

University of Tartu

3rd International Conference of Young Folklorists

**Vernacular Expressions and
Analytic Categories**

May 14–16, 2013 Tartu, Estonia

Abstracts

Tartu 2013

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3rd International Conference of Young Folklorists

Vernacular Expressions and Analytic Categories

University of Tartu, May 14–16, 2013

Ülikooli 16-212

Tuesday, May 14

9.00–9.30 Registration

9.30–11.00 Opening of the Conference and 1st keynote lecture

Chair: Ülo Valk

Eli Yassif (Tel Aviv University): Folk Narrative as Interpretation of Culture

11.00–11.30 Coffee/tea

11.30–13.30 Presentations

Chair: Judit Kis-Halas

Ambrož Kvartič (University of Ljubljana): Urban Legend as an Emic Category: Vernacular Conceptualisations of ‘Urbana Legenda’ in Slovenia

Anastasiya Astapova (University of Tartu): Miron Vitebsky: From Urban Legend to National Movement

Alexandra Sheveleva (Russian State University for the Humanities): A ‘Typical’ Ukrainian Witch and Olga Nikolaevna, Who Lives at 28 Lenina Street: A Mythological Character and a Real Person

Dmitry Doronin (N.N. Miklukho-Maklai Institute of Ethnology and Anthropology): Shamans, Money and Spirits: Modern Economic Thinking in the Vernacular Taboo

13.30–15.00 Lunch (on your own)

15.00–16.30 Presentations

Chair: Kristel Kivari

Daria Antsybor (Taras Shevchenko National University of Kyiv): Oneireme and Its Multistrukture

Silja Heikkilä (University of Turku): “Our Dreams Remember Us”

Elena Yugay (Vologda Institute of Business) Russian Lamentation Types: Vernacular and Scholarly Expressions and Categories

16.30–17.00 Coffee/tea

17.00–18.30 Presentations

Chair: Juha-Matti Aronen

Camille Moreddu (University of Paris Ouest Nanterre): Sidney Robertson’s ‘Ethnic’ Recordings in Northern California, 1938–1940

Toma Grašytė (Lithuanian Academy of Music and Theatre): Contemporary Lithuanian Traditional Musicians’ Expressions: In Search of Analytic Categories

Sille Kapper (Tallinn University): Vernacular and Scholarly Ethnochoreology: A View from 21st Century Estonia

19.00–21.00 Reception (University Café, Ülikooli 20, second floor).

Presentation of VanaVaraVedaja 8 (a collection of articles edited by the Tartu Nefa Group).

Wednesday, May 15

9.00–10.00 2nd keynote lecture

Chair: Elo-Hanna Seljamaa

Eike Anderson (Bournemouth University): Computer Games Technology & Serious Games for the Preservation of Cultural Heritage

10.00–10.30 Coffee/tea

10.30–12.30 Presentations

Chair: Eli Yassif

Emese Ilyefalvi (Eötvös Loránd University): The Connection of the Lower Clergy and Poetry Related to Customs, Based on Transylvanian Sources from the 18th to 20th Century

Carley Williams (University of Aberdeen): Authenticity and Revivalism in Traditions: Case Studies in Scottish Piping Traditions

Jerneja Vrabič (Slovene Academy of Sciences and Arts): Scholars and ‘the Folk’ or ‘Scholars’ and the Folk? Why Quotation Marks?

Andreas McKeough (University of Helsinki): Narratives, Subjectivity and Cultural Knowledge

12.30–14.00 Lunch (on your own)

14.00–16.00 Presentations

Chair: Kirsi Hänninen

Liis Reha (University of Tartu): *Pupe, that Old Devil!* Personal Experience Narratives from Childhood

Katre Koppel (University of Tartu): The Body in New Age from the Perspective of the Subtle Body: The Example of the Source-Breathwork Community

Svetlana Tsonkova (Central European University): Interaction, Experience, Perception: Analytic Perspectives of Expressions of Pain and Power in Bulgarian Verbal Charms

Svetlana Amosova (European University at St. Petersburg): Blood Libel Legend: Types of Narratives

17.00–20.00 Excursion on the Emajõgi river (for the registered participants)

Thursday, May 16

9.00–11.00 Presentations

Chair: Jonathan Roper

Alexandra Arkhipova (Russian State University for the Humanities): Do We Really Like Kind Girls and Animals? Cross-cultural Analysis of Altruism in Folktales

Katre Kikas (Estonian Literary Museum/University of Tartu): Contextualizing One Publishing Project: M. J. Eisen, His Network of Folklore Collectors and Stories About the Sixth and Seventh Books of Moses

Merili Metsvahi (University of Tartu): Estonian Folktales Transcribed by C. H. J. von Schlegel

Brent C. Augustus (Memorial University of Newfoundland): Enemy at the Gates: The Devil as ‘Outsider’ in Newfoundland Folklore

11.00–11.30 Coffee/tea

11.30–13.30 Presentations

Chair: Ergo-Hart Västriik

Alevtina Solovyova (Russian State University for the Humanities): A Demonological Topography of Contemporary Beijing

Valentina Punzi (University of Naples “L’Orientale”/Minzu University of China): The Mountain at the Core: Tibetan Religious and Political Identities in Amdo

Margaret Lyngdoh (University of Tartu): Spirit Propitiation and Corpse Re-animation: Esoteric Funerary Rites Among the Lyngngam and Nongtraï

Asta Skujytė (University of Vilnius): Entering the Land of Dead: Some Notes on Lithuanian Cemetery Research

13.30–15.00 Lunch (on your own)

15.00–17.00 Presentations

Chair: Pihla Maria Siim

Nikita Koptev (Russian State University for the Humanities): Irish Folklore Studies: The Past and the Present

Maili Pilt (University of Tartu): Research Interests – Conflict and Dialogue: Parents’ Stories of ‘Different Children’ in an Online Forum

Lina Sokolovaitė (The Institute of Lithuanian Literature and Folklore): Some Theoretical and Methodological Aspects of *Reflexivity* in Lithuanian Folkloristics

Irina Sadovina (University of Tartu): Researcher as Insider: Fostering the ‘We’ in Fieldwork

17.00 Closing of the Conference

Preface

The 3rd International Conference of Young Folklorists continues the tradition of annual meetings of young folklorists established by the Departments of Estonian and Comparative Folklore and Ethnology, University of Tartu in May 2011 and carried on by the Institute of Lithuanian Literature and Folklore in April 2012. The conference aims to foster academic communication, collaboration and research in the field of folklore by bringing together advanced students and recently graduated scholars from different countries and giving them an opportunity to present their research to an international audience. As an English-language forum, this meeting complements the tradition of annual Estonian-language conferences of young scholars of folk culture, which goes back to 1974 and has been enjoying growing popularity since 2006 when ethnologist and folklorists joined forces to establish *Noorte häälled*, a conference representing “the voices of young scholars”.

