

## ABSTRACTS

### Congress Abstracts

Acovitsioti-Hameau, Adamandia (Le Val, France)

#### *Nemrod in Southern France : Huntsmen' s Narratives and the Structuring of the Rural Society*

In southern France, hunting is a popular practice that contributes to asserting territorial and social membership. This assertion comes up with good knowledge and frequenting of free and wooded land and with circulation and consumption of this land's products : game but also plants, mushrooms and herbs that accompany them and make them better. These acquisitions, mutual gifts and invitations, implicate the rural society in its whole and reflect perceptions and relationships among different groups and persons. Hunting stories participate in the constitution of a reference set that sums up and perpetuates in a standardizing way the image the inhabitants of rural areas have for themselves and for others. Narratives collected in the Var region, in Provence's hinterland, illustrate this tendency. Exploits or adventures of the wild boars' pursuit teams (*battue*), of solitary huntsmen and of bird game's specialists are amplified to enormity but made also to look like jokes by the actors themselves and their fellows as well as by other teams of neighbouring places. The inevitable opposition between huntsmen and representatives of public order is the subject of several stories based on cunning but where both parties have no illusions about each other. An atmosphere of excess and prank during convivial meals among *collègues* (men that go hunting and have fun together) is emphasized in order to differentiate these groups from the rest of the local inhabitants as long as their meetings last. Composed of codified patterns and diffused through country land, taken up by papers' chronics, related in the bars and, sometimes, in the evening village meetings, these stories crystallize the image of the enthusiastic Provence native, who enlarges true facts and speaks about them as proud as a coq (he does a *galèjade*), who dramatizes voluntarily everyday life (he does an *estrambord*), who impresses his public as well as himself. Passionate and obstinate as Nemrod but less stubborn and absolute than their biblical ancestor, southern huntsmen use narratives to draw attention and admiration, to provoke astonishment but also to bring release to their audience, a release that is the stronger and the more welcome the more the story is exaggerated.

Alembi, Ezekiel (Nairobi, Kenya)

#### *Symbols, Images and the Kenyan 2007 General Elections Campaigns*

Kenya's 2007 December elections which were characterized by stiff competition for nearly all positions ended with disputed presidential results which led to post election

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violence and political crisis. Noticeably, the pre-election and post-election periods had the politicians employing images and symbols to characterize their visions, strategies and opponents.

This paper discusses the content and context of the political discourse expressed through images and symbols used during the 2007 Kenyan general election campaigns and the post-election violence and peace process. Behind these images and symbols is a layer of hidden meaning that requires careful literary interrogation. The paper contributes not only to examining the political discourse and issues in Kenya from different perspectives (historical, legal, literary, economic and religious) but also enriches the corpus of knowledge on symbols and images. Given the contextual foundation of symbols and images, this paper will be informed by the theory of hermeneutics. This theory will enable the paper to probe images invoked during campaigns such as “horse versus donkey,” “horse versus chameleon,” “Tsunami,” “River Nile,” “Mt. Kenya mafia,” “Kitchen cabinet” and “People from the lake” and the images and symbolic acts used after the election such as “thieves” and an activist chaining himself at the police headquarters in Nairobi.

Images, symbols and symbolic acts will be gathered from electronic and print media. The interpretation will be based on a deep reading and discussion of the context and issues at hand, requiring deep knowledge of the political history of Kenya and contemporary issues such as “Tsunami” and “mafia.” This will get me into extensive research on the images and the issues in Kenya’s socio-economic and political life. This then means that I shall discuss and interview a number of people (including politicians who used the images) who are well informed about Kenya’s political history. I shall also draw on written works on Kenya’s political history.

Alexakis, Eleftherios (Athens, Greece)

### ***Women, Snakes and Water. “Paradise Lost” at Mourgana in Thesprotia, Greece.***

In this paper we analyse certain legends dealing with the formation of the physical landscape of the area of Mourgana in Thesprotia, Greece. Such legends depict the mythological thought and ideology of gender held by the inhabitants of the village of Milia (formally Kostana) in the province of Filiates belonging to the Prefecture of Thesprotia. Our approach is structural-functionalist with emphasis upon structuralism. In particular, our research reveals the following: 1. A negative attitude towards certain female imaginary beings. 2. A positive attitude towards snakes as bearers of life, fecundity and fertility of the earth. 3. Our interpretation relies upon the imaginary and in general, the symbolic system of the inhabitants of the area.

The paper employs data deriving from ethnographic fieldwork carried out in the summers of 1982 and 2002.

Al-Razi, Alim (Dhaka, Bangladesh)

***The Transformation and Adaptation of Community People Through Cultural Politics in Bangladesh***

Bangladesh has a long traditional background of practising different types of folk performances. Monihazra Puja is one of them. To celebrate “Pohela Boishakh” as a new bangla year and say goodbye to the last year, the community people of Nagar vadgram village arrange traditional performances named Baiddyar Gaan, Kali katch, Pori Katch, Hor-Gouree Natch and Moni Hazra Puja. Generally, it is arranged to express worship to the Gods. Though they arrange Baidyar Gaan, Monihazra Mela as a religious event is performed in a completely secular form. Baiddyar troupe visits every courtyard to ask for money by presenting dance and song. In the Baiddyar Gan, the sorrow, pains and deep feelings of female baiddya are exhibited for the long absence of male baiddya. Young people present it in a team once in a year at the Pohela Boishakh observance. In the afternoon they arrange a show where bloody works caused by evil are shown. Though it is not a ritualistic presentation, I would like to say that it is a great performance that represents the worst work done by influential persons in society. In this paper I attempt to address the following questions: How did they do it one and half hours at a stretch? What are their beliefs? What was their hidden transcript? Do they have any personal aspiration which has not been fulfilled yet? Moreover, this paper attempts to examine how this practice merges with the local community. Who are the direct patrons of these performances? Who play a major role in selecting the issues for representation in the performances? In this paper I have sought to investigate the moral and social values of this performance. Peoples’ profiles have been sketched out by following their demographic and historical biographies as well as their transformations and adaptations.

Andersen, Lene (Copenhagen, Denmark)

***Contemporary Storytellers and Traditional Folk Narratives in Denmark***

This paper will present a study of the relation between today’s storytellers and folk narrative tradition. The study is based on interviews with storytellers and analyses of their stories and it aims to look upon how today’s storytellers use and understand traditional folk narratives.

A century ago, folklorists like Evald Tang Kristensen (1843-1929) collected folktales and legends among the rural population of Denmark. Evald Tang Kristensen feared that people would soon forget the old stories because rural life was changing in consequence of development of society and he wanted to record and publish the narratives before it was too late. In the middle of the 20<sup>th</sup> century, the living tradition of telling folk narratives had died out.

Recently, a growing interest in storytelling has emerged in Denmark. Storytelling festivals are arranged up and down the country and people attend courses in order to learn the art of storytelling. Some of the storytellers are ordinary people who like to tell stories in their spare time while other storytellers are professionals who make a living by telling stories.

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Some of the contemporary storytellers distance themselves from the narrative tradition and what they call “cute” folktales. At the same time, other contemporary storytellers read the old stories recorded by Evald Tang Kristensen and other folklorists of the 19<sup>th</sup> century. Some of them are inspired by the old narratives and use folk tradition to justify their stories. For example, they state that they have not invented their stories. They emphasize the authenticity of their stories by arguing that once upon a time people actually believed in them.

Androulaki, Maria (Athens, Greece)

### ***Μῆνιν ἀείδε θεά (Sing, Goddess, of the Wrath of Achilles): From the Homeric Incipit to the Concept of the Musical "Skopos" and of the "Mandinada" in Greek Folk Music***

One of the most recurring features of ancient Greek music is its relation to memory. According to mythical narratives the knowledge of an instrument and the ability to sing is a gift by gods to men, preserved through memory and transmitted by means of music. This concept is implied by Homer in the very first words of his *Iliad*, where he refers to the element of connection between a god, the poet and his poetry. The same model concerning the gift of singing can be traced in Greek island folk music, where the concept of the musical "skopos" (air or tune) functions as a vehicle for the production and oral transmission of the "mandinada" (improvised rhyming couplet, produced in the course of performance). By reference to the triptych myth-memory-music in this paper, I will attempt to interpret the meaning of the obscure concept of "skopos" in Greek folk music.

Anemogiannis, Con (Sydney, Australia)

### ***Cutting to the Chase. The Monster as the Holy Grail in Modern Cinema and Literature***

In literary and cinema studies of the epics, much attention has been paid to the role of hero, in his quest for grail or treasure guarded by monster(s) that he must first surpass. However, in our more time challenged era of popular culture, there has been a noticeable shift and abridgement of this hero pattern. No longer do monsters guard anything of value in their lair, delaying the hero. They have become the questing object themselves, short-circuiting the plodding traditional archetypal sequence for the benefit of shorter attention spans.

Films such as *Jaws*, *Silence of the Lambs* and the recent cinematic retelling of, *Beowulf*, are discussed alongside grail romances and classic texts such as, *The Odyssey*, *The Iliad* and, *Moby-Dick*. It is argued, the age-old narrative where the hero has to first defeat the monster before proceeding to his task, is becoming pruned, to accommodate contemporary tastes.

*Cutting to the Chase* asks: is this because each era tries to deal with or repair perceived flaws in narrative structure or because popular culture and our own era can identify the monster within, and without, but not what is to be done with the world or the self, once it is vanquished? Has the monster become the grail, with no prize or epilogue, other than the brief, conservative restitution of the society it menaced?

Anttonen, Pertti (Helsinki, Finland)

***Narrative Intertextuality and the Politics of Narration***

In his book, *A World of Other's Words* (2004), Richard Bauman provides invaluable insights into the methodology of studying intertextuality and generic dialogue, and the ways in which these are accomplished in performance and communicative practice. Instead of the conventional folkloristic focus on contextualization as the linking of traditional verbal acts with traditional social situations, or continuing the object-centered approach to folklore as a reified cultural corpus, Bauman presents an agent-centered approach that sees contextualization as the discursive production of relationships between texts. By logical force - at least as far as folkloristic research practice is concerned - such intertextuality calls for a theory of tradition and traditionality, and Bauman draws on Dell Hymes's concept of traditionalization to theorize on the production of historical meaning through contextualization and intertextual linking. My paper will discuss and examine, with all due respect, the inclinations of Bauman's theorizing by suggesting an analytical distinction between discursive links in entextualization and the politics of narrative practice.

Armitage, Kimo (Honolulu, U.S.A.)

***Reterritorialization of Native Hawaiian Folklore: Tensions Involving Indigenous Values in Contested Literary Spaces***

There is vigorous discourse about the ability of scholars and critics from diverse backgrounds to define and account for the literatures of indigenous cultures within the hybridized literary landscape and academic discourse. Questions over who may assume the authority to speak "truthfully" and "authentically" about indigenous perceptions and identity mires the ability of all indigenous voices to share their cultural worldview. In the vexed U.S. context, where the ongoing colonial/postcolonial status of indigenous cultures and nations is hotly contested, the debate often turns on the very possibility of continuous, "authentic" indigenous identities.

For many Native Hawaiians, the banning of our language as the primary medium in schools represented a fundamental attack on our sovereignty. Within many of the works of Hawaiian writers produced during the Native Hawaiian renaissance, the issue of language is a site of identity conflict, opening upon their pages as painful wounds inextricably personal and political. Paradoxically, many of these works

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contain morsels of a language that is also a source of power. Whether addressed directly or hidden in metaphors, language stands as a metonym for the problem of defining personal and communal indigenous identities.

We propose a new indigenous discourse that subsumes opposing positions against each other in battles over authenticity by proposing that the inscribing and reterritorialization of indigenous narratives in dominant discourses is a project of reasserting indigenous identities in those same dominant discourses. Both discursive projects rebuke the multiple movements of colonial reinscription: attempts at decoding and recoding indigenous narratives so that they can be appropriated into the colonial power's economic and cultural systems, and attempts at decoding and recoding indigenous identities so that they can be reinscribed over the colonial power's processes for conferring personal and political hegemony to counter stereotypical imaging by offering a subjective system of recognizing the narratives of Native Hawaiian indigeneity.

Artman, Tali (Jerusalem, Israel)

### ***Married, not Dead: Women's Lives and the Problem of Genre***

Women's lives after they marry are hardly represented in fairy tales (unless, of course they are the evil step mothers, die during child birth or must be divorced). In her pioneering study of *The Feminine in Fairy Tales*, Marie-Louise Von Franz analyzed one of the rare occasions in which female consciousness evolves beyond the point of marriage: Grimm's 'The girl with no arms'. I would like to explore the notion that this is not necessarily a gender bias but a generic problem, and hopefully add another straw to the pile of generic distinctions in folk tales. I would argue that in order for a woman to live beyond marriage in folk tales, she must cross the lines between fairy tales and legends. The transgression of the fairytales is made either at the level of the typical fairytale/ legend specific features (i.e. the women is of a more or less known time and/or space) or at the level on verisimilitude or the truth value ascribed to the story (as in the religious tale). A third option is to repeat the series of events which lead in the classic fairy tale to the wedding of the hero once more, and in a way to a rupture of the typical fairytale's space-time continuum. I intend to use classical Grimm brothers' stories (The girl with no arms, Mary's child etc) and Ancient Jewish Rabbinic literature (The stories of the R. Akiva family women) as I wish not only to form a wider base for comparison, but also to support a claim for the universality of the problem.

Arvidsson, Alf (Umeå, Sweden)

### ***Life Stories of Swedish Jazz Musicians***

Jazz music got a strong hold in Sweden in the thirties, and has since then had an established position as a distinct form of music. From the early sixties, it is primarily

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understood as an art music form. Using life history interviews, I will analyse how Swedish jazz musicians use different narrative strategies in order to position themselves in relation to (Swedish) jazz history.

One is how they relate to jazz history as a succession of styles, changing with 5-10 years interval and causing musicians to be classified as “modern” or “old-fashioned”. Another is the public image of jazz during the thirties and forties as an oppressed youth culture, striving for public recognition. Another question concerns how the specificities of being Swedish, within a field where (African) Americans dominate as models, are addressed.

On a more individual level, there is the question of how important a “purist” stance has been for them in order to gain and keep respect among fellow musicians and critics, and how this affects self-presentation in the interviews. Furthermore, the use of the ideal types of the respectable musician/citizen, and the bohemian genius, as unspoken references to the presentation of themselves and their colleagues, is analysed.

On a structural level, there are at least two distinct traditional narrative gestures at work. One is the popular everyday hero pattern of starting from the bottom and advancing by hard work – a pattern that sometimes is confirmed, sometimes put in doubt. The other is the musician as trickster – a pattern that well suits the needs of performing artists to get public attention, but does not always agree with the life story form quite so easily.

Avdikos, Evangelos (Volos, Greece)

### ***From Being Romaioi to Becoming Greek: “Rosopontioi”’s Stories of Their Own Long Journey***

My presentation is intended to deal with the feelings and the transformation of identities among the people of Greek origin who moved from the Democracies (Georgia, Armenia, Kazakstan, Ukraine) of the ex- Soviet Union to the Greek national state because of the collapse of the political system in that area, civil war and conflicts between ethnic groups. They came to Greece at the beginning of 1990’s after long term existence in Russia, Giorgia, Armemia etc., dating back to the time of the Ottoman empire .

During the 1990’s research was conducted in the towns of the prefecture of Evros at the border with Turkey where these ‘Rosopontioi’ settled first. The research lasted two years.

My presentation will focus on the Rosopontioi’ s transition from the imagination of Greece to contemporary reality. Their stories are organized around two poles: imagination and reality. The first draws on ancient Greece while the second contains fragmentary images of contemporary Greece.

Bacchilega, Cristina and Rieder, John (Honolulu, U.S.A.)

### ***Tales in Motion: Generic Complexity in Early 21st-Century Fairy-tale Film***

While folklorists define the fairy tale or tale of magic as a narrative where the supernatural is never questioned, thus requiring the audience's absolute suspension of disbelief, recent fairy-tale films seem to thrive precisely on raising questions about the realism, if not the reality, of fairy tales and their heroines. This talk invites us as folk-narrative scholars to reflect on recent popular, big-budget films that feature fairy-tale elements as a major part of their appeal but do not rely on a single fairy-tale plot to do so. The focus is on *Enchanted* (2007), the *Shrek* series (2001-2007), *Spirited Away* (2002), and *Pan's Labyrinth* (2006). Recognizing both the fragmentation of the fairy tale (Preston 2004; Jorgensen 2007), visible in the current configuration of the 'fairy-tale web' (Bacchilega 2008), and the important role that not just individual tales but some notion of the generic fairy tale continues to play in the encoding and decoding of popular culture, this presentation focuses on the films' incorporation and integration of fairy-tale elements with other narrative resources, that is, on these films' generic complexity. The social significance of the generic hybridity in these films and, especially, the meaning of these strategies as interventions in the contestation or reproduction of gender ideology are at stake. Time permitting, I will also turn to films from Oceanic cultures, such as *Whale Rider* (2002) and *The Land Has Eyes* (2005), that translate the folktale or legend, rather than the tale of magic, and also enact a generic hybridity that invokes history. Pursuing such a juxtaposition would foreground how, in our globalized culture of entertainment, a decolonizing visual politics of 'wonder' differs from, but is not in simple opposition to that of '(dis)enchantment.'

