them. It was composed in 1933 in the concentration camp *Boergermoor* near Papenburg in Northern Germany, where political opponents of the national socialist regime had been imprisoned since the beginning of the “Third Reich”. The text of the song describes tortures, the prisoners had to endure, when they were forced to cultivate the bog with primitive instruments like spades. But in spite of the depressing situation the song also expresses hope to get free and – in a secret way – articulates opposition.

*The Song of Peat Bog Soldiers* circulated quickly in other national socialist concentration camps and prisons, and soon became famous even outside Germany. In 1935 the German composer Hanns Eisler, who was at that time in exile, got acquainted with it, transformed and arranged it for the famous actor and singer Ernst Busch, who in his turn brought the song to Spain. During the Spanish Civil War people of different nationalities got to know it, and the song was translated into many foreign languages.

After 1945 the song became an object of the ideological conflict between the Federal Republic of Germany and the German Democratic Republic.

In my paper I intend to show how the meanings and functions of songs depend on political and historical circumstances.

**Dr Gisela Probst-Effah**, the University of Cologne (Institut fuer Musikalische Volkskunde (Institute of Folk Music). Research interests include songs and music in the “Third Reich”; musical folklore in the Federal Republic of Germany.

**Aldis Pūtelis (Riga, Latvia)**

**“What I am, you will be: Preservation of Singing Traditions without Institutional Support”**

“Traveler, rest and think it over: what you are, I once was, what I am, you will be!” This is quite a popular text to be inscribed on a tombstone.

But it is also a plain truth that relates to bearers of tradition in situations where there is no institutional and – even more – state support for the tradition in question. This is very much the case of the Livonians in the Northwest of Latvia and the few Latvians still living near the border of modern Lithuania. Though their situation is not quite the same, they both represent a minority surrounded by a stronger similar culture.

The Livonians enjoy the position of a recognised native ethnic group of Latvia, with their own organisations and ongoing cultural projects. However, many songs recorded from the previous generation of informants are of recent origin, with texts by known poets. Being a Livonian implies more of knowing the history of both the people in general and the family in particular.

The Latvians that still live in what once was Rucava parish, but became Lithuanian territory in the 1920s, do not have any specific organizations. However, they lead a unique social life, coming together for different occasions, including singing of both traditional and more contemporary songs. Unlike their counterparts in Latvia, they do not have any institutionalized folklore groups to keep the tradition going.

Unfortunately, it seems rather likely that eventually the traditions will be lost as the new generation replaces the older one. What can be preserved is the documentation.

This may well be the destiny of smaller groups of people facing the pressure of integrating into larger, more powerful cultures. So, traveler, it is time to start thinking it over!

**Aldis Pūtelis** is a general folklorist specializing in Latvian mythology and fieldwork methodology. A. Pūtelis graduated from the Latvian State University, Philological Department in 1986, works at the “Literaturas, folkloras un makslas institutes”, Latvian University, directs the project that aims at producing electronic versions of “*Dainu skapis*” and various audiovisual materials. A. Pūtelis is working on a PhD thesis “Latvian Mythology: Problems of Reconstruction”

## Ljubinko Radenković (Belgrade, Serbia)

### Serbian Folk Songs – Basic Corpus

1. One of the oldest written records of Serbian folksongs is a short lyric of only ten lines, included in the original language in a collection of poems called *Balzino* by Rogeri de Pacientia, a late fifteenth century Italian poet. It was sung by a group of Slavs, very likely Serb refugees fleeing the Turkish invasion, in 1497 in the Italian town of Gioia del Colle, in honour of the arrival of Queen Isabella del Balzo. In the song, Voivode Janko calls on his brother, the eagle, to take word to the nobles of Smederevo to beg the Despot to release him from the dungeon. In return, the hero promises to let him drink of Turkish blood and feed on the flesh of heroes (Pantić 1977: 425-431).

2. Folk songs with long lines, usually 15 to 16 syllables and known as *bugarštice* (*bugarkinje*, *bugarke*, *popijevke*), have been discovered in the manuscripts of writers, historians and other literate people in the Adriatic towns of Dubrovnik, Zadar and Perast, and one in northwest Croatia. The oldest written records originate in the mid-fifteenth century. By the mid-eighteenth century, the writing and transmission of these songs is thought to have ceased forever. These are mostly heroic-epic songs, but among them there are some that are epic-lyrical. They sing of characters and events from the Middle Ages. The most extensive collection, containing 76 examples, was prepared by V. Bogišić and published in a Cyrillic edition in Belgrade in 1878 (Bogišić 1878).