The International Conference of Young Folklorists has grown significantly since the first meeting in 2011, a one-day event with 12 presentations. The programme of the 2013 conference extends over three days and features 30 presenters from 11 countries (Canada, Estonia, Finland, France, Hungary, Italy, Lithuania, Russia, Slovenia, Ukraine, UK) as well as two keynote lecturers: Dr. Eike Anderson (Bournemouth University, UK) and Dr. Eli Yassif (Tel Aviv University, Israel). While graduate students and scholars of folklore, ethnology and ethnomusicology make up the core of participants, neighbouring fields of study are represented as well.

The theme of this year's conference 'Vernacular Expressions and Analytic Categories' concentrates on the interfaces between scholars and those whose creative expressions we study. The aim of the conference is to explore power relations between scholars and 'the folk', the distinction between etic and emic categories, exchanges and confrontations between vernacular and scholarly expressions and categories, the shifting of the researcher's role from enquirer to interpreter. The conference also studies the relationship between national research traditions and international folkloristics as well as regional and ethnic dominants of research – the unity and diversity of folkloristic research. Presenters use the general topic of the meeting to discuss their current research, data and fieldwork experiences, covering a wide range of folk narrative genres and forms of vernacular expression: urban legends, folktales, dreams and dream narratives, personal experience narratives, folk music, ethnochoreology, folk beliefs and alternative healing practices.

The 3rd International Conference of Young Folklorists has been organised by the Department of Estonian and Comparative Folklore, University of Tartu, and the Tartu Nefa Group in partnership with the Institute of Lithuanian Literature and Folklore, Vilnius and the Centre of Excellence in Cultural Theory. Holding the conference in Tartu is possible thanks to the generous support of the following organizations and institutions: the Council of Gambling Tax, the Estonian Research Council (Institutional Research Project "Tradition, Creativity and Society: Minorities and Alternative Discourses" (IUT2-43) and the European Union through the European Regional Development Fund. We are greatly indebted to them for their contributions.

Organising committee of the conference

Abstracts

KEYNOTE LECTURES

Computer Games Technology & Serious Games for the Preservation of Cultural Heritage

Eike Anderson

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The past decade has seen increasing use of computers in areas of cultural heritage preservation. One of the main uses of computers in this field is the digital preservation and reconstruction of cultural heritage objects and sites. Archaeological digs now set aside considerable budgets for the creation of computer visualisations of sites and objects of interest, not just recording the form they are found in, but also virtually recreating their original state. Interactive applications of this type are often described using the term ‘virtual heritage’. A driving factor for the rapid spread of virtual heritage applications has been the considerable improvement of visual quality of real-time computer graphics, itself driven by major advances in computer games technology. This talk will cover one branch of computer games, referred to as “serious games”, which is concerned with the development of game applications that are not restricted to entertainment purposes, such as training simulations, advertising and education. In recent years, there have been a number of serious games for cultural heritage purposes that allow participants to not only view sites and artefacts of cultural significance, but to virtually interact with these, not only in their current form, but also in their original contexts. An example would be a serious game that allows players to visit ancient Rome, take a stroll across the Forum Romanum and interact and have conversations with Roman citizens. This makes serious games an ideal medium for the preservation of

intangible cultural heritage, such as rituals and stories. Serious games, which tend not to be subject to the commercial pressures of entertainment game development, also provide opportunities for the application of novel interaction methods, such as the use of mixed-reality or brain computer interfaces, which have the potential to greatly enhance the game players experiences of virtual worlds.

Dr. Eike Falk Anderson holds a German qualification in software development, a first class honours Bachelor of Arts in Computer Visualisation and Animation from the renowned National Centre for Computer Animation (NCCA, Bournemouth University, UK) and a PhD on the topic of behaviour definition for artificially intelligent characters in real-time simulated virtual environments, which he also received from the NCCA. The National Centre for Computer Animation, founded in 1989 and housed in Bournemouth University's Media School, is one of the world's premier higher education establishments for computer graphics and computer arts, being highly praised by the visual effects and computer games industries for 'excellence in visual effects education'. Dr. Anderson has recently returned to the NCCA as Senior Lecturer in Game Development where the focus of his research is the development of methods and techniques for the creation of interactive virtual environments. This includes work on real-time rendering and computer animation, game engine architecture, game artificial intelligence and procedural content generation as well as the exploration of application areas for these technologies, such as cultural heritage. He has also researched areas of computer science education and especially computer graphics education and procedural literacy, with contributions published in various computer graphics journals and the education tracks of the prestigious SIGGRAPH (2007), SIGGRAPH Asia (2009 – best animation education paper) and Eurographics (2009, 2010, 2011) conferences.

Folk Narrative as Interpretation of Culture

Eli Yassif

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In his ground-breaking book *The Interpretation of Cultures* (1973) anthropologist Clifford Geertz pointed the direction for future studies in the social sciences. This initiative had an immense impact on various fields in the human sciences, but it seems that folkloristics – the field of study that was supposed to benefit most – was influenced very little, if at all.

In this paper I will attempt to apply the ‘thick description’ hypothesis to two areas of folkloristic *hermeneutics*: multi-level research and the diachronic/synchronic axis. Even a short survey of the history of folkloristics will demonstrate that the major directions of research, the comparative and structural, the psychological and contextual, tended to focus on one meaning and/or function of the tale or folkloric event, and thus miss the whole web of meanings which form the cultural context from which the folkloric event emerged and in which it functioned. Applying the Geertzian ‘thick description’ will confront us, folklorists, with other, rich and essential possibilities of interpretation, and will posit the folk-narrative at the centre of a ‘web of meanings’, which are the real habitat of any given culture.

The survey of the history of folkloristics will present us with another surprising observation, which is that most methods of folkloric research turned inside, upon themselves; meaning that they were developed for interpretation of the folkloric element, and almost never turned to the outside – how to use folk narrative as an essential tool for interpretation of the culture which created it and in which it functions. It seems to me that this focusing of folklore studies upon itself, without enough emphasis on its contribution to the understanding of larger and diverse layers of culture, is one of the

reasons for the decline of folklore studies in Western Europe and North America.

The diachronic (historical)/synchronic (literary) axis of research challenges the present, most popular research direction in folkloristics, the contextual-functional approach. It attempts to overcome the lack of contextual data on ancient texts (in contrast to contemporary anthropological data), and suggests the use of mental, psychological and emotional factors relating to the researcher and his or her society as tools for interpretation of old texts and folkloric events. This is, of course, in contrast to the 'positivistic' or purely historical approach to these texts, which considers such interpretations to be 'un-scholarly'. The interpretation of ancient cultures stood always at the centre of historical research, but folklore was, in most cases, not considered an essential or reliable tool in this research. The hypothesis of the 'interpretation of culture' should hand to the historian, archaeologist, and student of ancient culture the tools for using folklore as an undisputable factor in future research.