Bada, Konstantina (Ioannina, Greece)

***Narrating Our Lives as Migrant Women***

In this paper, I would like to shed light on migrant women in Greece. The main method of the research is based on life history. Migration looms large in the memory of individuals, so through migrant women's personal stories the importance of subjectivity and memory in shaping narratives, clearly emerges as fundamental. These narratives provide a deep understanding of how individual memory works for the reconstruction of the past, of the cultural identity of migrant women and of the ethnic group of immigrants as a whole.

The importance of life stories and their interpretation has long been acknowledged. For example, oral history suggests using life narratives not only as a way of gathering data, but also as an analytical tool, which opens a crack for our entry into the cultural practices, conceptions and conditions. It also helps us understand the ways in which historical subjects articulate and use memory, silence, cultural tradition and history to construct their social and cultural identities. Anthropological methods applying to the study of migration involve eliciting data from individuals, including the collection of individual life stories. The particulars of life narratives allow research in both disciplines, oral history and anthropology, as well as in other disciplines, to understand migration from the insider's perspective and to emphasize the multi-faceted nature of the process of migration.



Bagheri, Mehri (Tabriz, Iran)

***Transmission of an Indo-Iranian Narrative Across Time and Space***

Among Persian narratives there are some legendary figures appearing in different form and genre, which have been reconstructed in different eras and districts from their various versions preserved in Rig-Veda and Avesta.

These narratives, despite their new appearances and surface structures, demonstrate the same communicational role in society and are used as an instrument to carry on educational messages and convey patriarchal experiences through the generations and hand over moral formulas across time and space.

The essential components of these narratives in their deep structure are identical and variation of their surface structures could be interpreted as the necessity of effectiveness and attraction of a new issue according to the interest of the audience and according to social context.

In this paper by analyzing the myth of “Thraetaona Athwiya”, I will attempt to display the transformation of this mythical figure which has appeared as a saga in the Persian national epic and to demonstrate that some affinities are discernible between the main plot and important moments of this myth and the theme of a certain group of Persian folktales.

The similarities between these figures can indicate that some particular narratives will not lose their functional role or disappear in the clouds of remote times but, compatible with the needs of society, they will reshape and continue to exist beyond time and space. In other words, the collective mind of society will save them by transposition of myth to saga and folktale as well as by generating several legends here and there through new decoration of their surface structures based on the same deep structure.

Bahna, Vladimir (Bratislava, Slovakia)

***Transmission of Narratives About Supernatural Agents***

This paper deals with the transmission of narratives about supernatural beings in the framework of cognitive approach. The author suggests that the main arguments of Harvey Whitehouse's cognitive theory of religious transmission (the theory of modes of religiosity) which is focused on religious rituals could be applied to religious narratives. These arguments are concerned with the two distinct types of explicit memory - semantic and episodic - and the indirect proportional relation between transmissive frequency and level of arousal. Frequent repetition and low emotional arousal activate mainly semantic memory and on the other hand, infrequent repetition and high-arousal activate mainly episodic memory. In this context the author distinguishes (1) narratives (frequent repetition/low arousal), which depend on the narrative specialist and usually present texts difficult to remember, and (2) narratives

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(infrequent repetition/high-arousal) which involve reminiscent narratives about emotionally significant experiences of supernatural agents. This paper is focused on the second group. The main question is concerned with the mental mechanism which allows that the narrator's own experience is spontaneously reflected and interpreted by himself as experience of a supernatural agent which has a significant similarity with other reminiscent narratives from his surroundings. The author claims that this mechanism and its conditions could be explained by using the relevance theory of Deirdre Wilson and Dan Sperber.

Baran, Anneli (Tartu, Estonia)

### ***Phraseology in Database and Phraseological Knowledge***

The main research goal of the Research Group of Estonian Short Forms of the Department of Folkloristics is the development of a comprehensive database of Estonian phrases. Next to Estonian material the database includes phrases, poetic expressions, biblical expressions, translation loans, etc. of international spread and repute. Although surveys about proverbial and phraseological knowledge are generally highly common, such a project had not been undertaken in Estonia so far. In order to determine the knowledge and popularity of these often borrowed expressions of the earlier layer of phraseology today, I initiated a phraseological survey among secondary school students. A questionnaire on the knowledge of phraseologisms revealed that phrases presumed to be commonly known - more or less idiomatic phraseologisms - may not be so for the younger generation of language users. The analysis of results shows that there have been certain changes in the conceptualisation and use of phraseologisms, and these changes are mostly associated with either the misunderstanding of the indirect meaning of a phrase, i.e., direct interpretation, or the misinterpretation based on associations of the key word of the phrase. This paper focuses on the semantic changes that have occurred in some more widely disseminated phrases among present-day schoolchildren, whereas some of the phrases, according to the database of Estonian phrases, have been first recorded in written documents already at the beginning of the 18th century. I will also analyse the main tendencies in the material found at Estonian web sites, since investigating the popularity and actualising of certain phrases is greatly facilitated by the use of web resources - i.e., material available at comment pages of online news portals, web sites, blogs, etc. This leads to the claim that not all centuries-old expressions have disappeared from active use - instead, they continue their 'life' in a slightly different form.

Barbaro Paolo (Chieti, Italy)

### ***The Figure of the Holy Itinerant Man and the Old Woman Oracle in Contemporary Japan: Leisure Literature as the Place of Redefinition and Reaffirmation of Religious Archetypes***

The figure of the itinerant holy ascetic (called in many different ways, among which *shugensha*), and its female counterpart, the old female shaman (also defined by many signifiers, one of the most used being *miko*), are among the most archetypical religious figures of Japan. They bear a great reservoir of symbols and meanings, from which historical, social and actual contingencies and actors have drawn and continue to draw freely to (re-)construct mythologies, stories and meta-speeches and to give meaning to social, historical, religious and cultural realities. Logically, these figures have gone through deep transformations during the centuries, in the form they were represented as well as in their reality, adapting to social and historical changes, but always maintaining a symbolic role in many forms of (folk and high) depictions, from storytelling (of which they were often also the teller) to theatrical plays and from folk literature to performing arts, just to mention a few. After a brief introduction on the social and religious roles and history of the figures of the *miko* and the *shugensha*, the present paper aims to show the numerous new meta-speeches and stories which are redefining and using these figures in contemporary leisure and religious literature (we mean literature in the broadest sense). According to contemporary necessities, some of their attributes are redefined, old symbols and meanings are used or reinterpreted, and new (sometimes modern) characteristics are given to these archetypical characters. The paper also aims to show how, thanks to such redefinition and thanks to the abundant presence of the 'itinerant holy man' and the 'village old shaman', and also thanks to the values attached to such figures in films, cartoons, comics, soap operas etc., these characters are vigorously present in the Japanese collective imaginary, and maintain an important symbolic role in the definition of Japanese identity and religion.

Barzilai, Shuli (Jerusalem, Israel)

***"The Sky is Falling!": Poultry and Pollution, or Adaptations of Chicken Little***

In this paper I propose to examine several nineteenth- and twentieth-century versions of the old fable popularly known as "Chicken Little," "Chicken Licken," or "Henny Penny." The story usually features a chicken who believes - and spreads the apocalyptic news - that the sky is falling. On her way to tell the King, she meets several of her fine-feathered friends (with rhyming names such as Henny Penny, Cocky Locky, Goosey Poosey, and Turkey Lurkey), and they all go together until they meet an unscrupulous character, Foxy Loxy, who decides to capitalize on their venture. Whether the story ends happily or not depends on the version: in some instances, the foolish friends or "dumb clucks" are eaten by the fox; in others, a few or all are saved and even speak to the King.

Joseph Jacob's "Henny-Penny" (1890) is representative of other nineteenth-century versions that are classifiable as jocular tales. Although a moral may be extrapolated from these tales - "don't believe everything you're told" or, on the contrary, "have the courage of your convictions" - they are primarily aimed at entertaining rather than edifying their audience. Ironically, in the supposedly more liberal twentieth century, references to or adaptations of the story increasingly acquire a moralistic political

edge. Thus in Walt Disney's animated film, *Chicken Little* (1943), produced during World War II, all the animals are gobbled up by Foxy Loxy, who is shown reading from Hitler's *Mein Kampf*. Frederik Pohl and Cyril Kornbluth's prescient sci-fi novel, *The Space Merchants* (1952), takes the tale in a different direction that is relevant to contemporary ecological issues by naming a genetically-modified life form, deemed fit for human consumption, "Chicken Little." My presentation concludes by focusing on Margaret Atwood's recent revisions of this fowl motif: the tubular creatures called "ChickieNobs" ("It's sort of like a chicken hookworm....You get chicken breasts in two weeks") in her dystopian novel, *Oryx and Crake* (2003), and her chillingly humorous fable, "Chicken Little Goes Too Far" (2006).

Basu, Sarmistha De (Kolkata, India)

***Bengali Folktales and their Modern Representation by Media***

The main focus of my paper entails the following points:

- a) The characteristic features of Bengali folktales and the transmissions of traditional Indian socio-cultural values as reflected in the storytelling art of regional Bengali culture. Time span – 12 Cent. A.D. to the present day.
- b) The adaptations of various genera of folktales including fables, legends, fairytales et al. within the geographical boundary of Bengal and the historical backgrounds of these adaptations.
- c) A comprehensive list of Bengali original folktales.
- d) The adapted folktales of foreign countries and the reshaped versions of Bengali folktales.
- e) The projection in media on these folktales in different ways. The various causes of media representation are also to be verified. The approximate time from when the media began to interpret the folktales.
- f) The list of folktales, which are reshaped by the storytellers, in the case of audio-cassettes and also for the purpose of stage performances.
- g) The folktales, which are recorded by video or DVD companies to communicate with the new generation.
- i) The varieties of folktales in these series, where we could notice the transmissions and adaptations with keen observations.
- j) The role of television, and animated short-film for realizing these folk narratives in modern time in Bengal.

Ben-Amos, Dan (Philadelphia, U.S.A.)

***Salman und Morolf in Israel***

The medieval epic "Salman und Morolf" tells a narrative with biblical characters and a biblical background that is absent from Jewish traditional sources. Yet, in modern

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times four texts were recorded in Israel from narrators who immigrated from countries of Islam. The availability of these texts, all on deposit at the Israel Folktale Archives (IFA), renews the questions of the oriental sources of the epic “Salman und Morolf” that occupied earlier scholarship of the epic, and requires a rethinking of the interrelations between literary and oral transmission of narratives in European and Near Eastern societies.

Blagojevic, Gordana (Belgrade, Serbia)

***Christmas SMS Cards as a Kind of ‘Electronic Folklore’ in Serbia Today***

Nowadays internet and SMS represent media for everyday communication, as well as for sending holiday greetings. Appropriate greeting cards for various occasions are available to users all around the world, wherever internet exists. Authors of these 'electro-folk-greeting cards' are anonymous in most cases. In this paper I focus on the analysis of SMS greeting cards in Serbia. To do so I draw a comparison between SMS greeting cards and the idea of Christmas and its meaning to Serbs in the old days.

Blécourt (de), Willem (Amsterdam, The Netherlands)

***The Metamorphology of Fairy Tales***

Morphological analysis of fairy tales is usually meant to reach conclusions on the level of the tale type (Propp, lately Tenèze). Since Holbek, however, it has also become possible to apply the analysis to single fairy tales, as related by specific narrators, and to match content analysis with the ethnology of story telling. In this paper I will take a next step and discuss the viability of a structural approach to fairy tale texts on a diachronic level. In other words: how would the insertion of a temporal dimension affect the structure of a fairy tale, and to which extent would this structure be subject to historical change? How relevant can a structural methodology be in tracing a story's evolution? Prospective answers to these questions will move back from the individual tale to the collective cluster of tales, but also historicize them and in the process relativize the notion of the tale type. The paper will be framed by a discussion of fairy tales as language.

I will illustrate my argument with fairy tale texts on metamorphoses, specifically concerning human/animal, collected and written across Europe, from the late Middle Ages to the early twentieth century.

Boangiu, Gabriela (Craiova, Romania)

***The Study of Narratives on Property Between Archive and 'Creation' of Ethnological Document***

Folkloristic research must integrate the exercise of constant movement between observation and conceptualization, conducting an open dialogue with the field of research and incorporating actively its mobility. Thus, oral history configures itself as a method and a document at the same time, being a qualitative research method that voices multiple subjectivities. It opens new research space for folkloristic studies because it gives access to personal interpretation of social events and cultural identity is being shaped in this process of constant construction and re-evaluation.

The present paper intends to challenge the exploratory process of oral history as an 'open' document, in its double capacity of method and document, of inquiry instrument and archive constituent that can be constantly questioned. Its flexibility must respond to the guiding researcher's interrogation-hypothesis, thus the status of property and the dynamic of mentalities in a specific context such as post-socialist Romania may benefit from the use of oral history both as method and document. Questions regarding the use and configuration of folkloric documents will be raised by the present study, focusing on innovation in the interpretation and theorizing process, on the use of mixed-methods and on the challenging aspects of folkloric archives as responses to certain interrogations and constant configuration. Some of the aspects that will be investigated are the relation between the juridical norms on property and its practice, the imaginary of property in different folkloric categories and the shaping and adjustment of methods according to different social Romanian contexts regarding property as central subject.

Boden, Doris (Göttingen, Germany)

***The Perception of Russian Popular Narratives in Literary and Cultural Studies***

Since the 1990s, when popular literature in Russia found new acceptance, the phenomenon has increasingly become an object of research. Surprisingly this process is accompanied by a reinterpretation of the texts: in some (cultural) studies even average popular narratives are appreciated as educational and emancipatory. Apparently the levelling between sophisticated literature and trivial literature not only causes the turning to genres, hitherto given little attention and valued by scholars, but one can also find a modified perspective on the object of investigation, a shift from studies of literature to studies that are socio-cultural in orientation. An indication of this process already gives the modified term for such literature: established pejorative attributes (trivial, light literature or trash) are substituted by a shift to structural characteristics and phenomena of reception (scheme, popular or mass literature). Terms like 'scheme literature' seem to exempt the researcher from analyzing the schematic presentation of such narratives, getting him/ her to accept it as 'normal' and to interpret instrumentalized and often stereotyped presentations in the sense of a copy (reflection) of reality or even of an example. The fact that popular literature often aims at inducing concrete effects in the readers (excitement) is also underrepresented in the analysis. Is the increased presence of cultural studies an indicator for the limited

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possibilities of methods with another orientation concerning a popular literature aiming at commercial success by using stereotyped presentations? Can cultural studies offer an answer to this dilemma? Using Slavonic studies on popular culture as a paradigm, the paper will analyze the implications of the shift towards cultural studies.

Boro, Anil Kumar (Guwahati, India)

***Story Telling in the Death Ceremony: A Study among the Bodos of Bargaon Area of Sonitpur***

The paper makes an attempt to study the oral tales told in the death ceremony of the Bodos of Bargaon area of Sonitpur district of Assam. Although story telling tradition in the rural society of our country is fast vanishing, the Bodo story tellers of this rural area on the north bank of the mighty river Brahmaputra have kept the tradition alive. The story telling event starts at 9 at night before the day of the *shraddha* (death ceremony). As observed in the field, the story telling event in the contacts of the death ceremony is organized to provide mental peace and relief to the bereaved family members and to create an atmosphere of peace, harmony and tranquillity. The teller of the tales narrates moral tales which are loaded with moral lessons and values befitting the congregation of mourners and bereaved family members. The tales told are also mostly wonder tales with the blending of tragic and comic events, human and supernatural characters. The narrative technique is such that it incorporates elements of song as the repetition, confirmation and continuation of the narrative. This tradition of story telling is still alive not only among the followers of the traditional religion and culture, but also among those who have been converted to the neo Vaishnavite sect of Hinduism.

Bottigheimer, Ruth (New York, U.S.A.)

***The Birth of the Discipline of Folklore and the Idea of Transmission: History and Future of Folk Narrative Research***

In the 1870s, the folk and its lore captured intellectual imagination all over Europe. In England, enthusiasts banded together to collect and print relics of "Popular Traditions, Legendary Ballads, Local Proverbial Sayings, Superstitions, and Old Customs (British and foreign), and all subjects relating to them." International from its inception, the antiquarian group's publication, the *Folk-Lore Record*, considered Japanese, British, French and European tale traditions further afield in its first issue.