The *bugarštice* are thought to have emerged in the Serbian Medieval state. When this disappeared under the Turkish onslaught, the songs were carried by Serbian refugees to the towns of the Adriatic coast. They are usually held to be the shared literary heritage of both Serbs and Croats.

3. A collection of folk songs in Serbo-Croatian known as *The Erlangen Manuscript* was discovered in 1913 in the library of the University of Erlangen, Germany. It was written in Cyrillic on 530 pages, bound together in a book. The manuscript reveals nothing which could shed light on its origin or the person who took down the songs.

G. Gesemann, professor at the university in Prague, studied this manuscript in detail, prepared it for print and wrote an extensive paper on it. This was published in book form in Belgrade in 1925, under the title: *The Erlangen Manuscript of Old Serbo-Croatian Folk Songs* (Gesemann 1925). Gesemann's hypothesis, which remains uncontested to this day, is that the collection was written down after 1716 and before 1733 – probably around 1720. The collection

contains 217 songs (over 11,000 lines). Most are epic heroic songs, followed by epic-lyrical (narrative), but there are also lyrical songs, where the theme of love predominates. The length of the line varies. Most songs are written in decasyllable and octosyllable.

4. Certainly the most important corpus of folk songs of all genres are the collections of Vuk Karadžić (1787-1864), who began to document songs from 1813 on. The first of his collections was published in Vienna in 1814. During his lifetime, Vuk Karadžić published three books in Leipzig (1832), four in Vienna (1841-1862), and prepared two which were also published in Vienna (1865-1866) after his death. From his legacy in the Serbian Academy of Arts and Sciences, four books of folk songs were published (1973-1974), and one containing lascivious songs. There are numerous editions of his works. From 1965, the Collected Works of Vuk Karadžić (the entire corpus) were published in Belgrade – about 40 volumes including his correspondence. Vuk Karadžić wrote down folk songs not only in Serbia and Montenegro, but also those of the many areas he passed through. Some he acquired from friends and acquaintances. He only published versions of songs which he believed to be complete and that satisfied his aesthetic requirements (Karadžić 1965; Karadžić 1975; Karadžić 1986; Karadžić 1988; Karadžić 1973-1974).

5. At the time of Vuk Karadžić's work, an extensive collection of folk songs from Montenegro and Herzegovina was published by S. Milutinović Sarajlija (Budim, 1833 and Leipzig 1937) (Milutinović 1833, Milutinović 1837) and a little later by B. Petranović from Bosnia (1867, 1870) (Petranović 1867, 1870). Knowledgeable critics had some serious objections to both these collections.

6. Serbian folk songs have been collected and published after the death of Vuk Karadžić up to the present day. The most valuable are those which also include the melodies. These collections, however, also contain some unreliable and puzzling items (MS 1983- 2009; Jovanović 2008: 377-500).

**Professor Ljubinko Radenković**, PhD, the University of Belgrade, since 1986 – member of staff of the Institute for Balkan Studies, SASA, 2001 – 2005 Director of the Institute for Balkan Studies. Since 2003 L. Radenković has been President of the Folklore Commission at the International Committee of Slavists. Published about 250 works (including five books). Research interests relate to Serbian and Slavic folklore, mythology, and ethnolinguistics.

**Inna Shved (Brest, Belarus)**

## **Transformation of Moral Values in Modern Belarusian Ballads**

This paper contains comparative analysis of the artistic solution of moral problems (love and hate, loyalty and treachery, crime and repentance) in classic folk lyrical and epic songs and modern ballads.

Characters are opposed in ballads by their moral traits, intentions and life philosophy. An important feature of a ballad is a soul-illuminating catharsis (purification): evil triumphs over the plot, an innocent man dies. Family problems prevail over love issues in Belarusian classical ballads describing the feudal way of life.

Both ancient and modern ballads share the following topics: a girl does not want to marry a groom she does not love; poisoning; incest; a mother (or father) objects to love between a girl and a young man; a cheated girl dies or suffers; a girl takes revenge on her beloved one; a woman kills her child born out of wedlock; a wife escapes with Cossacks to the Ukraine; a husband kills his wife; brothers mistakenly kill their sister and her husband.

Modern ballads lack the following plots of ancient ballads: a father gambles away his daughter; a mother guzzles away her daughter; a brother sells his sister; a husband guzzles away his wife in a tavern; a mother-in-law ruins her daughter-in-law's life; brothers punish their sister for violating moral standards.