These hypotheses will be examined by reading and analysing a Hebrew-European folktale that appeared in manuscripts as early as the 12th century, and is published and translated from a 13th century document. The tale is known in European folklore as Vergil in the Basket, but its Hebrew version, which might be the oldest version available to us, was unknown until recently. This complex and outrageous tale will be used as a test case for applying the 'interpretation of culture' method to folk narrative studies, as well as to examining its benefits and weaknesses.

Eli Yassif, is The Zvi Berger Professor of Jewish Folk-Culture in the School of Jewish Studies at Tel Aviv University, Israel. He studied folklore in the Hebrew University, Jerusalem, and at the University of California, Los Angeles. He served as visiting professor at UC Berkeley, the University of Chicago, Oxford University, Yale University and Stanford. He has published 12 books in Hebrew and English, including the basic textbook and history of Jewish folk

literature – The Hebrew Folktale: History, Genre Meaning (Indiana, 1999). His field of study is the theory and history of folklore and Jewish folklore in the Middle Ages.

SECTION PRESENTATIONS

Blood Libel Legend: Types of Narratives

Svetlana Amosova

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The paper is based on fieldwork materials about Jews collected among the population in Latgalia (Latvia) and the Ukraine. The interviews were collected in 2009–2012.

Blood Libel Legend was widespread in Europe from the Middle Ages. Blood libel is a subcategory of Jewish ritual murder. It is usually a small Christian child who is murdered and whose blood is supposedly utilized in the ritual context, e.g. added to the unleavened bread (matzos) for the Passover. Due to its long history and dissemination this legend has been subject to quite abundant research (e.g. Dundes 1991; Buttaroni and Musial 2003; Biale 2007; Belova 2006; L'vov 2008 and others).

The legend known generically as blood libel or ritual murder accusation contains a number of different nuances. On the basis of fieldwork materials we can see the main types of stories about the blood libel. Among them there are stories about methods for obtaining blood: (1) for ritual purposes Jews kill an innocent Christian person (a child or a girl), there may also be description of the weapon in this case (usually a barrel spiked with nails); (2) Christians donated their blood voluntary or due to Jewish fraud, but do not kill people; (3) Jewish doctors use the blood of donors. The stories about the purposes for obtaining blood can be divided into the following: (1) The blood is used to prepare matzos; (2) Jews are born blind and their eyes should be smeared with blood to see the light.

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Oneireme and Its Multistructure

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Dream-telling is still one of the most popular methods of folkloric dissemination. People like to talk about their dreams, trying to interpret them, but are careful with dreams that could become true. Despite the fact that dream-interpretation and oneiric narratives about dreams represent the most common genres in oneiric folklore still being addressed by science, scientific interest in this area is less significant today. Dreams are often considered to be direct and involuntary intercourse between people (dead and alive) where the dream-viewer often receives some covert messages. That is why the dream-viewer needs to decrypt the message – mainly in a traditional way, guided by the folkloric world model. Dream interpretations form the whole complex of the oneiric concepts. It was believed that through dreams, gods talk to their supporters using symbols, metaphors and later a special dream language. Dreaming has always been connected to death (which is considered as an underworld) so that is why there are so many inverted interpretations.

Oneiric folklore requires the introduction of its own conceptual unit – oneireme. Oneireme is the unit of concept-sphere which describes objects, events and actions that the dream-viewer dreams of with the intention of interpreting their significance with regard to the future. Oneireme in folk dream-telling has oneiric synonyms, such as an extinguished candle, a person's own wedding, a severed head, the dead who predict the dreamer's unpleasant death, dead relatives, and bees, which mean rain. There are also oneiric antonyms where clean water means something good, dirty, muddy water means illness, a wide trail means happiness and a narrow one discomfort.

If we consider the data collected from different ethnographic regions of Ukraine, we can easily find oneiric homonyms. For example, in the Poltava region, a horse in a dream means sickness, but in the

Crimea region this dream could, for a celibate, symbolise a groom. So it is possible to talk about a multi-structural correlation between oneiremes. Deeper research could reveal new facets of stereotypical dream-interpretations.

**Do We Really Like Kind Girls and Animals?
Cross-cultural Analysis of Altruism in Folktales**

Alexandra Arkhipova

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In memoriam Artem Kozmin (1976–2013)

The current work is an approach to the problem of the existence and relevance of altruistic acts in the classic folktale. The general number of folktale types with altruistic content is lower than what could be expected. Different types of altruistic deeds are discussed. As a rule, altruistic acts in fairy tales are directed towards supernatural beings, namely spirits and other magic creatures, not humans. This research revealed that within many ethnic groups included in International Tale Type Index, the number of recorded altruistic tale types among Germanic cultures is slightly lower than in other areas, which can be explained by the influence of the Protestant ethic in this macro-region.

Miron Vitebsky: From Urban Legend to National Movement

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Every now and then, especially after important political events, alternative (non-government) media reports the appearance of a white-and-red flag in the most unexpected and hard-to-reach places (electrical wires, the roofs of the high buildings, etc.) in the city of Vitebsk, Belarus. It has been happening for more than 15 years and even though sometimes the activists who try to hang it are arrested, it is believed that in most cases the flag is hung by a particular (though anonymous) figure – Miron Vitebsky. The city is full of rumours about who he is, his age and aims; he is often considered to be a national hero, and in most cases his actions are admired.

The paper focuses on the functions of this urban legend, which has gone far beyond the limits of the city, the characteristics of the new mythological figure (undoubtedly, a trickster) in contemporary society, and evaluation of his deeds, as given by Belarusians.

**Enemy at the Gates:
The Devil as ‘outsider’ in Newfoundland Folklore**

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From the frightening to the funny, the Devil has played various roles in the folklore of Newfoundland. Before becoming Canada’s easternmost province, Newfoundland served as a destination for seasonal fishermen from England, France, and Spain. Surrounded on all sides by the icy North Atlantic and predominantly rugged and rocky, life for the fishermen was particularly difficult and cooperation with one’s neighbours could mean the difference between success and failure. Given the necessity of a cooperative lifestyle, open accusations of colluding with the devil, a social stigma that has caused more than a little turmoil throughout history, were not possible without severe consequences to one’s own well-being. Newfoundland folklore reflects this by often placing the Devil outside of the community itself as opposed to being a malignant force within. This paper explores the role of the Devil as ‘outsider’ in Newfoundland folklore and highlights how this allows the Devil to fulfil the role that he often does, as a moral and spiritual adversary, while simultaneously maintaining the delicate balance that is so necessary for life in early Newfoundland.

**Shamans, Money and Spirits:
Modern Economic Thinking in the Vernacular Taboo**

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The paper deals with current monetary beliefs and magic shamanic practices in the post-Soviet Altai. In traditional shamanism, known to us from ethnographic studies of 19–20 centuries, the shaman who takes money is punished by the spirits and could die. Despite the traditional taboos, for example, against accepting money for their service, shamans take cash payments from their clients anyway. In the present socio-economic situation the shamans have to earn money, and they can use several explanatory models that allow them to do so. The current paper describes those models. Typically, the money is given to the spirits, and the shaman is only an intermediate, but then he takes the money.