The oralism of *Folk-Lore Record*'s essays were based on Jacob and Wilhelm Grimm's assumptions about oral creation and dissemination and on the content of Jacob Grimm's *Deutsche Mythologie*. Contributors' accounting for the existence of similar or identical tales in places far distant from one another relied principally on astral and planetary

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theories of folk tale genesis, while Benfey's theory of Indian origins steered discussions that revolved around the geographical dissemination of known source tales.

In *Folk-Lore Record's* first years, the adverb "probably" conditioned statements about oral creation and oral distribution by the folk. But "probably" dropped away as the twin concepts of oral creation and oral distribution by the folk became central tenets in writing about folk and fairy tales. Nonetheless, the first thirty years of European and American folklore society publications provided a forum for alternative paradigms in the history of folk narrative. Dissenting voices suggested theoretically possible roles for print in the dissemination of folk narrative.

Late 20<sup>th</sup>- and early 21<sup>st</sup>-century electronically-aided and socio-culturally-supported bibliographical projects have unearthed early imprints that document a matrix of literary plots and images out of which modern fairy tales emerged. This evidence enriches the consideration of the controversies that dominated European and American folklore discussions in its early years, that continued with Albert Wesselski and Rudolf Schenda, and that suggests new routes for contemporary folk narrative research.

Bouteneff, Patricia Fann (New York, U.S.A.)

### ***Don't Bet on the King: Greek Folktales from Santa, Pontos***

The Greek village of Santa, on the Black Sea coast of Turkey, was home to one of the most remarkable and renowned of the Pontic Greek local cultures. In the course of its history, half its inhabitants converted to Islam in order to gain political leverage in the Ottoman *millet* system. They were notoriously quick to fight to maintain their independence. During the Greek-Turkish Exchange of Populations in 1923, they were among the last to be forced out of their mountain homeland, and then only after a pitched battle. This paper examines twenty folktales from Santa and shows that its distinctive culture is reflected in folktales that stand apart from the rest of the Pontic Greek corpus, not least in their treatment of kings, women, and weddings.

Bregenhøj, Carsten (Kerava, Finland)

### ***Telling the "Julebuk" Story. The Strategy for a Communal Christmas and its Consequences***

In the Ninth Century Europe saw some massive changes in the political landscapes. The spread of Christianity reached the Nordic countries and thereby was the beginning of the end of the chieftain society. The Nordic kingdoms (and the Iceland republic) were created at this time.

In the Scandinavian realm we have some interesting and difficult sources concerning the transfer from heathen Yule to Christian Christmas. In the book by Snorri Sturluson (1178-1241): "The Saga of the Kings" it is related how the Norwegian king to be, Hakon the Good (c. 920-961), tried to introduce Christianity in his area. In the



description a law is mentioned about the termination of the Christmas period, in tangible terms the emptying of the Yule beer barrels.

When Nordic ethnologists examine the prevalence of masking traditions – the so-called Mumming - in the Nordic countries it is apparent that the peak activity is connected to the end of Christmas. In the old folklore records from the late nineteenth and early twentieth century it is also strikingly evident that masked young men went from house to house to drink up the Christmas ale and thereby end the Christmas period. These young mummers were known by names such as Julebukk, Julbock, Knutbock, and (Fin) Nuuttipukki.

In the presentation some of the arguments shall be offered whereby it is plain to see that there is strong evidence for a relation between the Snorri source and the present day Nordic mumming.

Further reading: Terry Gunnell (ed.): *Masks and Mumming in the Nordic Area*. Uppsala 2007.

Brouskou, Aigli (Thessaloniki, Greece)

***The Cinderella Cycle and its Ancient Origin***

The folktale types of the so-called ‘Cinderella Cycle’ have received the incessant attention of scholars for more than a century now, since the publication in 1893 of *Cinderella*, by M.R. Cox. Hundreds of versions of the AT 510A, AT 510B, AT 511, AT 511A, AT 511B, AT 706, were collected and analyzed and hypotheses were advanced about the ways in which one type evolves from the other. In this paper I suggest that these interrelated folktale types have a common ancient origin, that they are in fact the independent developments and transformations of one narrative nucleus, to be found among the writings of one of the most important ancient Greek writers. This suggestion challenges many of the existing theories on the evolution of the ‘Cinderella Cycle’ across the ages.

Bugiene, Lina (Vilnius, Lithuania)

***The Lithuanian Folk Belief Legend Nowadays: Between a Joke and a Scary Story***

On the grounds of the most recent folk narrative data recorded during fieldwork sessions conducted in 2006-2008 in several Lithuanian regions, the author of the paper attempts to follow the modern development tendencies of the traditional Lithuanian folk belief legends. According to her observations, the traditional types of folk belief legends based on mythical worldview survive in the active repertoire of today’s storyteller only if they are perceived as relevant to modern life. In such cases, they are adapted and transformed to become better suited to current realities and people's experiences. (Yet another condition of remembering - most often passively - traditional folk narratives is when these stories constitute certain mementoes of dear persons that have already passed away.) In the wake of discoveries made by the

famous Hungarian-American folklorist Linda Degh, the author of the article notes the existence of some particularly mystically-minded individuals, entertaining exceptional curiosity and passion for various supernatural occurrences, a number of which they have usually witnessed themselves. Such persons become especially eager legend-tellers; at least one or two of such informants can normally be found during every fieldwork session. Their repertoire mostly comprises memorates based on personal experiences rather than simple recollections of stories inherited from the older generations. Being extremely interested in various manifestations of supernatural phenomena, these legend-tellers are inclined to view them seriously; such scary occurrences present anything but a laughing stock for them. Nevertheless, according to the personal fieldwork experiences accumulated by the presenter, another tendency of the folk belief legend development also seems particularly vivid and alive: that of transforming mythical narratives into jokes and devising certain humorous 'disbelief legends', or anti-legends. Such stories belong to the living tradition of the community; they keep being particularly actively created and told nowadays in order to entertain the audience. Balancing on the verge between joke and traditional legend, these narratives present evidence of the vitality of folk creativity, constituting certain crossbred genre according to the established folk narrative taxonomy.

Bui, Tran Quynh Ngoc (Sydney, Australia)

***Social Contract and Symbolic Structure in Three Vietnamese Tales about the 'Last Born'***

Vietnamese folk tales in which the principal character has the role of an 'Unfortunate' (in this case, the last born) pivot on concepts of a social contract evident in many cultures and in Vietnamese cultures in particular. In a study of how a last-born child is cut off from a reasonable share in inheritance after the death of the father, the paper argues that tales of this type are structured to affirm the idea of a just social contract. An elder brother's greedy transgression of the imperative to make just provision for the youngest sibling is balanced against the youngest's good-natured acceptance of his fate and determination to live a productive life despite his diminished resources. In so far as the conflict in the family between the elder and the younger brother reflects the social conflict between the upper and lower classes, the tales' allocation of appropriate rewards and punishments suggests a social attitude toward the 'unfortunates'.

The motif of the last born in some folktale traditions is affected by shifts in social structure away from a tradition of ultimogeniture: the tale type emerges at the point at which the position of the last born as heir disappears. With the rise of a patriarchal (and hierarchical) system, the youngest was ousted, possibly despised and effectively disinherited. To uphold the youngest who has little possibility of leading a happy life in a society which privatises property and assigns it to the eldest, he becomes a sympathetic figure and the ultimate beneficiary, in folk tale, of power and happiness. The contrapuntal depiction of the actions of the two brothers reflects a clear moral perspective on the notion of a just social contract.

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The tales to be discussed are: *The Carambola Tree*; *Gold Cave*, *Silver Cave*; and *The Greedy Man and the Greedy Bird*.

Chongstitvattana, Suchitra (Bangkok, Thailand)

***Didactic Tale in Thai T.V. Series: A Triumph of Virtue?***

As a Buddhist country, Thai didactic tales are mostly influenced by Buddhist philosophy emphasizing the law of karma and the virtue of compassion. *Jataka* or the birth stories of Lord Buddha is one of the most popular type of didactic tales in Thai society from the past to the present. This paper aims at exploring how didactic tale or *Jataka* in Thai television series are remodified and adapted to modern Thai society in the age of violence and globalization. The focus will be an analysis of how these modifications and adaptations reflect the challenge for the survival of faith in virtue and compassion in a modern Buddhist society, where the poison of violence and globalization is spreading severely, especially among the young generation.

Christou, Anastasia (Sussex, U.K.)

***Remembering the Nation & Narrativising the Self: Blurred Identities, Fuzzy Boundaries and the Portrayal of (Post)Modern (Meta)Diasporic Lives***

This paper is based on an ongoing comparative research study of returning second generation Greek-Americans, Greek-Germans and British-born Greek-Cypriots which aims to shed new light on how diasporas, migration and identities are conceptualised and understood. The paper explores second generation relocation to the ancestral homeland in unveiling their complex and ambiguous views of 'home', 'identity', 'place' and 'belonging'. Through ethnographic and life story narratives the paper examines participant portrayals of their fluid sense of self and blurred sense of place in how they mediate meaning in their diasporic lives. In this paper we seek to address the connections, imaginative and pragmatic, between (return) migration, the boundaries of the nation-state and the identities that are forged in the process of mobility and relocation. The paper focuses on the social, cultural and political construction of place and nation and on narratives of spatial exclusion and identity, particularly in relation to gender and cultural marginality.

Chryssanthopoulou, Vassiliki (Athens, Greece)

***Narratives of Belonging on the Internet: Greek Diaspora Community Websites***

[www.kythera-family.net](http://www.kythera-family.net) and [www.australianfriendskastellorizo.org](http://www.australianfriendskastellorizo.org) are two websites created and maintained by members of two Greek-Australian ethno-regional diaspora communities, namely the Kytherians and the Castellorizians of Australia. The sites include information on Kythera and Castellorizo, their history and culture, instructions on how to create family trees, etc., all of which is interactively shared among users of the websites. The sites also include personal blogs, newsletters, questionnaires and petitions to improve quality of life on the two islands, Kythera and Castellorizo.

Narratives, mostly written, but also visual, form a large part of these websites, covering various areas of folk culture and tradition, such as local history, social life (festivals and rituals, traditional skills and professions), local stories and jokes, people's memories, material culture and songs. By analyzing a number of these narratives, I attempt to discuss the role and the importance of diaspora community websites in: 1. providing space for the collection, preservation, development and sharing among their member-users, of material pertaining to the folklore and ethnography of these communities; and 2. contributing in this way to the forging, maintenance and negotiation of a powerful and real – albeit virtually manifested – sense of origin and belonging among their users.

Cortez, Maria Teresa (Aveiro, Portugal)

***From Moral Tales to Fairy Tales – Pedagogy, Storytelling and Folk Narrative Research in 19<sup>th</sup> Century Portugal***

This paper aims to give an overview of the 'folkloristic turn' in children's literature and schoolbooks published in Portugal during the last three decades of the 19th century.

The first part of this paper will deal with the beginnings of Portuguese folklore studies (at the end of the seventies) at a time when the question of national identity had become a central question and the Portuguese Romantic movement gained a new expression, in close articulation with the more "scientific" rediscovery of the people undertaken by the first Portuguese ethnographers.

Taking this context into consideration, the second part of this paper will show in which way and to what extent the first Portuguese collectors of folktales were able to contribute to a change of canon in children's literature, which at that time continued to stick to didactic and moralizing values. The interaction of these folklorists with Portuguese pedagogues (promoters of the "New Education") and writers in this change of paradigm will also be put into evidence. An account will be given of the impact of this joint action in the 'folkloristic turn' in children's literature, which led not only to a boom of translations of folktales from abroad (many of them from Grimms' collection) but also to the publication of national folktales, ballads and nursery rhymes in books for children. The adaptation of Portuguese folktales in a 19<sup>th</sup> century collection organized by the folklorist Adolfo Coelho for young readers will also be exemplified and analysed.

Coseyan, Chara (Rhodes, Greece)

***Ancient Survivals in Traditional Folk Songs: The Mother's Curse***

Taking as a starting point and pretext the song “the haunted well” (Four, three and five, the twelve brothers and their mother- bitch wants to marry to the war she sends them to get killed ) from the traditional folk songs of Karpathos, where we find the reference of twelve or nine brothers who set out to war, sent by their own mother, who- by this way- wishes their death in order to be released from their presence and be able to get married again, though finally only the younger son survives, we examine the following:

- The similarities and the differences between the song and the Homeric *Meleagrida*;
- The commensurate pre- Homeric traditions that we meet in other ancient writers, such as Vachylides and Apollodorus;
- The pre – Hellenic myths that refer to matriarchy (the boy that is being sacrificed as a substitute of the holy king, long before the dominance of the Olympian Gods);
- Porfyrius' information about the Kourites' tradition in Crete and the initiating rituals about mimetic death;
- The variations of the ancient myth in the Balkans, in Cyprus and even in Lettonia and Iceland;
- Other traditional songs with congener themes, like the song of Tsamperlis and Areti from Rhodes;
- The survival of women's curse in Karpathos;
- Similar examples of women's curse, found in other traditional songs.

The study concludes with findings about the survival of an age-long myth, which is bequeathed from one generation to the other, having its origin in the period of matriarchy and concerns many cultures (Crete may be among them, as the coming of age of the young men was celebrated by the mimetic death of the boy by the Kourites).

Moreover the curse is even up to now, a common verbal expression of women, who living isolated, preserve this tradition that allows them to relieve their anger or pain in this way.

Dahamshe, Amer (Cana, Israel)

***Male and Female Names – Interaction between Society and Space in Palestinian Geographic Names***

The subject of my lecture is based on place stories and ethnographic memoirs, told by Palestinians in the northern part of Israel and documented by the author. My discussion will focus on exposing the binary construction of the natural environment in the context of social values that concern gender relations as these are expressed in

place names, in order to examine how this society constructs space, but also how the structure of space constructs social perceptions.

Palestinian place names, which were given under the inspiration of the deeds and names of figures and people, are sociolinguistic expressions that represent and create an extra-linguistic reality. These names divide space into two name zones that are present in the same geographic-local context: residential places and natural features. Each of these zones has a different identity and status. Residential places are associated with male names, and as such, have a collective and public identity, carrying positive values of power and fame. Conversely, natural features within the settlements were inspired by feminine figures and as such, have a private and local identity, carrying values that are associated with the images of women and their status, as sexual deviants, as *phallakhin*, and as housewives.

My goal is to explore the cultural roots of this spatial differentiation as a semiotic expression of social ideals that are reflected in the language of space, which is the fruit of the spirit of Palestinian culture. This exposure of the difference in these two types of subjects in the same geographical-cultural context is the first of its kind, and also constitutes the first attempt to explain its cultural roots.

The clarification of these issues will be helped by the structural approach of Levi-Strauss (1971), studies about the shaping of space, such as those conducted by Lefebvre (1991) and Bourdieu (1979), and Fanon's (1967) insights in the context of the power of language. These essays will assist me in demonstrating how language and cultural values act on the structuring of space identity both in the context of organizing the environment through forms of dwelling and public buildings in urban and rural space, and also in the context of ethnic conflicts between majority and minority. The same works also provide a theoretical background for the examination of ethnographic - gender power relations as expressed in the language of the natural environment and as demonstrated by the practice of knowledge distribution, originating from the social history of the people, and not by formal agents of history.

Dalkavoukis, Vassilis (Komotini, Greece)

***Constructing Space through Words: A Triple Narration about Migrating from Zagori (Epirus) in the Beginning of the 20th century***

The purpose of this study is to present a comparative approach to three different kinds of narration, which are all located while narrating the same event. They are all about the personal story of an immigrant - Aristotelis Rizos- from the area of Zagori, in Epirus, at the end of the 19th and the beginning of the 20th century. Aristotelis Rizos had developed entrepreneurship in Sofia and was later found imprisoned in Kavala in 1914, where he died under unexplained circumstances shortly after. The material providing the specific comparative approach is: a) the correspondence of Aristotelis Rizos from Sofia with his wife in Zagori, Greece; and b) the interview with Aristotelis' granddaughter who is still living. Based on the material collected, one could observe the following three kinds of narration: a) the direct written narration of Aristotelis himself; b) the indirect narration of the events of his life by his wife as narrated to his (and her) granddaughter; and c) the narration of Aristotelis' granddaughter during the

interview. With regard to methodology, the material collected is perceived in a semiotic way: the three narrations (two direct, one indirect) are differently constructed at the level of the correspondence between the 'signifier' and 'signified' elements, meaning the difference between the various social contexts /codes for producing nodes. Through the analysis of the three narrations, both at a linguistic and at a narrative level, important aspects of the social dynamics and stratification of Zagori are becoming evident with regard to the dimensions of space and time: Zagori can be reconstructed as the 'experienced place' of its inhabitants and immigrants, during the time of action (the phase of national integration in the Balkans - integration into the Greek state) and the narrative time, which sometimes coincides with the time of action (the narration of Aristotelis Rizos) and sometimes with the ethnographic present (interview with his granddaughter). For this interpretation not only are the socio-semiotic data of the narrations (linguistic and narrative) being used, but also the bibliographic data on the history of Zagori in the 20th century.