Some of the modern plots cannot be seen in ancient ballads: a wife abandons her husband back from the front; a guy gets imprisoned for his great love; a greedy daughter-in-law kicks her mother-in-law out of the house, etc. In modern ballads conflicts are often caused by infidelity.

Symbolic conventionality dominated both at the content and expression levels in terms of aesthetics of traditional peasant lyrics. In modern songs the symbol is replaced by a narrative following the literary model; the introverted transforms into the extroverted. Having lost the contacts with his ancestry the hero gets lost in a new subcultural environment. In modern ballads moral and ethic values related to the patriarchal lifestyle of a Belarusian village and Christian virtues are represented by their behavioral contrasts: self-love, greed and hostility instead of neighborly charity; lechery instead of continence, revenge instead of forgiveness, anger and despair instead of humility, and hate and pride instead of repentance. Therefore, stories of punishment for deviating from conventional peasant moral are really wide-spread in ballads. Modern songs represent a tragic discord between the world and the man detached from traditions.

**Dr. hab Inna Shved** is an Associate Professor at Brest State University. She studies issues related to folklore theory, ancient Slavic spiritual culture and its codes. I. Shved published about

200 articles and the following monographs: “*Plant Symbols of Belarusian Folklore*” (2000), “*Dendrological Code of Traditional Belarusian Folklore*” (2004), “*Space and Man in the Belarusian Dendrological Code*” (2006).

**Bronė Stundžienė (Vilnius, Lithuania)**

### **Singing Women: Historical and Modern Experiences**

It is hardly a coincidence, that the world of Lithuanian lyrical folksongs is first and foremost related to women. According to folksong researchers, “in all countries folk lyrics are considered to be the result of exclusively female creativity, being fostered by women, and embracing the typically female horizon, i.e. including household realities, daily routines and female destinies in particular”. This paper will primarily be focused not on the totality of female experiences and events that are important to women, thus being peculiarly represented in folksong texts, but rather on the women’s attitude towards folksongs and singing. Women capable of performing up to several hundred folksongs by heart are referred to as “queens of songs” in Lithuania (there are no “kings of songs” to speak of, except very few individual cases). Some of these women have their repertoires and their life stories published as separate books. As the already recorded and still incoming collections of folksongs and folk singing in Lithuania undoubtedly testifies, the prime fosterer of a folksong is surely female. E.g., among the 344 performers registered in the most recent bulky volume of “The Book of Lithuanian Folk Songs”, namely, that of calendar ritual songs (published in 2007) there are only 10 male singers. This tendency has not changed until nowadays. According to the most recent fieldwork data, women singers are encountered much more frequently than men. Thus, last summer during the folklore fieldwork session, organized in southern Lithuanian region of Dzūkija, which has always been famous for its ancient and rich folk singing tradition, folksongs could be recorded solely from women. Three distinct types of female singers could be discerned: 1) the performers of the ancient layer of Lithuanian folksongs, which are encountered increasingly rarely and are of 70–80 years of age; they are usually members of folk singing groups, particularly encouraged by the employees of local cultural institutions to perform onstage as authentic folk singers; 2) women that are especially fond of folksongs belonging to the later layer, particularly of romances and other love songs; today, they mostly perform songs from their own songbooks; usually, these singers are not supported by local cultural institutions and therefore perform only for themselves and for their close friends or relatives; 3) women who are creators of new songs, who compose song texts by themselves (as a rule, such women compose both poetry and prose, they write memoirs, yet it is folksong lyrics created by them for various purposes that happen to attract the attention of folklorists). Curiously enough, women also dominate among active promoters of modern pop-songs (TV shows, modern pop groups, etc.). The paper’s focus is on the experiences that made it possible for the phenomenon of a singing woman to appear.

**Dr Bronė Stundžienė** is a Senior Researcher and Head of the Department of Folk Songs at the Institute of Lithuanian Literature and Folklore; Associate Professor at Vilnius University. Current research interests: contemporary Lithuanian folklore, poetics of folk songs.

**Olga Terehova (Chelyabinsk, Russia)**

### **The Role of Traditional Crafts in Forming a Positive Image of a Region**

Globalization processes ignore national borders and actually form a threat to national identity and independence. Under the conditions of possible leveling of ethnocultural peculiarities of specific regions with their unique sociocultural characteristics and traditions that have been cultivated for dozens and more often for hundreds of years and have become objects of national pride and patriotism, there is a question of their further development under the conditions of globalization. This idea has become an impulse to preserve national cultural traditions.