The paper also discusses the importance of money in non-shamanic ritual practices: the semantics of copper and silver money in offerings to the local spirits, to the springs and to the menhirs.

Contemporary Lithuanian Traditional Musicians' Expressions: In Search of Analytic Categories

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According to John Blacking, a British ethnomusicologist, musical change is natural process that must be concerned ultimately with significant innovation in musical sound, the changes in musical features and deepest structures, implying that traditional musicians live in our contemporary society and listen to appropriate music styles that may influence his own musical making. Traditional music making is changing because of various influences (such as the mass media, various musical styles, musical education, formal/institutional safeguarding of tradition and regulation of traditional music performances), so that consequently it must reconsider its value criteria. It is essential to investigate and interpret anew, and determine scholars' and musicians' contemporary concepts and analytic categories, such as tradition, folklore, the traditional musician, traditional music making, and the musical instrument and its sound. It is also important to consider deeply rooted stereotypes in our society.

My research into the traditional musician in contemporary culture is foremost based on my own fieldwork, conducted between 2009 and 2013. The aim of this paper is to discuss what research methods must be applied in order to cope with the investigation of such phenomena: what relation must there be between researcher and vernacular music makers, and how should a scholar define his or her position in order to be understood and to verbalize and define concepts used by musicians?

The aim of revealing the conceptions and regularities of the tradition of music making using an emic point of view today is no longer one of the possible approaches, but becomes an absolute condition of contemporary scientific research. It is essential to consider and grasp

empathically not only a cultural attitude, the musical thinking of musicians, but also the forms of their musical and cultural behaviour in general. Only comprehensive research into musicians in relation to their played and creative repertoires – their musical biographies – would help to establish and define their categories and conceptions, to reveal personal psychological and creative features and the regularities of this phenomenon.

“Our Dreams Remember Us”

Silja Heikkilä

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For a long time dreams have been one of the topics in Finnish folkloristic study, which has focused on dream narratives and the interpretation of dreams. Current Finnish folkloristic research is interested in oral history, meaning the oral data produced in the most common variety of interview methods. Oral history narratives are interpretations and presentations of the past, which are also carriers of ‘silent’ and ‘other’ knowledge. Polyphonic oral history studies research brings to dream research an approach in which what matters is not so much to explain the operation of the memory system or function, but more to dig into the concepts of memory and knowledge and the meanings contained with this information. The Finnish oral history research (in Finnish: *muistitietotutkimus*) point of view can be described as humanistic and holistic, and it is characterized by a critical attitude for the knowledge granted and the practices of knowledge production.

Memory is crucial for dream as a phenomenon. Psychological theories have shown us the fact that dreams serve the individual’s psyche, helping to adapt to ambient conditions, either on a cognitive or an emotional level. One motive for dream sharing is the need to share the strong emotions that occur in a dream: the stronger the emotion is, the greater the need is to share it. The memory essence in dreams could be described as one dimension of memory knowledge. This knowledge is an experiential and bodily phenomenon and is mediated through emotions.

If we take the idea of memory knowledge further, we could see dreams as a venue where dream takes place. This could be observed as a ‘place for memory’. Just as the memory/memories can be described as ‘islands in the ocean of consciousness’, our memories are connected through points in the past. Things, events and places

come alive through dreaming people. This could lead us to say that how we remember our dreams is less important than the way in which our dreams will remember us.

The Connection of the Lower Clergy and Poetry Related to Customs, Based on Transylvanian Sources from the 18th to 20th Century

Emese Ilyefalvi

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Hungarian folkloristics so far has not paid much attention to the texts of semi-folk produced by the lower clergy serving in villages. Folklorists researching ‘common poetry’ only notice that these texts are precious, they hardly cite or analyse these texts in their studies.

One of the reasons for avoiding these texts is that folklorists didn’t consider them ‘vernacular’ enough, while literateurs found that they were too vernacular. Their use, however, was an essential part of the festive-culture of villages, and, what is more, as writing became more and more common, the villages adopted and continued this clerical tradition. Hungarian folkloristic research underlines the importance of studying the relationship between the intellectuals (priests, teachers) and folk culture, and so does my presentation.

The aim of my research is to find, digitize and transcribe literally all the documented Easter- and Pentecost-related felicitations, and to indicate their position in Hungarian cultural history. Most of them can be found in Cluj in several collections while a small portion is in the National Széchenyi Archives and in the Manuscript Library of the Hungarian Academy of Sciences.

Based on the literature and the above-mentioned collecting, it can be stated that this custom was prevalently spread in Unitarian and other Protestant communities through the clerical students serving in legacy. This raises several questions that are handled in my presentation: When did this custom start? How did it change from the 18th to the 20th century? What kind of felicitations did the clerics write? Where did they get the patterns from? How did the folk adapt

it later on? What is the relationship between Easter felicitations and the well-known folk 'sprinkling poems'? Is this continuity or a new tradition?

Vernacular and Scholarly Ethnochoreology: A View from 21st Century Estonia

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My current research on causes and meanings of traditional folk dance variation is based on an object constructed according to the vernacular concept of ‘traditional folk dance’ in 21st century Estonia. This concept ranges from the archive-based imagination of peasant dance forms to their contemporary use in participatory as well as presentational settings. Such a starting point is taken to understand a piece of human culture through dance as a specific form of expression.

For the purpose of scholarly analysis this bodily expression is fixed in a verbal, graphic or audiovisual formats. None of these archival records capture the whole complexity of dance without gaps due to specificity of each, but primarily because of the impossibility of including the human body, the main medium of dance as communication act. In revival situations, the gaps arising from data transmission from the living human body to an audiovisual, verbal or graphic record, and back, are fulfilled again – based on and expressing the cultural realities of contemporary society as well as the formation of its collective ideals, truths and values.

In Estonian dance folkloristics, for a long time the most powerful position in archival records as well as publications was held by verbal descriptions. Revival fulfilled the gaps with collective stage dance aesthetics, ignoring the complicated questions of variation or individuality. A small number of existing audiovisual recordings remained unattended for a long period, due to technical reasons on one hand and on the other the connection with the lack of interest in audiovisual and bodily sources of detailed information. This interest arose in Estonia much later than in international ethnochoreology – only at the beginning of the 21st century – and has now spread to the subculture of traditional folk dance enthusiasts.

**Contextualizing One Publishing Project: M. J. Eisen, His
Network of Folklore Collectors and Stories About the
Sixth and Seventh Books of Moses**

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In Estonian history books, the 19th century is usually referred to as ‘the era of national awakening’. A significant aspect of this awakening was the Romantic idea of folklore as the mirror image of ‘the soul of the nation’, which intensified interest in the folklore of peasants and prompted various societies and people to organize collecting campaigns. The most active phase of folklore collecting was in the 1890s when more than a thousand ordinary people participated in the campaigns organized by Jakob Hurt (1893–1907) and Matthias Johann Eisen (1857–1934). The result of these activities was about 200,000 pages of writings, now held in the Estonian Folklore Archive.