Damianou, Despina (Alexandroupoli, Greece)

***Novelistic Tale and Literature. The Example of New History of Athis Kythireou***

In this paper, I attempt to show the relation of interaction between eponymous literature and oral creation through the examination of a Greek literary work of the 18th century from the Ionian islands and the novelistic tale (ATU 882- Cymbeline ).

The affair concerns the slander about the marital faith of a married woman, who is dressed like a soldier in order to regain her husband. She manages to gain him but he dies at an early date and for that reason she shut herself in a monastery.

Through this parallel examination of the two types, that is to say eponymous literature and novelistic tale, I endeavour to investigate, on one hand, the origin and the modalities of the subject, and on the other hand, the action of the heroine in relation to the other sex and marriage.

Between the elements that define the resemblances of the novelistic fairy tale with the literary work, there is the role (the action) of the heroine. The woman – soldier, not only in the novel tale but also in literature, is presented as if she tries to regain her husband while she remains in her marriage, contrary to the mythological woman - warrior of magic tale, who comes in conflict with men, in order to select the most suitable one.

Dannemann, Manuel Theodoro (Santiago, Chile)

***The Storyteller as an Actor***

It is well known by scholars and by simple careful observers of a performance of their own events in which folktales are narrated, that the behavior of the narrator goes to the further side to a greater or lesser degree of lineal communication with a text. The narrator's behaviour reaches a functional

attitude of affective expression and action to which contributes a receptive audience that often intervenes freely and spontaneously through oral input and gesture in the narration process, thus producing a reciprocal enriching stimulus between both participant parties involved in a narration event. This stimulus increases and diversifies even more when the narrator, male or female, is of high quality in his/her multiple behaviors.

The paper summarized here is the result of numerous ethnographic data obtained by means of employing audiovisual techniques after reaching a direct, sustained and emotional relationship with the members of folklore communities owning the specific traditional habit of narrating tales that have resulted in high social cohesion. Therefore the empirical basis of this paper is highly potent.

Testimonies gathered to elaborate this paper show that this is an issue of great importance. These testimonies can prove useful in an attempt to verify similarities and differences in performances of narration of folktales in Chile. At the same time through this research I propose a distinct objective in the work of the International Society for Folk Narrative Research.

Das, Prabin Chandra (Guwahati, India)

***The Women Storytellers of the Sacred-Complex of Kāmākhyā: A Contextual Study***

Kāmākhyā, situated at the top of Nilāchala hill in Assam to the west of Guwahati (91°42'E – 26°10'N approximately) is an important sacred-complex of India. It is one of the famous centre of Tantric worship in the world. The main temple in the complex is dedicated to Mother Goddess Kāmākhyā. Other major temples belong to different manifestations of the Mother Goddess, such as, Tārā, Kālī Bhairavi, Bagalā, Chinnamastā, Dhumāvati, Jay Durgā, Vana Durgā, Rājesvari, Smasān Kālī. There are some other temples dedicated to Kāmesvara, Siddhesvara, Amrakotesvara, Aghora and Kotilinga – different manifestations of Lord Siva.

The sacred-complex has a whole set of people to attend the temples as functionaries. As a centre of worship of the Mother Goddess, the women folk of the sacred-complex enjoy social liberty at Kāmākhyā.

Various rites and festivals are performed in the sacred-complex round the year. Some of the performances are an exclusive affair of the womenfolk. In such rites and festivals the participants have story sessions and elderly women tell stories as part of the celebration. The women of Kāmākhyā are master story tellers. They also tell different stories narrating myth and legends about the origin of the Mother Goddess and the temple.

The performance of the women storytellers varies according to the context of the topic and participants. The performance also varies depending on the nature and time of celebration of the rites and festivals.

In this paper the nature and texture of the stories of the women storytellers of Kāmākhyā in the context of performer- audience participation is highlighted.

Delić, Simona (Zagreb, Croatia)



***Traditional Ballad Stories as Kazus and Casuistic Storytelling***

Ballad storytellers often thematize or plot some kind of paradox. Such paradoxes are ethical by their nature: family stories problematize some kind of ethical trauma that involves family characters and do it in such a way that it exposes paradoxes such as «guilty is not guilty», or love paradoxes, or even tragical wrong conclusions. Thematical aspects of these characters bind the ballad reference system to the storyteller's real experience. The aim of my contribution is to connect these types of ballad stories with Jolles' Einfache Forme of Kazus by which these «everyday philosophers» problematize their ethical horizon always entering into this genre when feeling the need to comprehend ethical dilemmas. The paper will focus on comparative ballad examples with special emphasis on Hispanic and Croatian tradition.

Dhananjayan, Arumugam (Palayamkottai, India)

***God, King and Nomads: Oral Narratives and Folk History***

The nomads of Tamilnadu have their own folk narratives which address many things including the origin of their communities, migrations, occupations, identity etc. The narratives which share both legendric and mythical characteristics, provide strong linkage between the remote past and the present. The events described in the narratives remain as the springboard which facilitated the establishment of a new social system i.e. nomadism. General history seldom considers the events of the remote past as worthy of study as they lack any documentary evidence. It also rejects narratives referring to the remote past as they do not have the value of the historical evidence. At the same time oral history hesitates to recognize them as reliable sources since they do not represent those events as of the observations of the participants. In this situation this paper applies the concept of Folk History to understand the oral traditions of the nomads. Folk history is defined as a body of oral traditional narratives told by people about themselves. As folk history “denotes the historical beliefs of other societies and cultures” it facilitates us through its methodology to find out the emic views of the nomads on the events to have happened in the remote past.

The oral narratives of different nomadic communities such as Bhoom-Bhoom Maattukkaalar (cattle trainers), Kattunayakkan (fortune-tellers) and Kuluvan (snake-charmers) are discussed in this paper by applying the concept of Folk History. According to the origin myths of the cattle trainers, their ancestors were cursed by the gods to become the wanderers and religious mendicants because of their craftiness. The present generation of the nomadic community strongly believes that its real life style is itself an extension of the outcome of the events that took place during the lifetime of their ancestors.

The sources available in the records and oral traditions reveal that the kings had played a role in driving away the people of different ethnic communities from their native lands to alien lands and thereby causing them to become nomads. Various scholars in the field of Gypsy history and sociology have produced many theories

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about the origin of nomadism in different parts of the world. They claim that the original home of the Gypsies of the European countries was India. Jan Kochanowski developed a diffusion theory of nomadism. After the invasion of Muhammed Gori and the defeat of the Rajput rulers in India, the survivors of the army split into three groups, one of which left India and made its way through Afghanistan to Europe, founding the modern group of Gypsies, while the other two remained in India and mingled with the peasants and artisans. This kind of migration of ethnic communities and to this effect, the origin of nomadism, are often recollected in the oral narratives of different nomadic groups in South India. Specifically, nomadic communities such as fortune-tellers and snake and monkey charmers, recount in their stories that their ancestors in different groups were indirectly forced by a king to migrate from their native province in Andhra Pradesh to a neighbouring province in Tamilnadu. After migration, some of the groups were made to switch over to nomadism. Their oral narratives which reveal the circumstances in which this transformation took place, help us to understand the insiders' views of the past.

Domokos, Mariann (Budapest, Hungary)

### ***Copyright Problems of the 19th Century Folklore Texts***

The problem of copyright (or 'author's right', as it was called in 19th century Hungary) has been explored by studies in legal history and literary history. When the copyright of folk poetry comes into question, the investigation of this issue may shed some light upon the history of ideas relating to folklore as well. In my paper I wish to contribute to the understanding of the concepts of folk poetry by analyzing 19th century (1830-1880) legal sources. The introduction of the aspect of legal history into the investigation of folklore texts is motivated by the fact that in the period under survey (the era of the institutionalisation of folklore studies) the collection of oral folk poetry primarily meant not on-site, in situ recording of texts, but, rather, a recording and/or (re)construction of texts based upon recollection. I use the historical elements of copyright discourse in the exploration of 19th century manuscript and published folklore collections, focusing on the publishing history of these folklore texts in order to understand the contemporary meaning and use of such basic terms as folklore collector, collection, editor and publisher, and in general, the meaning of authorship in folklore collections.

Duan, Baolin (Beijing, China)

### ***Literary Analysis and Stereoscopic Research of Folk Tales and Legends. The History and Future of Chinese Folk Narrative Research***

Many folktales and legends were recorded in ancient Chinese books, but there were not enough researches on them. It was from the beginning of the 20<sup>th</sup> century that western folk narrative theories and methods were introduced to China. We started to

study folk tales and legends literarily (mainly with regard to the texts and functions of folk tales and legends).

It was from the 80's that narrative researches marched into a new era, namely from literary analysis to the stereoscopic research of folk tales and legends. Folk literature is a kind of performance which is alive, dynamic and stereoscopic. The main works of this theory include *On the Stereoscopic of Folk Literature* (by Duan, Baolin, 1985, paper for 14<sup>th</sup> Congress of the ISFNR, Tartu), *The Aesthetic Value of the Joke*, (by Duan, Baolin, 1984, paper for ISFNR), *On the Stereoscopic of Folk Literature*, (by Duan, Baolin, 2007, High Education Press), *The Form of Folk Literature*, (by Duan, Baolin, 2006, High Education Press), and *The Future of Folk Narrative*, (by Duan Baolin, 1995, paper for 11<sup>th</sup> Congress of the ISFNR, India Mysore) etc.

The stereoscopic research of folk tales and legends has made their study more scholarly. The study includes paying attentions to the narrators' facial expressions, body movements and hand gestures, as well as to the functions and purpose of storytelling. For example, according to our research, the study of the aesthetic value of the folk joke is not just to copy the bad side of life, as some western scholars have suggested; rather, it has more social functions. We pay attention not only to the stories, but also to the biography of storytellers. We are currently working on a project which attempts to investigate tales and legends nationwide. We have published 4000 volumes of folk tales and legends of China (county level), 31 volumes of folk tales and legends of China (provincial level). We have also recorded the customs and the circulation and functions of these tales and legends. The stereoscopic research of folk tales and legends includes not just the four sides of the storytelling, but six sides of it. So our researches can be more comprehensive and deeper than ever. This will be one of the main methods of folklore research in the future. We should also pay attention to the functions of broadcasting, journals, movies, and TV series in the development of storytelling. We have a very bright future.

Duggan, Anne (Ferndale MI, U.S.A.)

***The Camping of "Donkey Skin": Jacques Demy's Cinematic Rewriting of a Classic Tale***

In this paper I consider the ways in which French director Jacques Demy adapts Charles Perrault's 1694 tale "Donkey Skin" to the modern screen in his film *Donkey Skin* (1970). I argue that this transposition involves the camping of "Donkey Skin," drawing from the work on camp by theorists such as Susan Sontag, Jack Babuscio, and Mark Booth. Throughout I look at four aspects of camp constitutive of Demy's transformation of the classic tale: 1) the use of incongruity; 2) the conversion of the tragic to the ironic; 3) the importance of subversive desire; and 4) theatricality, particularly the notion of self-as-spectacle. I also discuss Demy's use of intertextuality that is part and parcel of the camping of this traditional tale.

I demonstrate that the camping of "Donkey Skin" involves two overriding strategies. First, Demy reads camp into elements of Perrault's tale. In other words, he highlights or exaggerates what could be considered or read as camp in the original tale. A case in point concerns the scene in which the heroine bakes the prince a cake in one of the

exquisite dresses her incestuous father had made for her. The incongruity between the beautiful solar gown and the flour into which the princess dips her hands is revealed onscreen, an incongruity that cannot effectively be communicated through the text. Moreover, the scene involves two fundamental qualities of conventional femininity--beauty and domesticity--that appear incompatible and even ridiculous when juxtaposed on screen and performed by the ethereal Catherine Deneuve. The second strategy involves changes made to the original text or story, which include altering/subverting character motivation and desire (i.e., the princess desires her father, which does not occur in Perrault) and juxtaposing modern references (Cocteau, Apollinaire, helicopters) to ones from the period in which the tale was penned.

As I argue, through the camping of Perrault's tale, Jacques Demy ends up subverting the bourgeois and patriarchal ideology communicated through the original tale to present the audience with the contradictions of this ideology and with the "innocence" of other forms of desire.

Dyekiss, Virag (Budapest, Hungary)

***Three Types of the Other World in the Magic Tales of the Finno-Ugric People***

In the fairytales of the Finno-Ugric people we can find three different variations of the place called 'other world'. This place has a prescribed function in the tales: the hero gets there somehow, often meets some strange creatures, many times he has to fight with them, he always wins some kind of magical object or a spouse, and in the end he returns somehow. In the texts the other world can be located: 1, under the earth; 2, on the earth, but somewhere far away; or 3, above the earth. 1. The hero gets there through his own power. He has to go across a cavern or through water (well, river, lake). This world is similar to our world, but there is less light, or it is made of gold, iron, copper and silver. Its inhabitants are dragons, giants, mythical creatures or dead people. The hero has to fight for a girl. He can't use the cavern to get out, an enormous bird helps him to return. 2. The hero gets there by riding an animal that helps him (horse or bird), or just walks a long journey. The world is surrounded by water (wide river, sea) or ice. This world is typically made of metal, gold, silver and copper. Mythical creatures: giants, ogres or devils live here. The hero finds a wife or a magical object, and gets back the same way he got there. 3. The hero climbs to this world on a tree or on some other kind of plant, or he may fly upwards. Giants, fairies or deities are found here. The hero manages to get some kind of magical object and gets back to the lower world somehow (it is not detailed in the text).

Faria (de), Rui Miguel Ventura do Couto (Oporto, Portugal)

***Changing Texts, Changing Roles: From Oral Folktales to Printed Folktales***

Oral texts live naturally and easily within a culture. As a result, people understand, interpret, memorize and present/introduce new narratives. Nevertheless, once these

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texts are written and published, this natural process is interrupted. When folktales get/become “crystallized” and “fixed” in a written and printed model, they may represent the end of the creation process of new stories.

In non-printed folktales, when the narrator repeats a story, he never exactly arrives at the same narrative entity. The contents are stressed in different ways, the way of telling varies, and the details are given in a different slant according to the interests of the context and the narrator.

On the one hand, we will try to discuss the advantages – as they allow the creation of new texts – and the disadvantages – because they cannot crystallize a culture or literature – of oral texts. On the other hand, bearing in mind that nowadays people are reading less than before and this could mean the end of folktales, we will focus our analysis on the benefits and damages of printed folktales.

Fialkova, Larisa (Haifa, Israel)

### ***Oleksa Dovbush: An Alternative Folk Biography of the Ukrainian Hero Based on the Jewish Sources***

My presentation is devoted to Oleksa Dovbush (Dobush), an 18<sup>th</sup> -century Ukrainian national hero (1700-1745), a leader of *opryshki* – an anti-feudal and anti-Polish movement, and a Ukrainian Robin Hood. Following Dov Noy’s discovery of his image in Jewish Hasidic legends about the founder of the movement, the Ba’al Shem Tov (Ha-Besht), I present newly found Jewish sources on Dovbush as well as a Ukrainian version of his meeting with the Ba’al Shem Tov and a Ukrainian legend of a Jewish girl’s affection for the dying hero. The Jews considered Dovbush (Dobush) a repentant robber, while for the Ukrainians he is first of all an epic hero. Jewish folklore and fiction present an alternative biography of Dovbush, different from the versions known in Ukrainian culture. According to elements found in various sources, Dovbush was born to a widow, fed by the dog, and named by a Jew (the name Dovbush derives in this version from *dov* – Hebrew for bear: the baby, being hairy, brought this animal to mind). In his maturity he was impressed by a Jewish saint (the Ba’al Shem Tov or Rabbi Arye), repented, and died in solitude. In still another version Dovbush perished because he did not believe the saintly man’s warning. The migration of the Dovbush tradition to Jewish culture goes hand in hand with its adaptation to the new norms and the censorship of the elements that cannot be accepted by the new audience.

Fine, Gary Alan (Evanston, U.S.A.)

### ***What Has Happened to the Joke?: The Politics of Joking Cultures***

To joke is to embrace the illusion - and the reality - of community. Humor cements the social order, as a performance that reveals cohesion through its validation by explosive, uncontrolled laughter. And, yet, jokes with their denigrated targets, their

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sharp elbows, and their pungent stereotypes can also divide people and groups, potentially creating alienation as well as allegiance. A joking culture can either knit groups in shared understanding, making common cause evident through collective amusement, or can reveal the fissures in group life by exposing grievances through the telling or the response. Jokes and joking, despite their frequently tendentious nature, are often means of recognizing a group's relationship to civil society: to be joked about is to be cognitively – and, potentially, politically – relevant.