We look at the role of traditions as a basis of national and social identity using traditional crafts as an example – the phenomenon that has a bright local and regional peculiarity. For instance, Zlatoust's engravings on steel, Nizhnetagil decorative painting on trays, Kaslinsk's artistic usage of cast iron, etc. became the symbols, the so called "visiting cards" of the Urals region. But besides their distinct geographic localization the works of folk arts contain a lot of other information (ideals and symbols of the epoch, values and spiritual norms, social norms and aesthetics of every day life, economic and intellectual environment, etc.).

The analysis of the information potential of traditional crafts enables us to look at them as at a separate world where they are considered as a cultural text. This information potential influences the way people work, their everyday lives, the items of folk arts they produce.

Traditional crafts and manufactures have brought world fame to the regions of their origin and do not lose their attractiveness in our fast-moving world where a bright individuality is an important factor in successful communicating between cultures.

**Olga Terehova** is Dean of the Post-graduate program and is in charge of the Decorative and Applied Arts Department at Chelyabinsk State Academy of Culture and Arts. Olga Terehova is working on a PhD thesis "*Traditional Crafts as a Phenomenon of Culture*". She is interested in folk arts, regional traditions and technologies of decorative and applied arts, preserving and protecting cultural heritage, history and technologies of cutting stone, decorative and applied arts, traditional toys.

**Hana Urbancová (Bratislava, Slovakia)**

### **Songs with Legendary Motifs as a Result of Intercultural Interactions: Slovak Repertoire**

A history of intercultural interactions in songs with legendary motifs helps us to elucidate the dissemination of many themes and song types in national repertoires. It enables us to study national versions, and their share in the diversity of topics and song types in the European cultural tradition. National and regional forms analysis shows us not just an attitude towards particular themes and song types in specific cultural surroundings, but also new songs creation, stimulated by local religious and cultural traditions. Comparative analysis reveals that genesis and evolution of a majority of song types from the songs with legendary motifs may be reconstructed only on the basis of a wider song analysis.

Intercultural interactions in songs with legendary motifs were realized in several ways in the past. The most important role among them belonged to pamphlet prints, manuscript songbooks and oral tradition. As we suggest, pamphlet prints were mostly in a position of genetically primary forms in relation to the oral tradition. Pamphlet prints also serve as an important historical source for the study of interactions between Slovak, Moravian and Czech songs with legendary motifs. The peculiarity of these cultural interactions is caused by a common historical background (the Czech language was the basis of pre-standard forms of the Slovak language as well as the language of religious literature in Slovakia) and is reflected in songs with legendary motifs, too. The interactions in songs with legendary motifs will be illustrated with the selected song types.

**Dr Hana Urbancová** is Head of the Department for Ethnomusicology at the Institute of Musicology, the Slovak Academy of Sciences in Bratislava. She is the author of two books on Slovak traditional song culture. Research interests relate to ethnomusicology history, traditional song culture in Slovakia, hay-making songs, songs with legendary motifs, music of ethnic minorities (Germans in Slovakia).

**Jurgita Ūsaitytė (Vilnius, Lithuania)**

### **Tradition of Keeping Personal Songbooks in Lithuania**

Personal songbooks have long been and still are popular in Lithuania. These manuscript notebooks, filled in with songs and poems copied by hand are exclusively meant to serve personal needs of an individual or continue functioning in the family circle, being eventually transferred from one generation to another as precious reliquiae. Yet in spite of popularity and spread of this phenomenon, its extents, specifics and influence on traditional culture have not been discussed so far. Besides, manuscripts attributed to the category of written folklore are only sporadically included into folkloristic discourse and the field of activity of folklore collectors, therefore being rather meagerly stored in national folklore archives.

According to available data, the tradition of personal songbooks written in Lithuanian can be traced back to the 19<sup>th</sup> century at the earliest. A more precise dating is rather complicated. The early manuscripts are rather few, most of them being unsigned and probably having belonged to persons representing the still sparse stratum of literate Lithuanian intelligentsia of the time, affected by the forming national consciousness.

The roots of the phenomenon in question, like other manifestations of written folklore as well, should be sought in the Polish speaking culture of the 18–19<sup>th</sup> century Lithuania, which had embraced the academic University-centered community, a sparse stratum of educated individuals and the culture of peripheral estates. Rather than getting deeper into a more detailed analysis of Polish folklore manuscripts, the paper focuses on diachronic aspects of personal songbooks, conditions and reasons behind their creation and keeping. Having analyzed the contents of these songbooks and keeping in mind the time of their composing, the author attempts to elucidate their purpose and cultural meaning during different periods. Besides that, the paper inquires about the status of such songbooks, their place in both traditional and mass culture.