In my paper I am going to focus on the background of one of M. J. Eisen’s folktale publications: the collection of stories about the sixth and seventh books of Moses (published in 1896). One of the special traits of Eisen’s collecting agenda was immediate publishing. As other major folklore collectors of the time (e.g. Jakob Hurt, Jaan Jung, etc.) he used newspapers to communicate with his co-workers, but apart from giving feedback about the contents of the collections he also mentioned which kind of book he was working on at that moment and asked collectors to send urgently everything they knew on the subject. As the collectors knew that they were contributing to specific publishing projects (not just collecting for future researchers) they often expressed their feelings in relation to writing and publishing, for example by asking Eisen to change some details before publishing or worrying about tales being unsuitable for a book, or making suggestions about possible topics for the next

publication. Apart from analysing the communication context of the book, I am also interested in different evaluations and interpretations that various participants (informants, collectors, Eisen, readers of the book) attribute to the topic.

The Body in New Age from the Perspective of the Subtle Body: The Example of the Source-Breathwork Community

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The physical body is not the only ‘body’ that gains focus in New Age. Jay Johnston and Ruth Barcan have analysed alternative therapies from the point of view of subtle body schemas (Barcan, Johnston 2005; Johnston, Barcan 2006; Johnston 2010). It is believed that healing takes place in the subtle body. Although subtle bodies are variously conceptualised in Eastern, Western and esoteric philosophical and religious traditions, ‘bodies’ are understood to be ontologically energetic, nebulous and invisible. Subtle bodies blur the boundaries between matter and spirit, disrupting the type of binary logic that sharply distinguishes the physical from the metaphysical, matter from spirit, the self from the concepts of divine and I from Other. Hence, the subtle body can be seen as an embodied interface between the religious/spiritual and the biological. (Johnston 2010: 69–70, 73)

The aim of my paper is to analyse the perception of the body in the Source-Breathwork community from the perspective of the subtle body. The Source community is a New Age community that is unified by the healing practice called Source Process and Breathwork. From the beginning of the 2000s, Source Process and Breathwork training has been regularly organized in Estonia. As a consequence, a local Source Breathwork community has emerged. The paper is based on fieldwork materials collected in 2010–2012.

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Irish Folklore Studies: The Past and the Present

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Irish folklore has become very popular today. Leprechauns, banshee, fairies from the ‘Emerald Isle’ are known all over the world. This has happened because of Irish folklore scholars and their laborious work. Seathrún Céitinn was the one who coined the term “*béaloideas*” (from *béal* ‘mouth’ and *oideas* ‘instruction, education’) in his *Foras Feasa ar Éirínn* (literally “Foundation of Knowledge on Ireland”) in 1634, and after 1846 this word became a translation of the term “folk-lore” coined by William Thoms. The 19th century was very fruitful for folklore fieldwork in Ireland. Irish intellectuals went to the West coast to collect stories, songs, proverbs, etc. William Wilde and Lady Francesca Wilde (Oscar Wilde’s parents), Lady Isabel Persse Gregory, Douglas Hyde (the first president of Ireland), William Butler Yeats (Nobel Prize winner) were those who not only collected Irish folklore but presented it to a wider audience. In 1935 Coimisiún Béaloideasa Éireann (the Irish Folklore Commission) was established by Séamus Ó Duilearga in Dublin and from that particular time Irish folklore was collected and studied by specialists in dialectology, ethnology and folklore studies.

In the paper I will discuss the history of Irish Folklore Studies, its connections to Scandinavian Folklore Studies, the role of the National Folklore Collection in Dublin and Irish folklore vocabulary in comparison with English and Russian ones.

**Urban Legend as an Emic Category:
Vernacular Conceptualizations of ‘Urbana Legenda’ in Slovenia**

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In the second half of the twentieth century, important paradigmatic changes in anthropology, ethnology, and other disciplines occurred, shifting the focus of attention from rural worlds to urban environments. Marking this shift in folkloristics, the urban legend was born – the only widely acknowledged etic genre category within the discipline using this particular adjective. Despite its early popularity among folklore scholars, evidence kept piling up that the narratives signified by this term are not necessarily bound to urban areas, as a result of which its analytical value, and consequently its use in scholarly debate, gradually declined. Nevertheless, following the large commercial success of certain legend anthologies, the term was eagerly appropriated by the mass media and popular culture, crossing language barriers, enabling its entrance into the world of the vernacular. Once there, the term was embraced by the bearers of the legends themselves – becoming emic in the process – and was attributed a whole new set of conceptual and connotative meanings. When studying vernacular culture and communication in Slovenia, one can thus observe four different notions of this emic category: urban legend as a folk genre, urban legend as a frame of reference (especially within journalistic discourse), urban legend as a metonym, and urban legend as an identity. Except within the last category, the ‘urban’ dimension of the concept has lost all its descriptive importance in vernacular use, and other questions, such as that of veracity of narratives, have become much more significant.

Spirit Propitiation and Corpse Re-animation: Esoteric Funerary Rites Among the Lyngngam and Nongtraï

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Supernatural tradition and its manifestations are a key component of the beliefs identifying the culture of the Khasi ethnic community of the north eastern section of India. Vernacular ways of life, in its everyday manifestations are informed and underlined by it. Khasi belief subscribes to a parallel reality inhabited by beings and powers other than human who need to be propitiated in order to uphold social and religious order. As such, magic, guardian spirits and malevolent deities exist in the vernacular constructions of ordinary life interwoven into the language, customs and individual and community held beliefs.

The Lyngngam, Muliang and the Nongtraï are sub-communities of the Khasis residing in the western section of the Khasi Hills of Meghalaya. Although these sub-groups share affinities in their way of life and traditional beliefs, they prefer to be recognized as separate sub-groups of the greater Khasi tribe. They differ mainly in their dialects, customs and village administration. Within a particular clan present in the Lyngngams and the Nongtraï areas, the practice of sacrifice and corpse reanimation in the context of spirit propitiation is known. If a death occurs within this clan, a divination is performed. There are elaborate rituals associated with this. It depends upon the spirit of the deceased whether a sacrifice is required or not.

In the present day, most of the members of this clan are Christian converts and as such, this tradition is not followed anymore. This paper will therefore focus on the historical description, context and social uses of this practice. How does the vernacular epistemology sanction and perpetuate this practice and what are the social implications of this tradition? Why is it practised only by a single

clan? Why does the perception of the spirit of the deceased as ancestor, become subverted into a malevolent entity within this clan?

This paper will be based on preliminary fieldwork carried out in Nongtraï and Lyngngam areas of the West Khasi Hills District.