Fingeroos, Outi and Haanpää, Riina (Jyväskylä, Finland)

***Strangers from the East - Narratives of Karelian Exiles and Re-immigrants from Russia Regarding their Integration in Finland***

Research in the humanities has often been criticised for having little societal and practical significance. The aim of this presentation is to examine immigration to Finland from the east and the measures taken by the Finnish authorities during the post-Second-World-War period. The examination will focus on evacuees from Karelia and on re-immigrants from Russia, and specifically on how their narratives open up a perspective of 'other knowledge' while considering the integration process. The presentation assumes/shows that the measures taken by the authorities aimed at integrating the immigrant groups quickly, but that there were discrepancies in the treatment of the groups depending on their places of origin. The questions posed by research can be divided into two sections: 1. 'Other knowledge' as a key to questions of adjustment. The presentation will investigate the narratives that constitute the 'other knowledge' that opens up concrete perspectives in questions related to the adjustment of immigrant groups. 2. 'Other knowledge' as a tool for the producers of 'official knowledge' (the authorities). The most important hypothesis of the presentation is that 'other knowledge' in the form of narratives offers a significant source of information about adjustment to a foreign country. 'Other knowledge' should also be valued in the same way as 'official knowledge', and its significance should be taken into account in the actions of the authorities.

Fischer, Ludwig (Salem, U.S.A.)

***The Folk Narrative Roots and Film Adaptations of the "Faust" Theme. From Oral Transmission to Cinematic Reflections***

The "Faust" story runs deep in European thought and is even considered having its earliest roots in the New Testament story of the magician Simon Magus. Ancient and medieval sources of a man who sold his soul to the devil to procure supernatural powers captured popular imagination and spread rapidly across Europe. Innumerable literary versions followed including Marlowe's, Goethe's and Mann's treatment of the theme. The story of "Faust" also inspired over 20 film adaptations, beginning as early as 1909 during the silent film era to most recent animated movie adaptations. While

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scholars from around the world have analyzed the various versions of "Faust" in depth in countless publications, little attention has been paid to the implications of moving this story from the oral tradition towards a literary mode of transmission and, finally, to a predominantly visually mediated form on the screen. A thorough exploration of the implications and consequences inherent in the different modes of presentation and the respective reception of this traditional folktale reveal major changes in regard to story content, the role of the teller, the attention involved, the eventual effect of the story on the life and behavior of the listener or viewer as well as the dramatically altered relation between teller and audience.

Gasouka, Maria (Rhodes, Greece)

### ***'Female Language'/ 'Male Language' and Gender-specific Strategies of Narration in the Frame of Folk Story-telling***

Since the 1970s the relation between linguistic expression and gender has occupied the field of sociolinguistics with the conclusion that it constitutes a social rather than a biological construction. As pointed out, men's language and their discourse strategies form the rule whereby women's language is assessed; the latter thus displays elements that render it polite yet insecure while men's language appears assertive and competitive, but the relative discussion remains ongoing and inconclusive. Spender (1980) maintained that the current linguistic norms are created by socially powerful individuals, leading women to "translate" notions coined to express a different experience. As reality is constructed by language, those who control language will manipulate reality as well -- thus public discourse is controlled by men who appear more direct, fluent and indisputable. Either way, the relation between language and social life is characterized by conditions, constituting a clear expression of culture and analyzing its relations with the reality of the community. In the case of story-telling, the experience of Gender and qualities such as female silence, female confinement, the unequal amount of information distributed between the sexes or often diverse audiences, form narrations of various techniques and mastery of content, attesting the fact that language is an individual as well as a collective creation. The observation that the female body and language are more present in the process of narrating sad stories in particular leads to Adrienne Rich's call for re-inventing the physical origin of theoretical thought, in order to redefine the function of thought itself and to register the female body in the class of language and expression. In essence it includes in the frame of folk literature the entire question expressed by the term "physical thought" and the issues raised, such as the relation between oral speech (and writing), desire and body.

Geider, Thomas (Leipzig, Germany)

### ***In Which Ways Can Oral Narratives Be Integrated into the Discussion of World Literature?***

Since the beginning of the current era of globalization comparatists, philologists and literary critics increasingly debate the concept of world literature again. Many times voices have been aired to include the world's spoken literatures, but those who could handle this by their knowledge of narrative materials (folklorists, philologists of oral languages) did obviously not respond to these calls. African and other peoples' oral resources still remain excluded from a useful interconnecting discourse, which opens up new perspectives for texts, scholars and practitioners alike. This paper looks both into the history and future potentials: first it has to be analyzed how this failure of inclusion came about. What were the trials so far? Think of the series "Maerchen der Weltliteratur". At which junctures were the unheard calls uttered? Think of the eve of colonial independence (around 1960). Now it is both the literary and anthropological search for 'Homo narrans'. This issue obviously touches the UNESCO programs Intangible Heritage and Memory of the World. How can an inclusion be thought over anew? Through putting up canons and lists again? Most likely through a concept of communication as Goethe conceived it first in 1827 which got lost in 19<sup>th</sup> century nationalisms and is rediscovered during the internet age. This paper discusses theoretical and practical matters of mutual benefit for comparatists, philologists and folklorists. It uses examples from the stock of African oral narratives and text editions.

Gejin, Chao (Beijing, China)

***Spectrum of Epic Gesar Singers Among the Tibetan and Mongolian Peoples***

Epic Gesar (Geser in Mongolian) has been performed mainly among both Tibetan and Mongolian peoples. Both groups regard it as their own epic tradition. Although its story-pattern is alike, its singers are quite different from one another. Among the Mongolians, however, the epic singing has been handed down by professional training between master and apprentice, although some artists learn on a self-taught basis by observing and listening for long years. While among the Tibetan, Gesarchi (Gesar singers) can be divided into at least 5 types according to their learning method: "vbab-sgrung" means learning through dreams and spirits, "thos-sgrung" means through hearing enlightenment, "gter-sgrung" means through "excavating a hidden treasure", "vdon-sgrung" means through chanting the text, and "pra-mkhan" means through "circular light in mirror". Those local categories are closely connected with their religious ideology. For instance, "vbab-sgrung" singers always claim that they have had uncommon experience and possessed superhuman talent for epic performance due to the enlightenment they received from deities in the course of a disease, unconsciousness or a dream. Comparing the different strategies of transmitting the same story among different cultures, we find that indigenous oral tradition as a whole decides how to learn and transmit a story.

Gergatsoulis, Vassilis (Athens, Greece)



***The Fight between Bodily and Social “Lower” against Bodily and Social “Upper” in Karpathian Folktales***

Odd invocations of childless couples often appear in fairy tales. Being lonely and desperate the childless ask God to offer them a substitute for a child, if not a real one. These substitutes for children have the form of animals, trees (fruit), or even monsters. But what happens when the odd child has the form of anus and yet marries the princess and becomes the new king? In other narrations the parts of the body fight for power, the anus becomes king of the body and disgraces the upper limbs, or a mischievous child, named Voutsea (Βουτσήα) that means ox dirt, knocks off her uncle and becomes master of the house and his land.

But did the folk story-teller create such stories only to make their audience laugh? The fact that such allusions often appear in folk fairy tales and the upshot of these narrations (the odd children triumph and become kings of the land or of the body) cannot be accidental. The explanation that these themes make children laugh is not convincing enough.

Such narrations remind us of the medieval carnival spirit, when indecency and scurrility had positive and regenerative denotations and the concept of “the upper” and “the lower” (parts of the body) usually slipped from their bodily meaning and symbolised social and political situations.

Gunnell, Terry (Reykjavik, Iceland)

***Stand Up Comics as Storytellers***

In this paper, the aim is to examine the storytelling techniques employed by modern stand-up comics from Ireland and the United Kingdom, such as Billy Connolly, Tommy Tiernan, Dylan Moran and Jo Brand, who rather than telling jokes, spend over an hour telling stories for their audiences, effectively using many - if not most - of the improvisational techniques employed by the most able folk storytellers of the past. These techniques range from formulae to stock scenes and careful build up of suspension, as well as dexterous movement between drama and objective comment, and skilled audience manipulation. As will be demonstrated with short examples, these performers give us a chance to examine some of the elements of storytelling performance at its best.

Gustavsson, Anders (Oslo, Norway)

***Death in a Nineteenth-century Peasant Society - as Analysed in Narratives Recorded in Peasant Diaries***

In the course of fieldwork along the west coast of Sweden, I chanced upon some handwritten diaries written by a peasant, Jakob Jonsson (1795-1879), during the years

1866 to 1879. A discovery of this type is of great interest to a scholar in the field of cultural studies. It provides information not only about the way of life, the social life and the conceptual world, but also about the personal experiences and the narratives that might transpire on a small farm long before fieldwork in the form of interviews, observations and photograph work became common. Jonsson's sources of information are, first of all, his own observations of what he has seen and heard on the farm and in its immediate surroundings, including the parish church. In addition, the sources include oral narratives from his own parish and from those parishes lying nearby. He distinguishes between what he has been told and what he has heard by repute. He does not consider this last source to be as reliable as that which he himself has heard from a well-informed informant. A third source of information consists of what he has read in the *Svenska Weckobladet*, a newspaper that was published in Stockholm between 1869 and 1895. This newspaper provided Jonsson with information about events in the world at large. In 2007, Jonsson's diaries were presented to the Bohuslän Museum in Uddevalla. They have also been made available for future research by having been published in two volumes printed in 1991 and 1997. In my paper I have chosen to make a special study and analysis of what Jonsson has related about death and funerals. A review of Jonsson's notes having to do with death has revealed several interesting features. In his descriptions of funeral customs, one can perceive novelties, innovations and customs that have disappeared, so-called retrogressions, since Jonsson's day. Jonsson was a man of marked sentiments and reflections that he did not keep to himself but instead retold, thus allowing posterity to gain an insight into them. He not only tells about events, but also informs about his thoughts and emotions. He involved himself both emotionally and economically in the fate of society's most vulnerable members. Death was not something about which one remained silent at that period of time, but was instead always present in peoples' personal narratives. This was emphasized for Jonsson's part by the fact that he lived near the church and could hear the tolling of the church bells and could watch the burials in the cemetery. Nor were suicides kept secret, but were brought out into the light of day through Jonsson's narratives as he had based them on the stories he had heard in the neighbourhood. A clearly religious attitude is manifested in Jonsson's interpretations of events of his own age and his thoughts about the future. He is able to relinquish the course of events into the hands of God and this gives him consolation. For Jonsson, the future concerns life here on earth. He exhibited an obvious interest in and commitment to events taking place in the world at large beyond those of the local community.

Gxowa-Dlayedwa, N. C. (Belleville, South Africa)

***The Art of Telling a Story to Promote Cultural Values***

The author intends to visit the villages and conduct interviews with traditional story tellers (whose language has not been influenced by migrating to the cities). The purpose is to explore what effects the art of storytelling has on language used and on cultural values. The assumption is that the original story telling villagers have a tendency to use rich language, which is full of idiomatic expressions as opposed to

story tellers who are already in the cities. This will in turn be used to enrich teaching methodologies in the classrooms thus improving learners' language and behavioural skills. On the other hand, the author will demonstrate the significance of employing the real story texts as a resource in teaching other aspects of language embedded in the curriculum of the mother tongue learners. Such undertaking will promote creativity in both learners and teachers whilst transmitting cultural values. The data collected will be analyzed by means of periodicity which deals with the manner in which meanings are packaged to make it easier for the audience to take them in. It will be looking at how information flows in clauses thereby introducing the concept of Theme and New according to Martin and Rose (2007) while in Halliday's terminology such analysis is known as Theme and Rheme (1994).

The paper suggests that it is a good idea to adopt such a model because it teaches the audience (learners) multi-dimensional skills. Furthermore, it intends to make an enormous contribution in isXhosa literature as not much study has been done in this field. The data will verify the assumption that the language used by village story tellers is largely rich in idiomatic expressions as well as in cultural values, which are needed to shape the behaviour of the emerging young South Africans who seem to be moving astray.

Haase, Donald (Detroit MI, U.S.A.)

***The Institutionalization and Future of Folktale and Fairy-Tale Studies***

This paper takes stock of folktale and fairy-tale studies in the wake of the dramatic international growth and institutionalization of this field over the last five decades. It lays the groundwork for a discussion of future research, first by examining the motivations and causes that drew so many scholars from diverse disciplines to the field in the latter half of the twentieth century, and then by considering the difficulties of this diversity. While the multidisciplinary research carried out on folktales and fairy tales during this period led to a wealth of important developments, discussions, and research tools, it has also exposed unresolved tensions among the competing approaches represented, and it has disrupted the neat categories, assumptions, and dichotomies that folklorists have used to talk about fairy tales for nearly two hundred years. Further challenges to folk narrative research have been generated by (1) the tendency to transgress the boundaries between scholarship and creative work, (2) confusion about scholarly authority, (3) the destabilization of generic definitions, (4) the role of new media in the production and reception of folktales and fairy tales, and (5) the increasingly transcultural site in which this all takes place. In light of these developments and the challenges they pose, this paper offers ideas for the future of folktale and fairy-tale studies, and considers whether or not a unified, coherent discipline is possible or even desirable.

Haddad, Moni'm (Peguin, Israel)

***Palestinian Folkloristics inside Israel***

When Israel was established on a part of “mandatorial” Palestine, more than 150,000 Palestinians continued to live in the new state, in their own homeland, and became Israeli citizens. During the last sixty years they increased and there are now about 1,500,000 Palestinians who live inside Israel, as Israeli citizens. These people are Israeli by their citizenship, but Palestinian by their nationality. Their folklore and culture include special and unique components of a “mixture” which mixes traditional and modern, oriental and occidental, conservative and liberal.

The roots of Palestinian folklore are very old and deep in history, and go back to the ancient Semitic (and Cana'anaite) times, folklore and culture, which flourished here thousands of years ago. Unfortunately this folklore is not researched at all in any acceptable and reasonable way. There are some special, individual efforts to promote such research: individuals who care and are interested in this field have carried out their own researches, with their modest resources. Not all of these studies are scholarly or of high calibre. The majority of research activities with regard to Palestinian folklore are the researches carried out by Israeli official or non official institutions, universities and by others, who research this folklore. Many of them don't consider this folklore as Palestinian folklore, but as Biblical (Jewish) Folklore, and search it in the light of the Bible, from a Biblical point of view, ignoring its Palestinian uniqueness and characteristics. The official authorities of the state (like the Ministry of Education, or the Ministry of Culture) do not dedicate to the research of this rich folklore any support, and do not have any plans to search it, although they were asked many times and by many people to do it. And not because of folkloric or scholarly reasons...

Hadjitaki-Kapsomenou, Chrysoula & Passalis, Haralampos (Thessaloniki, Greece)

***Mermaids: Betwixt and Between. The Function of the Fragility of Boundaries***

The mermaid, an expressive symbol of duality and ambiguity, from an anthropological point of view belongs to the category known as liminal or taboo. Its key feature is the ability to represent a betwixt and between boundaries space, which is characterized by fluidity: both nature and culture, man and animal, male and female, beauty and ugliness, good and evil etc. are represented by this hybrid and transitional figure. At the same time, it is worth mentioning that the coincidence of opposite processes and notions in a single representation characterizes the peculiar unity of the liminal: that which is neither this nor that, and yet both. The paper, based on Greek folk narratives (myths, folktales, legends), examines how and why the archetypal figure of the mermaid exists betwixt and between categories. The paper concludes that hybridity and liminality serve both the expression and reduction of social tension caused by deviation from the perceived social role and conflicts concerning the formation of gender identity.

Håland, Evy Johanne (Olsvik, Norway)

***Festival of the Bull: Ox-offering, Summer- and Saint-feast on Mytilini/Lesbos: Agia Paraskeuē around the Summer Solstice 1992***

The liturgical festival dedicated to *Agios* (i.e. Saint) Charalampos, the protector of farmers, is celebrated annually in the mating season of the horses, so that the saint may provide for the fecundity of the horses. Since he is expected to assure success of the harvest as well, he is also celebrated later during the year with a popular festival in the village of Agia Paraskeuē, where the ox-sacrifice constitutes the climax of the festival. The purifying procession is also important: In Agia Paraskeuē a sacrificial bull is paraded through the village. But, the following procession indicates a transfer from culture (the village) into nature (the mountain of the Bull, i.e. Tauros). Here, on the summit of Tauros, the fertility-ensuring bull-slaughtering is performed, after the blessing of the animal by the local priest while standing on the step of the church. Accordingly, the festival presents a ritual, which several within the official Greek Orthodox Church still consider to be pagan. On the other hand, the festival is situated within the religious and cosmological context of the Orthodox Church, and they make extensive use of Orthodox symbolism, faith and ritual practice. The sacrificed bull, which is consumed as a communal meal, *kesketsi*, is dedicated by an emigrant. He represents a group of people that always return home to the village during the annual festival of the saint. This is why there is not a fixed date for the celebration of the festival, only that it is always celebrated around the grain harvest. In 1992 it was postponed until the school year had finished in South Africa, where a great contingent from the village has settled. In this festival dedicated to a deceased Christian saint, horses and the horse races are important elements, particularly for youths, and the festival concludes by a great communal meal where the whole village participates. The various participants at the feast often have entirely different purposes for participating in the festivities. The feast amounts to a popular gathering where all the activities that are being performed renew and confirm networks that constitute village solidarity.