**Dr Jurgita Ūsaitytė**, PhD “The Image of Earth in Lithuanian Folklore” (Vilnius, 2003). Current research interests: poetics and structure of a folk song.

**Larysa Vakhnina (Kyiv, Ukraine)**

**The Role of Folk Performance in Communicating Ethnic Traditions of Border Populations (Ukraine, Belarus and Poland)**

This paper studies the role of a folk performer in supporting and transmitting folk traditions in the border territories of Ukraine, Belarus and Poland. The paper will focus on national identity, stability of an ethnic tradition in the border areas and the leading role that ethnic performers play in communication between the regions. Current transformation processes in certain communities living on the borders naturally influence today's folk performers. The paper will look at such impact and try to establish whether there are grounds to distinguish folk performers of the border regions as having their own locally specific memories, which enables them to mediate folk traditions across different ethnic groups. The materials were collected during field trips to Volyn' in the Ukraine and North Wojewodztwo Podlaskie in Poland, made by the author and other members of Rylsky Institute for Art Studies, Folkloristics and Ethnology.

**Professor Larysa Vakhnina** is Head of the Department of Foreign Countries Art and Folklore at the Rylsky Institute for Art Studies, Folklore and Ethnology, the National Academy of Sciences of Ukraine and Professor of Folklore at the Slavonic University in Kyiv. L. Vakhnina is a member of the International Commission for Slavic Folklore, International Ballad Commission (SIEF), Science and Research Commission for East-Central Europe (IOV).

**Erich Wimmer (Würzburg, Germany)**

### **Erzählungen und Lieder über die Trinität**

Die Trinität (Dreieinigkeit, Dreifaltigkeit) ist Grunddogma des christlichen Glaubens. In der römischen wie in reicherem Maße wohl in der orthodoxen Kirche gibt es sinnfällige Formen der Verehrung der Trinität, seit früher Zeit auch liturgische Gesänge zu ihrem Preis.

Im Westen sind zahlreiche Erzählungen, Exempel und Sagen, dann geistliche Lieder über die Trinität bekannt. Ausgehend von solchen Glaubens- und Frömmigkeitsäußerungen wird nach Entsprechungen bzw. Differenzen in der orthodoxen Welt gefragt.

**Erich Wimmer:** Dr. phil., Akad. Direktor i. R. (Institut für deutsche Philologie der Universität Würzburg). Veröffentlichungen u.a. zur Volksfrömmigkeit, Volksliedforschung, städtischen Alltagskultur, Geschichte der Volkskunde in Bayern.

## **Igor Yudkin - Ripun (Kyiv, Ukraine)**

### **Ballad Motifs and the Epic Theatre**

The so-called epic theatre by B. Brecht was developed as a remake of the old ballad opera (and German 'Singspiel' respectively). Meanwhile the role of ballads is much more important for the revelations of cognate tendencies in the theatre – in particular in the appearance of fairy tales and interplay of opera and oratorio. Not to mention the well known uses of ballad plots and compositional schemes in Slavonic cultures (J.Slowacki's "Balladyna", L.Staff's "Godiwa" (in the Polish tradition), A.S.Pushkin's and A.S.Dargomyzski's "Rusalka" and A.A.Block's "Rose and Cross" (in the Russian one)) it is worth indicating numerous attempts to deal with the stage interpretation of ballads in music theatre. An epochal masterpiece, such as W.Mozart's "Don Giovanni", had an old Spanish ballad as its foundation.

The concepts of cognitive linguistics seem to be useful in explaining the ways of interpreting ballad motifs in the theatre. For instance, while comparing folk versions of the German ballad "Bernauerin" with H.Hebbel's drama and K.Orff's opera one should take into consideration the verbal frames that reflect the plot and are as such transformed into the staged version. These frames overlap with distant syntactic models of the text that correspond to the so called tectonics (I.F.Vardul) and to score-like organization of text (V.G.Admoni), such that these models can be represented by the way of special reference notes. It is important that such distant structures are represented in aphoristic summaries of a proverbial type (as in B.Brecht's songs in "Caucasian Chalk Circle" that has a plot of Solomon's judgment as its foundation).