Narratives, Subjectivity and Cultural Knowledge

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The study of narratives and narrating has infiltrated the human sciences since the ‘narrative turn’, and this is the case also with folkloristics, a discipline with strong know-how on researching stories in their various forms. By combining the methodological approaches developed within the discipline, an empirical emphasis and theoretical conceptions developed for example in literature studies and social sciences, also folklorists have tackled various questions concerning the complex relations of the individual (subject), culture (communities) and narrating (telling stories and expressing experience in the narrative form). However, the study of narratives has not yet become one of the elements that constitute the core of the folkloristics discipline. Most likely this can be attributed to the broadness of ‘narrative’ as a concept: how it is used with the aim to describe a universal form of expression and communication from a functional perspective. Hence it lacks the precision that for example the concept of genre has for analysing material both collective and traditional.

In my paper, I will try to highlight why I see the concept of ‘narrative’ as essential for folkloristics. I will argue that it is a concept that allows looking at both the contents and functions of expressing and communicating experiences, both collectively and individually. Furthermore, I will argue that analysing narratives produced by individuals is a crucial way of gaining a vantage point on the connections and interactivity of subjective and collective conceptions. These first-person narratives give insight on how cultural knowledge is adapted, understood and used, and this sheds valuable light also on the functions and transmission of that knowledge which can be labelled as tradition. I will back my arguments with examples from the data of my on-going doctoral dissertation, which consists of first-person narratives that describe the Finnish Civil War of 1918.

Estonian Folktales Transcribed by C. H. J. von Schlegel

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Christian Hieronymos Justus von Schlegel (1755–1842) had already transcribed Estonian fairy tales and legends before the period when the Grimm brothers published their *Kinder- und Hausmärchen* (1812–15) and *Deutsche Sagen* (1816–18). In the Estonian Folklore Archives there are fairy tales that originate from C. H. J. von Schlegel's collection. Apart from the manuscripts his travelogue *Reisen in mehrere russische Gouvernements in den Jahren 1801, 1807 und 1815. Fünftes Bändchen. Ausflug nach Ehstland im Junius 1807* also contains six folktales.

C. H. J. von Schlegel's interests were probably influenced by one of the first publishers of vernacular fairy tale adaptations, Johann Karl August Musäus, who was one of his teachers in the Gymnasium of Weimar, Germany. Although von Schlegel wrote down many more Estonian folksongs than folktales, in my presentation I will concentrate on the folktales, especially on those that contain the motif of animal transformation.

After briefly introducing the life and work of von Schlegel and the folktales that he took down I will try to answer the following questions. Do von Schlegel's folktales belong to the earliest transcriptions of Estonian folk tales? Why is the topic of animal transformation so popular among the stories transcribed by von Schlegel? To what genre do these folktales belong? What are the differences between the terms that von Schlegel uses for his folktales and that we as folklorists use to label such tales?

Sidney Robertson's 'Ethnic' Recordings in Northern California, 1938–1940

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Sidney Robertson was an American folklorist who collected thousands of folk songs in the United States between 1936 and 1940 within the framework of two New Deal federal agencies. Her theoretical approach, based on a progressive view and a fine musical knowledge, as well as her philosophy of collecting, marked by a constant ethical concern for her subjects, were very avant garde. Between 1938 and 1940 she conducted an ambitious project of folk song collecting in northern California, which was very innovative because she included in her collection the songs of almost every ethnic group she came in contact with. Her work sets her apart from other leading folklorists of her day, and yet she appears to be marginalized in the historiography of folk song collecting.

The main topics of my research are the history of the collecting, the study and the promotion of American folk music during the 1930s, the history of representation of the minorities in the United States, and the cultural history, through music, of the New Deal politics.

The aim of this paper is to analyse the construction of the concept of American folk music by folklorists and the way in which they often excluded some musical forms in order to promote an American folk tradition that expressed the melting-pot theory. Sidney Robertson swam against the tide of this approach as she collected folk music from diverse ethnic groups in California, and yet her discourse about those folk music traditions reflects a need to better understand the Anglo-Saxon roots of American culture to the detriment of the minority groups' cultures she encountered. The absence of Native American, African American, and Asian folk music in her collection is also revealing of Robertson's work's limits and bias.

Research interests – Conflict and Dialogue: Parents' Stories of 'Different Children' in an Online Forum

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Stories about 'different children' are written by parents of children with mental or physical disabilities as well as by parents who have lost a child or whose child was born prematurely. The aim of this presentation is to discuss solutions to ethical dilemmas that emerge in folkloristic Internet research focusing on experience stories of this kind.

My research interests in parents' narratives about 'different children' are related to my doctoral thesis on stories of people's experiences submitted to Estonian family and relationship Internet forums. I am interested in the topics, structure and functions of those stories as well as in the collective writing situation. I use the concept of conflict to refer to the possible conflict of interests: on one side there is the researcher with her special intentions and actions, and on the other side the research subjects with their real-life wishes and well-being. The conflict has emerged from the fact that while stories about 'different children' are accessible on the Internet and can therefore be considered 'public', the information in these texts is often very personal and sensitive. The ethical dilemmas, which I have been pondering, are as follows:

- is it essential to disclose research interests and obtain consent to use stories;
- when and from whom should I ask for consent?;
- how should I protect the anonymity of research subjects upon publication of research results?

There have been two important keywords in the strategy for solving these ethical dilemmas in my research: reflexivity and dialogue. I have found solutions in the shadow dialogue (in the analysis of

researcher's prior knowledge, the research goals, characteristics of research environment, virtual group and texts) as well as in the primary, immediate dialogue with research subjects.

**The Mountain at the Core:
Tibetan Religious and Political Identities in Amdo**

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As a borderland at the periphery of the Tibetan and Chinese political ‘centres’, Amdo is a heterogeneous region in northwest China. It is historically shaped by different linguistic, ethnic and religious groups, namely Tibetans, Hui, Chinese, Monguor, and other smaller Muslim groups, such as the Salars. Attempts by the Chinese nation-state to promote social inclusiveness in the region, which today roughly correspond to what was Qinghai province, encounter the resistance of both ethnic borders and localized fragmented conceptions of political power.

In this respect, the Tibetan ritual enactment of mountain-dwelling local deities (*yul lha*) embodies the continuity and contemporary adaptation of the Tibetan notion of the mountain as a mark of collective religious and political identity. It is rooted in the pan-Tibetan myth of the first Tibetan king, Nyatri Tsenpo, who is believed to have first descended to the top of Gyangtho Mountain. In the light of the loss of Tibetan political unity and independence, the memory of the first Tibetan sovereign ruling agency takes on new meanings and merges with the present struggle between local identities within Amdo and the construction of a Tibetan national consciousness.

Based on ethnographic observation in two different sites in the region, this presentation aims to explore the tradition and the creative reinterpretation of *yul lha* rituals in the face of the challenges of the present political situation.

Pupe, that Old Devil!