In the festival we also meet the coupling of “Greekness” and Orthodoxy, through the concept that the Greek War of Liberation had divine sanction, since, according to the local legend, the saint appeared on the mountain Tauros before the war of liberation broke out. After this miraculous appearance, the festival has been celebrated annually since 1774, and it is around the religious aspect of the cult that all the other activities circulate.

The paper aims to explore the relation between official and popular faith in the festival, while discussing some of the many meanings and activities that constitute the festival.

Hameršak, Marijana (Zagreb, Croatia)

***A Never Ending Story? Permutations of the Snow White and Rose Red Narrative and its Research across Space and Time***

Focusing on domino effect of different (scholarly and popular) representations of tale known as *Snow White and Rose Red*, this paper will try to discuss presumptions, dependences and paradoxes of pronouncedly specific temporal and spatial representation of folk narratives in 19<sup>th</sup> century literary collections and 20<sup>th</sup> and 21<sup>st</sup> scholarly works. The starting point will be the first Croatian collection of folktales aimed directly to the children (Mijat Stojanović, 1879). Although in paratext defined as a collection of folk, namely, Serbian and Croatian, oral narratives, the variant of *Snow White and Rose Red* included in this collection is in fact very accurate translation of Grimm's tale No. 161. After locating origin of this kind of representation of Grimm's narrative in intersections between notion of authorships in 19<sup>th</sup> century Croatian children's liter Hansen, William (Bloomington IN, U.S.A.)

Hansen, William (Bloomington IN, U.S.A.)

***Kroisos Questions Apollon***

The ancient Greek historian Herodotos (1.46-56) relates how, on three successive occasions, King Kroisos of Lydia questioned the god Apollon at his oracle at Delphi. His queries were, in effect: (1) what am I doing? (2) shall I make war? and (3) will my rule last long? Responding to the first question, (1) Apollon described what he smelled; to the second, (2) he declared that if Kroisos should make war, he would destroy a great empire; and to the third, (3) he said that Kroisos would rule until a mule should become king of the Medes.

Apollon's responses are slyly indirect in that the first cryptically describes a distant phenomenon in terms of olfactory perception; the second is notoriously ambiguous; and the third is meant metaphorically, although the consultant, naturally enough, understands it literally.

Similarly, a cluster of international folktales (principally ATU 921, ATU 922, and their subtypes) features a king (or other authority) who asks a series of straightforward questions, and a youth (or other person) who responds with slyness and often metaphoric indirection; the king is impressed and rewards his interlocutor.

I explore the similarities and dissimilarities between the classical narrative and the international folktales, arguing that they are best understood as independent realizations of a continuous oral-narrative tradition, a very old two-character narrative in which a king asks straightforward questions and a youth responds with clever indirection. I discuss, on the one hand, the ancient Greek adaptation of this basic migratory plot-structure to contemporary traditions about the Lydian kingdom and the Delphic oracle and, on the other hand, the elaboration of this narrative idea in international oral tradition.

Haring, Lee (New York City, U.S.A.)

***Our Mother Really Was a Dog: Two Malagasy Tales and the Scope of Folkloristics***

From ethnographic field research in the island of Mayotte, as insightfully interpreted by a historian, come two versions of a Malagasy folktale. A dog gives birth in the forest to two human daughters, in an inversion of the well-known animal-birth slander motif. The girls and their husbands, when they marry, are contrasted to symbolize native culture confronting foreign (Muslim) influence. The 'kind and unkind' motif plays out with reversed roles. Transmission from island to island is present, since the tellers were speaking Malagasy language in Mayotte. Ethnographically the texts echo the many tales native to Mayotte which absorb a daughter into a continuity with her mother. Adaptation is present too: transformed elements found in ATU707, The Three Golden Children, often told in Madagascar, are obvious. Formally, they reflect the capacity of so many narratives of adapting themselves to the motivation and perspective of each culture that takes them up. The same capacity in folk narrative studies makes them, too, capable of expansion. The historian's synthesis of ethnography with his interpretation harmonizes with the eclecticism of folk narrative studies. Our field calls together such historical and ethnographic interpretations and joins them with semiotic, psychological, performer-oriented, and audience-oriented approaches. If 'grand theory' in oral narrative studies has no appeal, if any single interpretation or theory would narrow the scope of the field, yet concepts like mixing and creolizing, found in these island texts, not only explain the universal phenomenon of narrative variation, but also open the way for scholars to shape a new 'interdiscipline', in which the study of meaning in people's lives and communities will contribute to a general account of aesthetic practice around the world.

Harris, Anita (Louisville, U.S.A.)

***The Nommo of African Mythology in Virginia Hamilton's The Magical Adventures of Pretty Pearl***

In African cosmology, Nommo signifies the power of the word and encapsulates the concept of creation by naming the elements of the universe. For centuries, the enigma of Nommo has informed Black narrative tradition. This paper explores the manner in which Virginia Hamilton recalls the potency of African mythology for restoration of African consciousness in the American south. The protagonist, Pretty Pearl, is a young god child who lives on a mountaintop in Africa with other gods. Curious about mankind she travels to America on a slave ship where she witnesses the suffering of enslaved Africans and their descendants. Through Pearl's fantastic adventures, Hamilton invokes the spirit of Africa in the American landscape.

Harvilahti, Lauri (Helsinki, Finland)

***Folkloristic Approaches and Dominant Research Practices in Early 20th c. Europe***

My paper is a critical overview of the methodology of the studies in folklore and folk religion in late 19th and early 20th century northern Europe. The corollary of the idealistic initiatives that inspired the collection of folklore materials and folk religion involved the ideologically influenced merging of old sources and new ideological interpretations. This process included a tendency to reconstruct 'pure' pre-Christian mythology and idealized golden ages. Instead of participating in the ageing debate on National Romanticism, I will aim to examine the encounter of stories on paganism and Christianity in a comparative and interdisciplinary context. The great variety and ambiguity in the ethnocultural poetics of the mythical worldview reflects a living traditional culture that was adapted to new cultural conditions and a changing ideological background.

Hasan-Rokem, Galit and Kats, Pavel (Jerusalem, Israel)

***Proverb Archives in the 21<sup>st</sup> Century: From Paper to Web***

Proverb corpora are an important component of most paremiological research projects. Today, despite the ever growing penetration of internet, numerous proverb collections are stored in their original paper form at humanities departments and libraries across the globe. The most significant ones appear also in print, yet even these are not easily accessible by paremiologists worldwide.

One example of such an archive is the Israeli Proverb Indexing Project, hosted at the Folklore Research, the Mandel Institute of Jewish Studies at the Hebrew University of Jerusalem. The project is a unique collection of more than seven thousand proverbs both in Jewish languages and dialects (Ladino, Yiddish, Judeo-Persian), and in other languages spoken in Israel such as Arabic, Russian and Spanish, where every proverb is accompanied by a wealth of contextual information.

The effort to digitize this unique collection and bring it online has started recently as a joint work between the Folklore Research Centre and the WikiProverbs project ([www.wikiproverbs.com](http://www.wikiproverbs.com)). During the work we have come across numerous challenges that fall into three main categories:

- **Data Definition** A computer system requires strict definition of the entities and relations of the world of content. What data fields do constitute a proverb? Which contextual data is stored? What are the possible relations between different proverbs?
- **Data Conversion** How to convert the archive into the template that was defined previously?, For example: which phonetic alphabet is used for proverbs in non-written languages? How are variants of the same proverb treated? Which additional processing should be done before a proverb is digitized?
- **Data Querying** What querying options will the computer system provide, once the collection is digitized?

In this paper we describe the work that has been done and illustrate how we have addressed these and other challenges. We believe this report can also serve future attempts of converting paper archives into online form.



Heinonen, Kati (Helsinki, Finland)

***Local and Ethnic Adaptations of Kalevala-metric Songs***

In Western Ingria, several ethnic groups - Votes, Izhors and Ingrian-Finns - sang kalevala-metric poems. Beginning in 1853, dozens of scholars travelled there to record the predominantly female singing culture, first by hand and later using the slowly developing sound recording technologies. As the area was multicultural and has a long and complex history, the origins of one melody or performative feature are often difficult or impossible to trace. It is evident that the Ingrian melodies and practices of performance bear significant influences from Russian or Slavic and possibly Baltic traditions in addition to Karelian, Finnish and Estonian traditions. It seems that while most features of singing (poetic themes, melodies, performance practices) were rather widespread, some may have only been used on a very local scale. 'The songs had another dialect there,' said the singer Valpuri Vohta of a nearby village, where she had lived for four years. In my paper, I am drawing together some notions of the similarities and differences in singing between local villages and ethnic groups on the basis of three cases. Occasionally, the singers remarked on local or ethnic differences to collectors, and there are some songs containing notable linguistic features associated with other ethnic groups. In 1937, Lauri Laiho made sound recordings of three Izhorian, two Izhorian-Votic and one Ingrian Finn singer, representing three villages. They were able to sing together, although Laiho observes rather vaguely that there were some problems which had to be resolved. How did they adapt to each other's ways of singing?

Hillers, Barbara (Harvard, U.S.A.)

***A Story of East and West: The Gifts of the Little People in Ireland and Japan***

The Gifts of the Little People (ATU 503) is a story with a wide international distribution and a considerable historic depth. It is attested throughout Europe, with the earliest versions dating back to the seventeenth century. European folklorists generally assumed that it was European, and possibly Celtic in origin, since it is most richly documented in Celtic countries, especially Ireland where several hundred versions of the story have been collected.

But as early as 1871, Emmanuel Cosquin, in the folklore journal *Mélanges*, drew attention to a Japanese version, and used it to argue against the theory advocated by the German school of folklorists that much of traditional oral narrative represented an ancient Indo-European inheritance.

What European scholars did not realize is that the story was also well established in Asia, and in particular in Japan. The earliest Japanese version, as Japanese scholars knew well, is contained in the *Uji shōi monogatari*, a tale collection dating back to the early thirteenth century, and the story is thriving in modern oral tradition as well.

The Gifts of the Little People gives us the opportunity to revisit and question anew, some central concerns of our discipline. The story has both historic depth - literary versions

going back as far as 800 years in Japan, 600 years in the Middle East, and 300 years in Europe - and an unquestionable oral record, with a modern distribution strongly suggestive of gradual, oral, dissemination. The story begs for historic-geographical analysis that could allow us to trace the tale through time and space; yet it also shows up the challenges and limitations of those tools. Most importantly, maybe, the story prompts us to confront once more the question what narratives mean to the storytellers and storytelling communities, and how this meaning changes as the story shifts and changes and adapts to new cultures. Ultimately, as Cosquin suggested, the true home of a story is not where it was born, but where it prospers, and we will venture to ask what enables a story to change its appearance and its meaning while remaining true to itself.

Hnaraki, Maria (Philadelphia, Greece)

***Green Rhymes: Raising Ecological Awareness through Cretan Folk Poetry***

Cretan rhyming couplets called *mandinadhes* are ecologically oriented. They contribute to the discourse of folk literature by making use of powerful metaphors which contain a variety of symbols such as mountains and oceans, eagles and partridges and therefore function as literal messages of environmental themes. One of the most important genres of folk vocal music in Crete is the *rizitika*, namely the songs of the foothills or the roots of the mountainous areas of the island of Crete. Excerpts of *rizitika* and several other Cretan folk ballads, narratives, historic and Cretan folk songs illustrate my argument and suggest a “natural” reading of Cretan folk poetry. All in all, I assert that the texts of the folk poets negotiate identities and express Cretan ideals and values in the service and spirit of an environmentally-minded place awareness.

Greeks had perfect knowledge, sympathy and comprehension of the beautiful in nature, and they were capable of profoundly and deeply expressing it via their art forms -- one of which is poetry. A re-introduction of such an approach, thus, a comprehension of the rich cosmos which exists around us and in every form of Greek folk art, ecologizes the discourse of Cretan folk literature and teaches audiences to reinterpret certain conventional metaphorical uses of nature imagery as environmental messages.

*Ecos* in Greek means home, in the sense of a house, a large estate or even a village, whereas in the heart of the Greek *logos* both meaning and reckoning exist. Hence, a folk approach in the service of *ecos* and *logos* encompasses a harmonious and balanced way of life in today’s global communities, where earth is our home and narratives at its core and the reason of our being.

Hytönen, Kirsi-Maria (Jyväskylä, Finland)

***Constructing Collective Identities by Narratives - Women’s Memories of Work during the Second World War in Finland***

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The narrative research of women's memories is one of the ways to study the Second World War. Work is part of everyday life during a critical period like a war, and narratives are part of the folklore of the Second World War. By looking at the experience narratives women tell about the paid work they did, I will study how narratives are used today to construct the grand narrative of the Second World War.

The issue of women's position in the labour market during the Second World War has been widely studied, but it is a controversial subject. Scholars disagree about the extent of the effect the Second World War had on the position of women in the labour market, but it is obvious it did have an influence. Historical research, for example, has concentrated mostly on statistics and far too little attention has been paid to women's own experiences and memories. Therefore, my doctoral dissertation lets women speak for themselves. By studying women's narratives concerning their experiences about the work they did, I try to find answers to the question: How did the Second World War influence women's experiences? The time scale of my dissertation is 1939–1955, and I concentrate on paid work in urban areas, for example, in factories, shops, schools and voluntary organizations. I use methods of narrative and oral history research. My material is gathered from archives and by means of semi-structured interviews.

The grand narrative of the Second World War in Finland often focuses on the strong, national collective spirit: people worked hard together for their nation and their home country. In my presentation, I will look at women's experiences of work from the perspective of collective identity. My material is gathered several decades after the war. I will ask how women construct a collective identity today in their experience narratives about the work they did during the Second World War.

Imellos, Stephanos (Athens, Greece)

### ***Gods, Heroes and Important Figures of Antiquity in Modern Greek Folk Legends***

The talk deals with ancient gods, heroes and other important figures found in modern Greek folk tradition. It examines how far such references are the product of continuous oral tradition or how far they originated from literary sources, that is, how far they are contemporary revivals subject to interventions by intellectuals or by knowledge acquired at school.

Ioannidou, Elisabeth (Thessaloniki, Greece)

### ***Folktale Themes and Narrative Structures in Ethno-cultural Context: Pomak Folk Tales***

Pomak mythological tradition is very rich and consists of themes traced and localized worldwide. The strict categorization of the orally produced but recently listed written Pomak folktales and myths has been apparently satisfactory. A classification and illustration that includes enchantment / magic tales, secular and everyday life

narrations, religious and humorous - instructive stories, has been actually proven quite restrictive. Thus, fairy tales deprived of their supernatural elements resemble to everyday life narrations and are similar to religious stories. Similarly, humorous – instructive stories deprived of their didactic inferences are thematically related to all of the above mentioned categories.

Heroes moving across mythological space and time are implicated in actions and reactions, in adventures or trials, in wishes and punishments, until a particular aspect of their personality comes through and renders elements that constitute the Pomak communal identity. Kind shepherds, heroic horsemen, generous and virtuous young men / women, fraternal envies, wicked stepmothers, persecuted daughters / girls, dragons, witches and animals act and suffer, but at last prevails kindness or fair punishment, so that persons become wholly vindicated by their moral impetus.

Following the storytellers' technique in structuring their folktales, almost every foreword inference is focused on the main problem that is stated below.

Consequently, alternating actions and experiences structure groups of underlying socio-cultural and religious beliefs. The relevance of this socio-cultural substratum emerges through contextual meaning and forms Pomak communal identity. In addition, many of the Pomak folktales are interrelated ritually with significant Pomak customs, as an illustrated application of ritual activities that happen as part of Pomak tradition. Many Pomak mythological stories end with the storyteller's phrase: "I was there, too! I joined the fun, wonderfully!" At this point, mythological time coincides with real time.

The approach of this paper retains a typically anthropological and ethno – archaeological vision. The socio-cultural function of Pomak folktales can be correlated to the formation of "personal" and cultural identity, which consequently is contextually connected with the communal identity of Pomak society. Inevitably, the cultural aim/ role of Pomak folktales is treated besides as a social strategy.

Ispas, Cornelia-Sabina (Bucharest, Romania)

***A Special Type of Hero Born with Marks: Book of Weapons***

The topic of the fate of the hero of the fantastic fairy tale is one of the links which connects the opinion of a human group regarding life and death with the behavioral models and the initiatives of its members. The existences of these two heroes whose destinies are decided by their inborn marks – sword and mace and book -- will be the topics analyzed in this paper. Going beyond the usual "initiation" the two heroes set some of their life determinants following the "signs" they were born with.