The conflict-making nature and protest-oriented core of ballad plots determine the significance of predicate structures (verbal and gerundial structures in particular). It provides significant support to dramas and validates the use of ballads as features of epic tendencies. There arises an opportunity to apply the technique of narrative analyses for additional research on dramas.

**Dr. hab Igor Yudkin-Ripun** is Head of the Department for Theatre Studies at the Rylsky Institute for Art Studies, Folkloristics and Ethnology, Academy of Sciences of Ukraine, Correspondent Member of the Academy of Arts of Ukraine.

## List of Participants

### Australia

#### **Emeritus Prof. Hans Kuhn**

School of Language Studies, Faculty of Arts, Australian National University  
Canberra

### Austria

#### **Mag. Hans Joahim Holz**

General Secretary of the International Organization of Folk Art (IOV)  
Andorf

### Belarus

#### **Dr Olga Izotova**

Minsk State Linguistic University  
Minsk

#### **Prof., Dr. hab Alexander Kovalenya**

Academic Secretary of the Humanitarian Section of NASB, Director of the Institute of History of the National Academy of Sciences of Belarus  
Minsk

#### **Prof., Dr. hab Alexander Lokotko**

Corresponding Member of NASB, Director of the Institute of Arts, Ethnography and Folklore named after K.Krapiva of NASB  
Minsk

#### **Prof., Dr. hab Alexander Lukashanets**

Corresponding Member of NASB, President of the International Committee of Slavists, Director of the Institute of Language and Literature named after Y.Kolas and Y.Kupala of NASB  
Minsk

#### **Prof., Dr. hab Zinaida Mojeiko**

Institute of Arts, Ethnography and Folklore named after Krapiva of NASB  
Minsk

**Prof., Dr. hab Alexander V. Morozov**

Vice-President of the Folklore Commission at the International Committee of Slavists, Head of the Department of Folklore and Slavonic studies at the Institute of Arts, Ethnography and Folklore named after Krapiva of NASB

Minsk

**Dr Tatyana A. Morozova**

Head of the Belarusian Folklore Academic Center, Belarusian State University.

Minsk

**Prof., Dr. hab Valentina Novak**

Gomel State University named after F.Skoryuina

Gomel

**Mrs Ekaterina Pobortseva**

Gomel State University named after F.Skoryuina

Gomel

**Dr. hab Inna A. Shved**

Brest State University named after A.S. Pushkin

Brest

**Belgium****Dr Anne Caufriez**

President of the European Society for Ethnomusicology, Director of Research at the Museum of Musical Instruments

Brussels

**Prof. Isabelle Peere**

Vice-President of the KfV, Universite de Liege and Facultes universitaires Saint-Louis

Brussels

**Bulgaria****Dr Jordanka Koceva**

Institute of Folklore, Bulgarian Academy of Sciences

Sofia

**Canada****Prof. Natalie Kononenko**

University of Alberta

Edmonton

**Mr Huseyin Oylupinar**

University of Alberta

Edmonton

**Finland****Prof. Gerald Porter**

Department of English Literature and Culture, University of Vaasa

Vaasa

**Germany****Mr Christopher Effah**

University of Cologne

Pulheim

**Dr Gisela Probst-Effah**

Institut fuer Musikalische Volkskunde (Institute of Folk Music), University of Cologne

Cologne

**Mr Ingo Weidig**

Friedrich Schiller University

Jena

**Prof. Sabine Wienker-Piepho**

President of KfV, Department of Folklore and Cultural History, Friedrich Schiller University

Jena

**Dr Erich Wimmer**

Academic Director of the Institute of German Philology, Würzburg University

Würzburg

**India****Dr Mrinalini Atrey**

The Law School, University of Academic Achievements

Jammu

**Latvia****Dr Kristīne Konrāde**

Boston Dainas Project

Riga

**Mr Aldis Putelis**

Literaturas, Folkloras un Makslas Institutes, Latvian University

Riga

**Lithuania****Dr Brone Stundziene**

Institute of the Lithuanian Literature and Folklore, Lithuanian Academy of Sciences

Vilnius

**Dr Jurgita Usaityte**

Institute of the Lithuanian Literature and Folklore, Lithuanian Academy of Sciences

Vilnius

**Netherlands****Mrs Martine de Bruin**

Meertens Institute, Royal Dutch Academy of Arts and Sciences (KNAW)

Amsterdam

**Professor Louis Peter Grijp**

Meertens Institute, Royal Dutch Academy of Arts and Sciences (KNAW)