Personal Experience Narratives from Childhood

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In June 2012 Tartu Toy Museum arranged a fieldwork trip in Viljandi with the aim of collecting lore associated with toys and games. During this fieldwork trip I heard three narratives of different storytellers' personal painful experiences associated with playing and toys and decided to study them more closely. What these three narratives have in common is the bodily aspect and that they seem to be so-called key narratives i.e. they have an important role in the storyteller's repertoire.

When analysing the example texts I will try to observe how the storytellers perform their stories, which emotions appear and what are the interfering factors in the storytelling event. I will compare the storytelling event to the narrated event to trace the difference of the storyteller's emotions expressed in their attitudes towards the event from the past and the present perspective. I am interested in how storytellers interpret their own stories, what the linkage is between the body and the narrated event and what the function of their narratives is. Additionally I will try to connect the personal experience narrative to the concept of body memory as these narratives talk about the symbiosis of body and memory, about their cooperation when remembering and telling a story. Body memory is a reminder of the experience because the body remembers the experience. The storytellers' scars, allergy, and cried tears remind them of sad and painful experiences that happened long ago. Without the bodily experience the event may even fade away from memory, but the body with its scars and allergy is a constant reminder, and through body memory it is possible to reconstruct the event itself. I assume that in these key narratives the body is as assisting tool for the storyteller's memory and has helped to 'store' the memories and to form them into a part of storyteller's repertoire. Thereat telling a

story of painful bodily experience, the body and body memory play a crucial role in remembering and telling it – body and memory are inseparable, depending on each other.

Researcher as Insider: Fostering the ‘We’ in Fieldwork

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The researcher’s role is a central - and highly problematic - aspect of folklore fieldwork. Conducting fieldwork in a community where one is an insider results in a particular set of concerns. In this paper, I attempt to disentangle various aspects of my own involvement with young women who belong to Hindu-based religious communities in St Petersburg.

While there are clear lines of division between my co-participants and me (mainly related to gender ideologies), we all choose to foster a sense of togetherness rather than emphasize these differences. Aware of the potential ideological clashes between academic and religious discourses, we proceed carefully, negotiating our relationships and the role of my research in the life of the community. Even as I write about the movement in my research project, the project itself is written into the narrative of the movement.

The structure of fieldwork necessitates a division between the researcher as ‘I’ and the informants as ‘them’. At the same time, I conduct my work in the context of a shared identity – the ‘we’ pronoun that I keep using. ‘We’ are emotionally invested in each other’s lives, and are, in a sense, on the same journey of making sense of the world we inhabit.

In my own fieldwork and writing, I choose to emphasize this ‘we’. It is this ‘we’ that supports the practice of working together towards an understanding of the project that satisfies its participants. It may be that the goal is utopian, but the pursuit of this goal ensures that fieldwork develops as a process of cooperation rather than an act of violence.

**A ‘Typical’ Ukrainian Witch and Olga Nikolaevna,
Who Lives at 28 Lenina Street:
A Mythological Character and a Real Person**

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At the beginning of the 18th century a group of Ukrainian peasants fled from the central part of Ukraine to the south of Russia. Some of them settled in Saratov region. According to the last Russian census, nearly 30% of the population of Saratov region is of Ukrainian origin. Today most Ukrainians in Saratov live in Samoylovsky province. Parted from their motherland 200 years ago and surrounded by Russians, they managed to preserve their ethnic identity, language, customs and oral culture.

Last summer a group of folklorists and linguists from the Russian State University for the Humanities (Moscow) conducted the first field study in Samoylovka village. Our field study revealed that traditional Ukrainian demonological legends successfully survived in a contemporary Russian village. The majority of traditional demonological personae, plots and motifs recorded in the 19th century in Ukraine are well known in Samoylovka today.

In my paper I aim to show how real people turn into mythological characters in vernacular narratives. Based on books and archives, folklorists categorise the informant’s speech according to their theoretical background. Even if the interviewee refuses to define his/her neighbour Olga Nikolaevna as a ‘witch’, for example, he/she recited the specific plots that are tied with this mythological character in scholarly discourse. To analyse the connection between Ukrainian tradition and that of Ukrainian settlers I compare my recordings with an image of a witch in the legends, recorded at the end of 19th century in Ukraine. I aim to show how traditional legends, plots and character features were transformed in the

vernacular under the influence of the mass media, popular culture and a new lifestyle. For example, today plots about love bewitchment and injuring others with the aid of black magic are more popular than depriving a cow of her milk.

Entering the Land of the Dead: Some Notes on Lithuanian Cemetery Research

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The cemetery in Lithuanian folklore can be not only a source for spooky narratives, but also be a cure for some illnesses (for example Malaria (*Febris intermittens*)). However, we can go further and see the cemetery as a useful database that can provide us some interesting reflections of past and even contemporary society. By presenting this paper, some methods that can be used in exploring old Lithuanian cemeteries will be introduced.

This paper is divided into two parts: the main objective of the first part is empirical exploration of cemeteries – various structures, spaces, positions of graves and their interactions will be presented. I am going to talk about some relevant problems, for example how the cemetery reflects the aftermath of Lithuanian emigration. For this purpose, I have explored the two main cemeteries of Vilnius (Rasos and Antakalnio), a few cemeteries in Northern Lithuania (Pasvalys region), and five Cemeteries in the ‘Lithuanian Island’ in Belarus, called Gerviaty (Gervėčiai).

The second part of this paper is based on the tombstones and their inscriptions, which I found in the cemeteries mentioned above. The axis of this analysis is to present how inscriptions reflect the connection of man and earth (and the Earth) in the context of death. I would like to add that it is just one of many possible themes of research which Lithuanian tombstones can suggest.

Finally, I will try to answer the question raised by French anthropologist Jean-Didier Urbain: does a cemetery reflect the denial of biological death (using the case of Lithuanian cemeteries)?

Some Theoretical and Methodological Aspects of *Reflexivity* in Lithuanian Folkloristics

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The idea of the *reflexivity* has been poorly articulated in folkloristics in comparison to the allied disciplines of anthropology and ethnology. However, this does not mean that this topic in folklore studies is less important. Moreover, qualitative folkloristic fieldwork can be taken as a good example of ‘friendly’ scientific method, where reflectiveness plays an important role. It is used as a psychological tool to create a comfortable and safe situation, show respect towards the person, his/her story and the cultural traditions that are embodied in the narrative and behaviour of the informant. Yet the empiric practice of reflectiveness towards the narrator does not always cross this communicative range of ethics. The epistemology and the scholarly writing style illustrates that folklorists are operating with different levels of reality. Reflecting the realms of culture, which corresponds to the deeper horizons of everyday life.

The publications of the last five years in Lithuanian folkloristics open the discursive stage for reflective folkloristics, pushing epistemological boundaries towards individual and vice versa, renegotiating cultural reality and indicating the critical position of the scholar towards the aim of his research. It seems to be an opportune moment to elaborate discussion about the concept of reflectivity as a natural and inevitable part of our discipline, and of the identity of Lithuanian folklorists as a specific folk group. I refer to reflexivity from the pragmatic position in order to further my hypothesis and chosen research strategies in a place that seems like terra-incognita for most of my colleagues basically due to its non-Lithuanian character (the Vilnius region in the south east of the country). With my research I endeavour to discuss the researchers’ self-conscious attitude, which stems from his/her identity, in order to

seek objectivity (in the hermeneutic sense) both to respect the researched community and the traditions of the discipline.