Ivančič Kutin, Barbara (Ljubljana, Slovenia)

***Ludvik Janež, a Storyteller from the Village of Čadrg***

Ludvik Janež, a folk storyteller from the village of Čadrg in the northwest of Slovenia, born in 1949, liked to listen to stories as a child. They were told to him by older people, especially his grandfather, and he then entertained his peers with them on the pasture. Soon after he was 20, he started to take down the stories he heard from the locals, in particular fairy and other tales, memories of the old times and stories about the history of the village. In 1991 he joined the Razor folklore group as a storyteller and actor; the group strives to preserve the cultural traditions of the Tolmin area, performing at cultural and tourist events all over Slovenia with folk dances, music, songs, and storytelling. As a freelance storyteller, who always tells his stories in his native dialect, he is a popular performer at schools, kindergartens and in the context of cultural programmes at a variety of events (openings, book presentations, etc.). His repertoire for public performances includes over 30 very diverse stories, which he selects, adapts, and interprets according to the structure of the listeners. He likes to say that children are his most demanding and critical audience. He motivates them to listen by performing in a typical peasant outfit and using various requisites related to the individual stories (e.g. old objects and tools that are no longer used and therefore completely unknown to the younger generation). Ludvik Janež gains a livelihood as an ecological farmer in the mountain village of Čadrg and he considers preserving oral tradition a value that is worth dedicating most of his free time to. In addition to the social and sociological circumstances of the development of this self-taught storyteller, the article will address the question of how to select stories (theme and genre analysis of the repertoire) in different contexts of storytelling, and the question of interpretation and improvisation, which are strongly influenced by the nature of the recipients, whose structure and especially responses effect the course of storytelling.

Jaago, Tiit (Tartu, Estonia)

***The Narrator's Relationship to (Auto)Biographical Texts as Negotiation and Genre Sensibility***

The presentation focuses on the interpretation options of the reactions of his/story tellers. The narrated subject matters (and, simultaneously, the analysed texts) concern the conflicting relationships of person and power during the initial years of the Soviet Union in Estonia (in the 1940s-50s). In the presentation I analyse some episodes of a man's life history which he has repeatedly narrated both orally as well as in writing (during the period 1999-2008) and which has been further elaborated by other narrators or, regarding which, testimonies of his contemporaries can be found in the then court files. These texts attracted my attention due to the narrator's reactions evoked by thereof: he argues, talks over, confirms, corrects, prevents. Regarding these episodes, he is not the 'sole proprietor of truth'; instead, he has to condescend to negotiations with other narrators, including official Soviet interpretations. My questions are as follows: (1) to what extent are the reactions of the his/story teller connected to the need to ascertain the truth; (2) to what extent can the reactions of the his/story teller be interpreted by way of genre perception (different ways of narrating about real life) and the authoritativeness of these genres.

Jambresic-Kirin, Renata (Zagreb, Croatia)

***Transmitting History through Formulaic Patterns in Croatian Soap-Opera***

Croatian television soap-opera *Ponos Ratkajevih* [The Pride of the Rattkays] 2007/2008, dealing with the female experiences of WWII, offered an intriguing postmodern *herstory* in 180 episodes that differ completely from heroic partisan movies of the socialist period as well as from the revisionist war narratives of the 1990s. The fact that this soap-opera was the most highly watched Croatian TV show could be explained by clear feminist attitudes towards murky collective history where radical (socialist) modernism intermingles with traditional values, attitudes and worldviews. The aim of my contribution is to analyze the rhetoric of modernism vs. The rhetoric of traditionalism as expressed through the formulaic patterns and sayings in the series script.

Järv, Risto (Tartu, Estonia)

***Fairy Tale and Touristic Trip***

Quite a few parallels can be drawn between fairy tales and a touristic trip (and touristic narratives recounting the latter). Both have been labelled flights from reality – escaping from the world one knows, starting off from the daily environment and proceeding to a place where everything is different from what one is used to, where the senses are sharpened and everything is perceived as unusual. Both storytelling that traditionally would take place in a liminal period of time and a journey from one's home resemble being between different worlds. At the same time both constitute safe trips. In the case of fairy tales, many frightening events and meetings are described to the listener, but the imaginary characters do not threaten the audience. In case of a tourist's journey, care has been taken that the tourists see the exciting, yet also somewhat dangerous world from behind the safe bus window. Also, similarities can be found between the general structures of fairy tale and touristic trip, in the sequences of events taking place in case of both.

The touristic trip that has been valued starting from the days of Romanticism, sometimes is a journey to the past, turning to a world from which we strive away each moment in our workaday world. A souvenir from the far-away country that the traveller brings back resembles a proof from the wonderland fairy tale heroes need – often of little value in that world, but indispensable for the hero to show he has been there. Both in case of the touristic trip as well as fairy tale there is a wish to perceive in a way something real, „authentic”, although it is as difficult for the tourist as it is for the seeker of the genuine fairy tale.

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Järvinen, Irma-Riitta (Helsinki, Finland)

***From Narrating Community to a Novel: Folkloric Patterns in Aleksis Kivi's Work***

The classical novel of Finnish literature, Aleksis Kivi's *Seven Brothers* (1870), presents performing situations and narrative strategies that are of interest in a folkloristic analysis. The author's sensitivity to how, why, and when performing situations of narratives - belief legends, magic tales, religious tales and anecdotes - arise, can be explained by his understanding of the world of oral narration in his rural childhood community in Southern Finland. Kivi is using themes of oral folk narratives, but also topics from literary sources, and from printed folklore sources, e.g. broadsheets, and folktale collections. Folk variants of the legend types he used are included in the collections of the Folklore Archives. In his novel he observes the learning processes of folklore, transmitting folk narratives, and reception of oral folklore. His characters, the seven brothers, form a compact narrating community, which discusses and evaluates the narratives that they share; they show various attitudes towards belief in the supranormal. In the course of the novel they achieve the skill of reading, and in the end each one of them is quietly and separately concentrating on their reading, the Bible.

The paper will discuss the presentation of folkloric processes in Kivi's novel, and how folklore is used in constructing its narrative world.

Jayarajan, V. (Kerala, India)

***Oral Resources as Tools for Education - A Study on Traditional Performance in South India***

Traditional tools, especially folk songs, rhymes, proverbs and other genres used to tackle modern day problems is the specific area of my study. The performing arts of Kerala, which has its unending narrative songs with legends, local history, folk medicine etc. would be taken up for various interventionist roles to face societal malice. It could even be taken as a propaganda tool for pedagogy.

The hypothesis to be tested is about the oral resources which could ultimately be transformed and translocated to suit solutions to combat modern malice. Oral discourses and Performing art forms with oral narratives such as *teyyam*, *tira*, *Putan* etc. have a very high potential in the above mentioned hypothesis. To test this hypothesis would mean to investigate the adaptability of oral resources in education. This hypothesis has more relevance in a country like India, where folk wisdom plays a great role in the social environment.

Jorgensen, Jeana (Bloomington, U.S.A.)

***Getting Under the Skin: The Inscription of Identity in Contemporary Fairy Tales***

Max Luthi remarks in *The European Folktale: Form and Nature* that 'the popular idea that the folktale identifies the good with beauty and success and the bad with ugliness and failure cannot be accepted without qualification' (1982, 71). While these correspondences frequently occur in folktales, they are not absolute. However, the diversity and polyvocality of folktale characters has both narrowed and expanded in modern media. On the one hand, Disney films and mass-market books portray simplistic dichotomies wherein beautiful characters are good and evil characters are ugly; on the other hand, feminist and postmodern revisions of fairy tales complicate and subvert values such as the relationship between appearance and morality. In this paper, I shall trace the transformations in values from oral folktales to contemporary fairy tales, through the trope of the skin. As Francisco Vaz da Silva proposes in *Metamorphosis: The Dynamics of Symbolism in European Fairy Tales*, skin is an agent of transformation, wherein exchanging or sloughing skins causes a metamorphosis (2002). Yet this ontological explanation does not account for the social and aesthetic dimensions of skin. I will examine how skin and beauty, as well as skin and morality, are connected in contemporary fairy tales, including the works of Angela Carter and Francesca Lia Block among others. My argument is that identity is inscribed upon the skin through description, metaphor, and metamorphosis, inculcating as well as questioning the cultural values that associate inner and outer beauty.

Jürgenson, Aivar (Tallinn, Estonia)

***Everlasting Desire for the Center of the World: The Creation of Homeland. An Example of Siberian Estonians***

Local identity requires the existence of creative connections between a location and a person. The adaptation process means abandoning (giving up) connections with the former location and achieving new ones. Adopting a foreign culture takes place according to the cultural patterns taken along with oneself from the former homeland. This report analyses the oral history of Estonians who migrated to Siberia at the end of the 19<sup>th</sup> century and at the beginning of the 20<sup>th</sup> century, which focuses on the process of creating a new homeland: 1) what kind of cultural preferences were involved in the process of choosing a new homeland; 2) cultural patterns of "creating" homeland in a foreign environment; 3) adapting by reconstructing the foreign environment mentally and physically; 4) changing the foreign place into their own place.

Old cultural patterns taken along from the old homeland are taken into account in creating a new homeland: the new homeland must be an idealized and selected reflection of the old one. Familiar objects of nature, landscapes and climate – these factors were quite often decisive in choosing a new homeland: the old homeland functioned as a new model. At the same time the new homeland became a model to its new colonists in determining their local identity: the image of the entire Siberia was formed after the natural environment of the new homeland. The nearest surrounding becomes the center of the world – this phenomenon is analysed in this paper through many examples.



The process of creating a new homeland involves renaming new and foreign places. Quite often colonists gave such names to places that emphasized the connections with the old homeland: foreign is turned into familiar through the use of familiar names. In this manner the old homeland is transported to the new milieu.

The formation of local identity in Siberia is observed through the pseudo-scientific constructions that belong to the Siberian Estonians' oral history and contradict each other: 1) myths of archetypal connections between motherland (nationality) and the new colony: as if the ancestry of colonists had been located in this area already for thousands of years; 2) the so-called "empty land" image – as if that land had been uninhabited until the 19<sup>th</sup> century when Estonians arrived there. Both myths emphasize the fact that Estonian colonists were living in those places before others. In this way the status of the colonists is legitimized.

These and many other stories belonging to the oral history of Siberian Estonians are analyzed in reports as tools used to establish Siberian Estonians' local identity.

Kaarlenskaski, Taija (Joensuu, Finland)

***Narrating the Cow: Categories of Narration in Writing Competition Texts***

My dissertation project focuses on cultural relationships between human being and domestic animal, especially cow. I have two aims in my study: firstly, to find out which modes of narration and what kind of textual strategies writers use when they construct narratives about the cow, and secondly, to discuss how the cow is represented in narratives. My central theoretical viewpoints result from a fusion of the traditions of folklore studies and, on the other hand, narrative theory. The main premise is that narratives construct and interpret reality, instead of merely reflecting and describing it. My research materials consist of texts which were sent to the writing competition about cows, arranged in 2004 by the Finnish Literature Society and the Union of Rural Education and Culture. The number of answers in this competition was exceptionally high, and another unusual feature compared to other writing competitions organized by the Finnish Literature Society was that respondents were asked to write either to the recollection category or the fiction category. However, this categorization is somewhat inadequate and too limited from my point of view, because the writers use and combine several narrative genres in their texts, both factual and fictional, and from both oral and literary discourses. The narratives may be regarded as a result of the intertwining of narrative models, common topics, images from the media, and the personal experiences and views of the writers. In order to analyze the narration and textual strategies in detail, I have utilized Donald E. Polkinghorne's method of analysis of narratives to identify four types of narration in the writing competition data: autobiographical narration, ethnographic narration, narratives from the cow's point of view, and fictionalized narration. In the presentation, I will describe these categories of narration, and discuss the representation of the cow in each of them.

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Kaasik, Mairi (Tartu, Estonia)

***Echos of Time in Fairy Tales. Reflections of a Life in Narrative - the Case of a Storyteller***

It has been pointed out that the events of fairy tales take place in an imaginary artistic space and outside the course of earthly time, that the daily reality surrounding the storyteller and the audience does not influence the tale as much as may be the case with some other genres of folklore. Nevertheless, a reader of archival texts will discover plentiful references to actual space and time, requisites, characters and even events indicative of the contemporary period. Lutz Roerich has noted that folk narratives, and fairy tales among them, have always become adapted to the respective social and cultural environments; their requisites and characters come to be modernized, while religious and supernatural elements are reduced. For example, modern weapons are substituted for swords, airplanes for flying carpets, robbers for giants and devils. My presentation will focus on the fairy tales recorded by the correspondent of the Estonian Literary Museum Artur Vigla in the 1960s. He heard the tales as an 11-year-old boy in the summer of 1907 - thus approximately 60 years before recording them - from Hans Kuivits, a herdsman in his neighbourhood. The talk is based on the autobiographical notes of Artur Vigla that have been inserted among the more than 2000 pages of his contributions to the archive, as well as his scarce but vivid remarks about the life of Kuivits, the storyteller. I attempt to find out to what extent and how the contemporary period and life of the storyteller are reflected in his fairy tales. Can the fairy tales that have reached the archives be considered as originating from Hans Kuivits or Artur Vigla?

Kaivola-Bregenhøj, Annikki (Turku, Finland)

***The Narrator as Reporter or Performer***

The word "performance" has been adopted in many branches of folklore research around the globe. However, it becomes clear to me listening to tapes of folklore recordings that informants respond to questions in different styles that ought to be graded on some kind of scale. The verbal expressions they use are so wide-ranging (from conversation and objective descriptive reporting to persuasive accounts or presentations and even physical performance) and all involve folkloric elements, while only some have qualities that might be termed "performance". For example, much of the discourse employed in a folklore interview takes the form of conversation, and may revolve around mainly informal description. Indeed, research has demonstrated that there is little narrative proper in everyday discourse. Socialising is not enough to bring forth narratives. Personal experience narrating may also include description that is not performed. In short, telling about an experience is not the same as dramatising it. Nonetheless, descriptive reporting can sometimes blossom into a lively presentation characterised by spontaneous outbursts, enthusiasm and a vivid desire to tell. One of my informants, Juho Oksanen, clearly wished to "perform" when he was parodying a devout preacher, thereby criticising the clergy's political

ambitions. It is only a short distance from such a performance to a live presentation before an audience. Some storytellers "perform" in this way only occasionally, while others may turn performance into an art. Place, time, context and personal inclinations will all influence narrators, their choice of subject matter and their mode of telling. This leads us to ask whether folklore research needs to make more subtle distinctions between presentations and performances.

Kakampoura, Rea (Athens, Greece)

***Self - Representations in Greek Women's Life Stories***

Folklorists included narrations and life stories into the broader conceptual category of folk literature which they began studying in the 1970s, thus participating in the theoretical debate on subjectivity, culture and social identity already going on among oral historians, sociologists and social anthropologists. Tradition and its fragmentary meanings in the postmodern world remains a central issue in current folklore studies. The biographical approach is a useful methodological tool for the understanding of the significance attributed to traditional and modern mentalities and practices by social actors who narrate their life stories. Interpretative analyses of biographical texts undertaken by folklorists now focus on the acceptance and rejection of the concept of tradition. These analyses also focus on possible conflicts occurring between tradition and the people who, encouraged by a social researcher, remember their past through the specific perspective of the present that they adopt each time they narrate their lives. In this paper, I focus on life stories narrated by women to interviewers among their own family. In particular, older members of a family narrate their past to their descendants, as part of their family history. Which cultural values emerge in the way narrators project themselves to their descendants? About what kind of experiences do the younger wish to hear from their older kin? To what extent do the interviewers consider the narrations they hear sincere and realistic? Is there always a pedagogic or consulting tone in the narrated stories?

Kalda, Mare (Tartu, Estonia)

***Geocaching Online and Offline. On Representation of a Game from the Estonian Perspective***

Geocaching is a game of hiding and seeking treasures and is played throughout the world, though mostly in the western world. The game takes place on the physical landscape while information about it and playing rules can be found online at the Official Global GPS Cache Hunt Site ([geocaching.com](http://geocaching.com)). Anyone interested in becoming a geocacher can join in the game, retrieve information about hidden caches at the website, and attempt to locate these on the physical landscape. There are only a few simple rules to obey; if you take something from the geocache, you must leave an object of equal or greater value in return. Each geocache contains a logbook which

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geocachers have to sign. Each search of a treasure has to be registered on the Geocaching website, where players share their experiences of the search. The paper will discuss how the messages posted on the website reflect the players' activities, the micro-narratives that result from the treasure hunt and how the log entries relate to the general socio-cultural background of a specific cultural environment - in this case, Estonia - or, in other words, how the players' community keep the game and the geocachers' identity going.

Kaliambou, Maria (New Haven CT, U.S.A.)