Amsterdam

**Poland****Prof., Dr. hab Anna Brzozowska-Krajka**

Polish Department, Maria Curie-Skłodowska University  
Lublin

**Dr Yaroslava Konieva**

Université de Warmie et Mazurie  
Olsztyn

**Prof., Dr. hab Wieslaw Krajka**

English Department, Maria Curie-Skłodowska University  
Lublin

**Portugal**

**Mrs Mariana de Vera-Cruz Ferreira Gomes**

Linguistics Center of Lisbon University / Portuguese Popular Tradition Center  
Lisbon

**Dr J. J. Dias Marques**

University of Algarve  
Faro

**Romania**

**Dr Sabina-Cornelia Ispas**

Corresponding Member of the Romanian Academy of Sciences, Director of the «C. Brailoiu »  
Institute of Ethnography and Folklore  
Bucharest

**Russia**

**Dr Tatiana Dianova**

Moscow State University  
Moscow

**Dr. hab Vladimir Klyaus**

Institute of World Literature, Russian Academy of Sciences  
Moscow

**Dr Valeria Kolosova**

Institute for Linguistic Studies, Russian Academy of Sciences

Saint Petersburg

**Dr Yulia Krasheninnikova**

Department of Folklore, Institute of Language, Literature and History (Komi Scientific Center of the Russian Academy of Sciences)

Syktvykar

**Dr Anna Permilovskaya**

Institute of Ecological Problems of the North, Russian Academy of Sciences.

Arkhangelsk

**Olga Terehova**

Chelyabinsk State Academy of Culture and Arts

Chelyabinsk

**Serbia**

**Prof., Dr. hab Ljubinko Radenković**

President of the Folklore Commission of the International Committee of Slavists, Institute of Balkan Studies, Serbian Academy of Sciences and Arts

Belgrade

**Slovakia**

**Dr Hana Urbancová**

Institute of Musicology, Slovak Academy of Sciences

Bratislava

**Slovenia**

**Dr Marjetka Golež Kaučič**

Vice-President of the KfV, Glasbenonarodopisni inštitut ZRC SAZU / Institute of Ethnomusicology SRC, Slovenian Academy of Sciences and Arts

Ljubljana

**Dr Marija Klobčar**

Glasbenonarodopisni inštitut ZRC SAZU/ Institute of Ethnomusicology SRC, Slovenian Academy of Sciences and Arts

Ljubljana

**Turkey****Dr F. Gülay Mirzaoğlu**

Department of Turkish Folklore, Hacettepe University  
Ankara

**Ukraine****Dr Inna Golovakha-Hicks**

Faculty member and researcher, Folkloristics Department, Rylsky Institute for Art Studies,  
Folkloristics and Ethnology, National Academy of Sciences of Ukraine  
Kyiv

**Prof. Larysa Vakhnina**

Head of the Department of Foreign Countries Art and Folklore, Rylsky Institute for Art Studies,  
Folkloristics and Ethnology, National Academy of Sciences of Ukraine  
Kyiv

**Dr. hab Igor N. Yudkin-Ripun**

Correspondent Member of the Academy of Arts of Ukraine, Head of the Department for Theatre  
Studies, Rylsky Institute for Art Studies, Folkloristics and Ethnology, National Academy of  
Sciences of Ukraine  
Kyiv