A Demonological Topography of Contemporary Beijing

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The paper is based on materials collected during field research in Beijing in July 2012. The subject of the research was the reflection of demonological images in modern Chinese urban culture (using the case of the megalopolis Beijing). The research exposed a situation of ‘survival’ and an adoption of the traditional folk images and beliefs in contemporary Asian urban culture. In addition, this research became a methodological experience connected with such questions as the specifics of field work and its technique in megalopolis conditions, the ethnic, sociocultural and state-political factors in work and communication with the folk during research, and the influence of all these factors on the problem of constructing a mutual language between researcher and informants.

In contemporary Beijing, demonological images are largely involved in the culture of the city. We can define a group of folk beliefs which migrated to the urban culture, saving mainly their traditional semantics and functions and adapting to the new conditions of everyday life and communication. The list of the demonological creatures involved in Beijing’s folk life is long, so I will mention only the main types:

- the spirits of ancestors;
- domestic spirits and patron spirits (of loci and objects);
- creatures able to change their shape (animals and objects);
- shelterless spirits, ghosts and demons called *gui* dangerous to humans.

The largest group are the ghosts and demons, *gui*. They are generally connected with public space of different categories – historical places, common institutes like schools, hospitals, university

dormitories, special places like cemeteries, deserted houses and rarely used roads. Such places compose a specific demonological topography of contemporary Beijing.

**Interaction, Experience, Perception:
Analytic Perspectives of Expressions of Pain and Power
in Bulgarian Verbal Charms**

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The source material for my paper consists of three Bulgarian verbal charms, preserved in late medieval manuscripts. The narratives of the charms talk about physical pain experienced in a supernatural context. This bodily experience and its verbal communication is a central element of the complex network of power, where physical pain comes as an instrument for achievement and employment of supernatural influence and help.

The focus of my paper is on the methodological shift and perspective, which have never been applied on these particular charms. At first sight, the three charms appear as rather different pieces, providing fragmented and insufficient data. However, they can be regarded not only as single pieces of text, but also as integral parts of the ritual and cultural complexity of Bulgarian verbal magic. In my paper, I shall demonstrate how important it is to analyse the material from all possible different perspectives. In my opinion, the connections between the charms and the issues of everyday life are of special importance. In the light of these connections, the relations between pain and power emerge not only as a central literary element of the narrative, but also as magical tools with cultural significance. Therefore, the charms should be a subject of analysis that goes beyond the narrow textual and literary categories. As the verbal charms are not only texts, but also cultural phenomena, they should be analysed in terms of ritual and cultural analytic categories. These analytic categories should also be flexible and open for a variety of interpretations and perspectives. Through examples my paper will also demonstrate and discuss the need for a general reconsideration of basic concepts and terms, used in the previous research of

Bulgarian verbal magic. In my understanding, this reconsideration should be accompanied by a radical methodological shift and by a larger employment of interdisciplinarity.

Scholars and ‘the Folk’, or ‘Scholars’ and the Folk? Why Quotation Marks?

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If we start from the ‘first’ uses of the term folklore (1846) and some later definitions we can not overlook the statement that it is “[...] current among the **common** people”. There was also literate writing about the mainly illiterate. Where are we today?

A few years ago there was a conference with the bilingual title: “Kam bi šlo folkloro? / What to do with Folklore?” The same question was the main theme for Z. Kumer’s paper published in 1975. I did not know Zmaga Kumer but her works reflect a person who loves her nation. She was known and reputed among scholars and local people. She was against ‘foreign’ words in Slovenian writing – today’s tendency is to use a ‘high scholarly’ vocabulary that is full of phrases close to English or even English itself. Scholars – with or without quotations – are part of the folk. But do we / they feel that? Does writing represent the folk or the scholars (in order to obtain citations)?

Authenticity and Revivalism in Traditions: Case Studies in Scottish Piping Traditions

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Safeguarding intangible cultural heritage “is seen as a comprehensive notion that not only includes the standard ‘protective’ actions of identification and inventorying but also provides the conditions within which ICH can continue to be created, maintained and transmitted” (Blake 2007: 3). My PhD research examines how guidelines for safeguarding ICH in Scotland could be implemented while acknowledging the changing social and cultural contexts of traditional practises and fostering an environment that enables the vibrant traditional cultural scene to continue flourishing.

This paper will present fieldwork conducted within an example of performance ICH in Scotland – the ‘revival’ tradition of the smaller bellows pipes, which was all but forgotten before the 1970s. Through a case study of this revival tradition, I will address three issues of importance to the discussion of safeguarding ICH: inclusivity and exclusivity in cultural communities, the acceptance of innovation in tradition compared to fixed codes of practice, and ‘revival’ versus ‘authenticity’.

Carl Lindahl stated that “the work of a folklorist is by definition a work of advocacy,” with the ultimate goal “to discover, understand and represent people on their own terms” (Lindahl 2004: 175). In the role of folklorist as advocate, I believe that advocacy for the communities, groups and individuals who practice ICH elements is the first step for successful safeguarding of ICH. As such, my research allows for the voice of the practitioners/communities to be heard – presenting their views, needs and expectations for a safeguarding policy which would ensure viability of these examples of ICH into the future.

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Russian Lamentation Types: Vernacular and Scholarly Expressions and Categories

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The present paper deals with Russian lamentation, a traditional folk genre that exists in a variety of cultures and refers to a cry of sorrow and grief over a deceased person. Such mourning includes poetic texts that accompany funeral rites. When recording and studying lamentations it is crucial that the scholar marks the type of lamentation so that the laments can be further analysed and a comparison analysis can be conducted. However, this has not been the case with many scholars failing to do so which makes the scientific analysis of the laments more difficult. Many laments are fragmented, and their interpretation is impossible without a commentary from the original performer. In addition, scientists and performers often differ in categorization of lament genres. The present paper seeks to fill this gap in lamentation studies, i.e. to describe what types of lamentation exist and establish compliance between folk terms, definitions, and genres and scientific terms, definitions, and genres. The study analyses archived records of laments and utilizes a dialectic dictionary to determine specificity of vernacular expressions. The results indicate that both scientists and the performers categorize two types of laments – funeral laments and commemoration laments. However some laments take characteristics from the other category. Within the main classification of the laments there are different sub-categories of genre types. It is important to consider these sub-categories when creating a description of folk funeral rites in general. Hence, when working with laments and categorizing them it is essential that the informants are asked additional questions about the contents of the laments in order to recognize the genre of the lament. In addition, it should be emphasized that the vernacular designation of a genre and the genre type are usually clues for the mythological meaning of the folklore text.

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