**United Kingdom****Dr David Atkinson**

Elphinstone Institute, University of Aberdeen  
London

**Dr Katherine Campbell**

Department of Celtic and Scottish Studies, University of Edinburgh  
Edinburgh

**Dr E. Wyn James**

School of Welsh, Cardiff University  
Cardiff

**Dr Thomas A. McKean**

Elphinstone Institute, University of Aberdeen

Aberdeen

**United States of America**

**Dr Adrienne M.Harris**

Department of Modern Foreign Languages, Baylor University

Waco

**Prof. Joseph Harris**

Department of English, Harvard University

Cambridge

## List of the KfV Conferences

- 3.-30.09.1966                      burg i. Br./ Germany  
 en des Typenindex der europäischen Volksballaden
- 1.-12.04.1969                      äj (Brno)/ Chechoslovakia  
 en des Typenindex der europäischen Volksballaden: Family Ballads
- 1.-23.08.1970                      ein (Stavanger)/ Norway  
 en des Typenindex der europäischen Volksballaden: Schwank  
 ads
- 1.-23.08.1971                      / France (1<sup>st</sup> SIEF Congress)  
 en des Typenindex der europäischen Volksballaden: Magical Mythic  
 ads
- 1.-24.08.1972                      ja Loka/ Jugoslavia  
 en des Typenindex der europäischen Volksballaden: Religious  
 ads
- 3.-15.06.1974                      inki/ Finland (7<sup>th</sup> ISFNR Congress)  
 en des Typenindex der europäischen Volksballaden
- 1.-12.07.1975                      kelen/Netherlands  
 en des Typenindex der europäischen Volksballaden
- 1.-29.08.1976                      enhagen/ Denmark  
 en des Typenindex der europäischen Volksballaden
- 1.-23.08.1978                      ergom/ Hungary  
 en des Typenindex der europäischen Volksballaden: Social Critical  
 ads
- 9.-11.08.1979                      burgh/ Scotland (8<sup>th</sup> ISFNR Congress)

en des Typenindex der europäischen Volksballaden: Ballads in  
 1g Tradition

- 2.-24.08.1980      ina/Greece  
 Function of Ballads in Relation to Custom and Working Conditions
- 2.-26.07.1981      n Biesen (Rijkhoven)/ Belgium  
 epan Broadside Ballads and Current Trends in Folksong Research
- 8.-23.07.1982      field/England, UK  
 Ballad Today: History, Performance and Revival
- 3.-28.07.1983      te Sant'Angelo - Bari - Martina Franca/ Italy  
 orical Songs and Ballads
- 6.08.-1.09/'85      lin/Ireland  
 Stranger in Ballad Narrative and Other Topics
- 9.-22.08.1986      mpari (Crete)/ Greece  
 h and the Otherworld in European Folksong
- 9.-24.08.1987      nj/ Jugoslavia  
 ads and Other Genres
- 5.-20.08.1988      ec/ Canada  
 rry of Folksong Research - Ballads and Narrative Songs in Relation  
 e Computer - Problems Concerning the Classification of Ballads and  
 ods of Analysis
- 1.-06.05.1989      urg i. Br./ Germany (75 \* Anniversary of the Deutsches  
 sliedarchiv) Women in the Folk Ballad - Ballad Language and Style  
 earch History and Fieldwork
- 4.-26.06.1990      en/ Norway (4<sup>th</sup> SIEF Congress)  
 ography of Writing: the Ballad and Print Culture

- 09.-22.08.1991 Stockholm/ Sweden  
Comparative Study of Ballads (Child 42: Clerk Colvill, Le Roi Renaud; Child 41: Mädchenmörder, Halewijn) – Ballad as Song – Fieldwork
- 19.06.-3.07.1992 East/Northern Ireland, UK  
Ballads in Relation to Images, Identities and Ideologies
- 01.-24.06.1993 Angeles/ United States of America  
Ballads and Boundaries: Narrative Singing in an Intercultural Context
- 16.-30.06.1994 Tórshavn/ Faroe Islands  
Ballads and Identities: Ballads in a National Context
- 16.-29.05.1995 Brest (Brittany)/ France  
From Oral Performance to Written Text – Continuity and Discontinuity in the Oral Ballad Tradition – the Voice of a Minority Culture in the Shadow of a Majority Culture
- 09.-24.07.1996 Swansea/ Wales, UK  
Ballads and/as Literature – Ballads and Post-Colonialism
- 03.-19.07.1997 Ljubljana/Martuljek/ Slovenia  
Ballads between Tradition and Modern Times
- 09.-24.07.1998 Weismannshausen/ Germany  
Bridging the Cultural Divide: Our Common Ballad Heritage
- 09.-15.08.1999 Aberdeen/ Scotland, UK  
Flowering Thorn. International Ballad Studies
- 05.-20.08.2000 Iași/ Romania  
Ballad and Ballad Studies at the Turn of the Century
- 01.-23.04.2001 Budapest/ Hungary  
Ballads and Moral Issues in Folk Ballads – Ballads and Gender

- 02.-29.07.2002      en/ Belgium  
 eds and Diversity: Perspectives on Gender, Ethos, Power and Play
- 04.-28.06.2003      in/ United States of America  
 and Mediations. Folksongs Recovered, Represented and Reimagined
- 00.-25.07.2004      / Latvia  
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- 06.-11.07.2005      / Ukraine  
 erent Topics
- 03.-07.04.2006      ourg i. Br./ Germany  
 i Wunderhorn zum Internet - Perspektiven des „Volkslied" -Begriffs  
 der Edition populärer Lieder
- 09.08-03.09.2007      aacara/ Scotland, UK  
 ing Subcultures: Songs of People on the Move and in the Margins
- 08.07-02.08.2008      iff/ Wales, UK  
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