### ***‘...for the Good Children and for the Simpler’. Reception of Folktales and Fairy Tales in Greece since the 19<sup>th</sup> Century***

The recipients of folktales and fairy tales belong to a category of oral narrative research, which is not easy to define. Studies on the transmission of oral literature have demonstrated that both men and women, either children or adults, as well as members of various social groups have participated in story tellings. However, the circle of recipients changed when oral tales were transformed into written texts. My proposed presentation intends to discuss the multifaceted reception of folktales and fairy tales by focusing on Greek chapbooks of folk and fairy tales, printed in Greece since the middle of the 19th century. After taking into consideration the sociohistorical reality in Greece since the formation of the modern Greek state at the beginning of the 19th century, my paper will examine the ways in which the producers of those booklets -collectors, authors, translators, publishers and/or illustrators as “new storytellers” - infiltrated their editions and how they modified their material towards a new audience. The paper will highlight age, gender, and social distinctions. The general assumption that written tales are only for children cannot be accepted; for example, subtitles on the popular booklets “for the good children and for the simpler”, indicate that readers of popular books were children as well as adults (here ‘simpler’ in the meaning of the folk, of the common people). Additionally, as my paper will also demonstrate, both men and women from various social classes were readers (or listeners) of the popular booklets of folk and fairy tales.

Kalita, Dilip Kumar (Assam, India)

### ***Tiger Lore and Magic of Mayong***

Assam, the North Eastern state of India, is known as a place of Magic and witchcraft to the people outside the region for quite sometime. There were beliefs that the women of Assam could transform a man into a lamb through their magic. Beliefs in tigers were also prevalent in the area.

The place was thinly populated in the past and there was a thick forest cover in the area as a result of which there was rich fauna including tigers.

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People in olden times related many supernatural happenings to tiger and as such there prevailed a strong tiger lore. Many beliefs were associated with the magical curative property of the different parts of the tigers for which tigers were hunted extensively. Since tigers were strong and awe-inspiring, the people frequently resorted to the magical power of the traditional magical practitioner to overpower the tiger, even by hunting it with the help of nets.

An attempt will be made in this paper to describe the process of hunting tigers and the role of magic in the whole process.

Kamilaki, Maria (Athens, Greece)

### ***Tradition...on Line! Elements of Orality and Narrative Techniques in Web-‘Mantinades’: Continuity, Discontinuity and Restructuring***

Cretan “mantinada”, this popular two-verse song with its unbroken, diachronic presence and its extraordinary adaptability to the conditions of life that it reflects, forms one of the few types of metrical folk speech, that still remains productive and functional until nowadays.

The aim of this paper is to examine the ways in which such a traditional narrative structure can survive synchronically and the kind of transformations it undergoes in the vast cyber-space into a renewed genre, that balances between orality and the conventions of writing. More specifically, we will explore the narrative techniques of contemporary, web-based “mantinades” and compare them to the traditional motifs, in order to ultimately end up with fruitful conclusions on the restructuring of thematic, structural and stylistic mechanisms, that meet the expressive needs of younger generations.

Kaneshiro-Hauptmann, Akemi (Griesheim, Germany)

### ***Moderne Sagen in Japan***

*Die Spinne in der Yucca-Palme. Sagenhafte Geschichten von heute* von Rolf W. Brednich (1990) war die erste deutsche Sammlung moderner Sagen. Dieses Werk wurde bis heute ins Dänische, Isländische, Niederländische und Japanische übersetzt. Die japanische Übersetzung war der Anlass, dass auch japanische Erzählforscher eigene Sammlungen japanischer moderner Sagen herausgaben. Zwischen 1994 und 1999 wurden die vier Sammelbände *Piasu no shiroi ito. Nippon no gendaidensetsu* [Ein weißer Faden aus dem Ohrläppchen. Japanische moderne Sagen], *Majo no dengenban* [Das Schwarze Brett einer Hexe], *Hashiru obāsan* [Die rennende Oma] und *Kōfuku no E-Mail* [Eine E-Mail ins Glück] veröffentlicht. Die Struktur dieser Sammelbände ähnelt der von Brednichts Werken und einige Geschichten gleichen deutschen oder amerikanischen Erzählungen. Aber es gibt auch Geschichten, die vor langer Zeit entstanden sein sollen und die in der Gegenwart in anderer Form weiter erzählt werden. Es gibt noch zahlreiche Sammlungen moderner Sagen, die

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hauptsächlich von Laien zusammengetragen wurden und oft keine Quellenverweise enthalten. Außerdem gibt es in Japan, im Vergleich zu Deutschland, mehr Homepages über moderne Sagen. Auch hier sammeln die Betreiber moderne Sagen, wobei fast alle keine Erzählforscher sind.

Vor der Übersetzung von *Der Spinne in der Yucca Palme* existierte schon die Forschung und Sammlungen japanischer modernen Sagen des Volkskundlers Kunio Yanagita. Aber die Erzählungen in seinen Büchern *Tōno monogatari* [*Erzählungen aus Tōno*] und *Tōno monogatari shūi* [*Noch mehr Erzählungen aus Tōno*] wurden nicht moderne Sagen, sondern *Sekenbanashi* [*Tratsch und Klatsch*] genannt. Aber einige davon sind heutigen modernen Sagen sehr ähnlich.

In meinem Vortrag werde ich einen Überblick über die Forschungsgeschichte japanischer modernen Sagen geben, wobei ein paar japanische moderne Sagen vorgestellt werden. Darüber hinaus werde ich versuchen, anhand einiger Geschichten die japanische Identität vorzustellen.

Kaplanoglou, Marianthi (Athens, Greece)

### ***Greek and Turkish Folktales: Some Comparative Remarks***

The comparison of Greek and Turkish folktales was based on the historical conditions of the formation of common and different elements in the cultures of the two countries. Georgios Megas, in the framework of a comparative Balkan folklore (*Laographia*), studied the relations of the Greek folktale with the tales of other—mainly neighbouring—peoples and constantly compared the findings of the Greek Catalogue which he elaborated with the Catalogue of the Turkish folktales compiled by Wolfram Eberhard and Pertev Naili Boratav.

Nevertheless folktales in Greece and Turkey, form part of living folklore systems where traditional storytelling is used to reshape collective and personal experiences and face contemporary social and moral issues. In this way a comparative approach should also consider, at a more restricted level, these new narrative corpora and their contextual data.

The main objective of this paper is to study the evolution and transformations of certain folktales to their present-day form in Greece and Turkey, in relation to the local communities of their creation and transmission. In a historical perspective, it also examines the place of certain stories of the Greek Orthodox populations originating from Asia Minor and settled as refugees in Greece after 1922-1924 between the narrative traditions of the two countries.

The investigation is based on printed and manuscript collections dating from the end of the 19<sup>th</sup> century. The paper is also based on a corpus of material recently collected during field research in Greece as well as a limited number of folktale versions collected in Turkey.

Karachristos, Ioannis and Warlas, Michalis (Athens, Greece)

***Narrating One's Life Story. Storytellers, Storytelling Cultures and the Dimensions of Self-presentation among the Greek-Orthodox Asia Minor Refugees***

Since 1997 the 'Foundation of the Hellenic World' has organized a large scale of autobiographical interviewing of the last people who were born in Asia Minor and Pontus and of a few of their descendants who grew up in the refugee settlements in Greece. A number of circa 300 interviews, most of them in video formats, constitutes the body of the Asia Minor Refugees' Testimonies Archives of the FHW, which will be uploaded on the Internet in the context of the new Digital Cultural and Genealogical Collections of the Genealogy and Oral History Department of the FHW. In order to obtain a general overview to the hypertext of our interviews we take into consideration the particular storytelling culture, which is possibly developed within the refugees' groups and communities. The narrator's mother tongue language (in our specific case, Greek or Turkish), his/her gender, educational level, generation concerning the 1922 events, his/her place of origin and his/her role in the family's or community's memory either as an 'ordinary' speaker or as a memory keeper, are the parameters, which allow us to explore the similarities as well as the variations among the different groups which probably represent the various storytelling cultures. Although typologies can't entirely reflect either the realities of the interview or the many ways the interviewees use to present themselves, they can illuminate the multiple dimensions of self-presentation during the interview process. Does the interaction between interviewer and interviewee or the character of the recollection project and its social context define the modes and the content of self-presentation? Can the different personas of the narrators modify the plan of the interviews' project? Can the position or the timing of self-presentation within the interview reveal the character of a narration or a statement on the Self? In the context of traumatic experience and of a special sense of belonging to a suffering group the interviewee's ego may be replaced by an imagined collective superego which takes the qualities the narrator would like to render to him/herself.

Karamanes, Evangelos (Athens, Greece)

***Space and Imaginary in the Legends of Aspropotamos Region, Prefecture of Trikala, Thessalia, Greece***

References to space - either civilized, populated, humanized, or natural/wild - hold a special place in the legends of Aspropotamos region. Based on older tradition recordings (Alex. Hadjigakis), as well as on more recent fieldwork research in the area, carried out by researchers of the Hellenic Folklore Research Centre (Aikaterini Polymerou-Kamilaki, Paraskevas Potiropoulos and myself), in this paper we attempt to explore the place held by natural elements in the imaginary of local inhabitants.

Karla, Grammatiki (Athens, Greece)

***Folk Narrative Techniques in the Alexander Romance***

The so-called *Alexander Romance* is a fictionalized narration of the life of Alexander the Great. The author (Pseudo-Callisthenes) restructures the life of the legendary king by inventing a plethora of fictional tales which lionize Alexander's leadership and his military conquests at a level beyond credibility.

This work became extremely popular shortly after its circulation, and in the course of the centuries it was translated into many languages and became the second most widely read text in the Greek-speaking world after the Bible. This wide diffusion was not accidental: it is due, among other reasons, to the relatively predictable, straightforward linear narrative of the text, its simple and easy to follow structure, as well as to the emphasis on adventure, suspense and the marvellous. It is not an exaggeration to argue that the *Life of Alexander* reads like a folk narrative, and this may be readily tested through comparative study: the present paper will undertake to compare cardinal themes and motifs that manifest themselves alike in the *Life of Alexander* and in several popular folk stories. The examination will focus more specifically on the portrayal of key character types, on characterization techniques, and on the articulation of the narrative point of view (narrator's voice, character's point of view, direct discourse and narration).

In the *Life of Alexander*, besides the impersonal/supra-personal omniscient narrator, there is also another "intradiegetic narrator", whose stories are interspersed throughout the entire narration: Alexander himself, who frequently sends extensive letters or recounts his own adventures in the first person. This intradiegetic narrator at times creates reduplications which may disturb the linear, folk-like flow of the narrative.

Kaspina, Maria (Moscow, Russia)

***Storytelling in Yiddish and Russian: Bilingual Storytelling in South Ukraine at the Beginning of the 21st Century***

This presentation will be based on the results of fieldwork in the Ukrainian towns Tulchin, Mogilev Podolskiy and Chernovtzy in the years 2004 – 2008. The analysis will focus on the stories that were narrated by one informant twice in two different languages, in Russian and in Yiddish. Our informants are bilingual, but their Yiddish language skills were passive during the last decades. However, by telling stories that they heard in their childhood, Yiddish helps them remember the details and the plot itself. The comparative study of two different versions of one story told one after another or in the year-length period, helps us to reveal key words in both languages and to observe some regularity in the transmitting of the motives of the story. As an example, I will examine the story about Maiden in the Tower (AT 310 and AT 930A), that was recorded in the year 2005 in Tulchin and several stories about Hershel Ostropoler, that were recorded recently in our expeditions.



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Katsadima, Antigoni (Athens, Greece)

***Folktales for Castles: A Social Strategy in Defending Collective Identities***

The Union of Greek cities with Medieval Castles is a non-profit, non-governmental organization (NGO) founded as a Union in January 2008. By now, the Union counts 45 members – entities representing Prefectural and Local Administration. The main objective of the Union is to publicize, promote and maintain medieval defense and residence buildings, that is to say, castles on Greek and European territory in general. These castles not only belong to an historical framework where they have acquired a functional use, but they can also lead to the revival of Greek and global culture as a living space-time. Nowadays folktales for castles can be seen as a social strategy of defending collective identities. This paper aims to present the ways in which such defense can be achieved by focusing on communication value. Folktales for castles can appear as the outcome of observation, of interpretation and of dialogue. From this perspective folktales serve as a tool of ethnographic allegory along with the fact that they have been placed in specific historical circumstances. They shape a mixture of experience and discourse into writing. Moreover, they embalm the experience, which consists of events, given that they extend its meaning. In conclusion, folktales for castles pave the way for the defense of collective identities by expressing the power and *pathos* of ethnography and by leading to a new, cultural invention that is the linkage of all cultural data. It is very interesting that folktales as a mechanism cross the discreet line of true and real. As data pass from oral performance into descriptive writing, inscription becomes transcription. Collective identities are based on this cultural approach, for folktales invest in the human capital, they respect human rights and they also defend cultural heritage.

Katsadoros, George (Rhodes, Greece)

***The Versatility of Fables: The Case of Plutarch***

The vast diffusion of fables across space and time is widely known and accepted; related to them is Aesop, this famous figure belonging somewhere between history and legend. His fables became known worldwide and influenced many educators, writers and people alike all over the world. Nevertheless, it seems that Aesop's presence and impact, even in ancient Greek scholarship, has not yet been thoroughly examined. A characteristic case is that of Plutarch (app. 50-120 C.E.), the acclaimed writer of the Postclassical period; he utilizes Aesopic fables mainly in his *Moralia* and he places Aesop in a salient place in his *Dinner of the Seven Wise Men*. The analysis of these fables are of great interest, as Plutarch, an admirer of Plato and a dedicated follower of platonic philosophy, proceeds with bold idealistic readings, connecting the meaning of these fables to man's inner world. In this way, Plutarch uses Aesopic fables as a means towards the ethical edification for his reader, as teacher par excellence of moral living.

Kencis, Toms (Riga, Latvia)

***The Role of Narrative Folklore in the Research of Latvian Mythological Space***

The purpose of this study is to examine the role of narrative folklore in research on Latvian mythological space, revealing until now unexplored metadiscursive practices and wider theoretical assumptions beyond the published texts on the subject.

For the first time, the significance of Latvian mythology was noticeably recognized between 1920 and 1940 – after the Republic of Latvia was founded. During the stage of formation of the discipline of folkloristics, viewpoints from the methodologies of various fields blended together. Several hypotheses were put forward also with respect to the structure of the world in the mindset of the ancient Latvians.

While partly Latvian mythology was construed in relation to (or in contrast with) Christianity, simultaneously the search for older, more authentic models was carried out. In this case, folklore research was determined by nationalist endeavors, characteristic of new-born nation states at the beginning of the 20<sup>th</sup> century. These endeavors determined the specific role of narrative folklore. Folk narratives such as fairy tales were largely underestimated in the reconstruction of the Latvian world view because of their common international features.

Subsequently, major research in Baltic and therefore Latvian mythology was carried out by the Moscow-Tartu school of semiotics. Similarly, narrative folklore was regarded as a secondary source again because of the methodology used by Meletinsky, Toporov, Ivanov and other leading scholars of this school. This methodology was based on research on linguistically inherited structures; therefore folk poetry was preferred to narrative folklore.

Nevertheless, in the light of both early and later approaches towards folklore studies, several works on spatial structures and dispositions in 20<sup>th</sup> century were still written and published by Latvian and foreign scholars both on fairy tales exclusively and on their comparison with other folklore materials. However, nowadays deconstructed authenticity and a nation's uniqueness are topics always present in a critical view on narrative folklore.

Kerbelyte, Bronislava (Kaunas, Lithuania)

***The Tales of Magic in Development and the Problem of their Origin***

A lot of researchers have asserted that myths are the origin of magic tales. Myths are considered as “narratives about gods and heroes” (V.Propp). The assertions mentioned are not proved.

Our investigations show that elementary plots of magic tales illustrate the rules of behaviour of human beings in their everyday life. Myths / etiological legends illustrate behaviour of animals and human beings in the time of world creation. The function of myths is to preserve and to spread knowledge about this and another world. Mythological legends illustrate the rules of behaviour during special time and in special places. They spread folk beliefs and customs and reflect their development.

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It is evident that the tales of magic and myths / etiological legends or mythological legends are connected to different fields of people's activities. The genres of folk narratives mentioned have existed side by side and sometimes influenced each other in different traditions.

The researchers of folklore have asserted that magic tales were composed in times of primitive societies or during their disintegration. These judgements are grounded in the facts that an exogamic form of wedding is reflected (V.Propp) or that socially unfortunate characters are depicted (E.Meletinskij) by them. The researchers hold the premise that the morphology / structure and the contents of tales are stable.

Our investigations based on a structural-semantic analysis of 12,000 variants of Lithuanian magic tales have shown changes in their structures and contents. The main elements of tale plots are elementary plots in which conflicts with strangers or trials of young men and girls by elder members of kin or totemic animals are depicted. These elements may be important for primitive societies. Unity of kin is emphasized and an ethnocentric mode of thinking is reflected by them very often. The transformed archaic elementary plots and new elements (framings) are used for telling about wedding and family problems. Changes in the forms of wedding and in the relationship of kin are presented by magic tales, too. The tales of magic were developed during very long periods – from the time of primitive societies to the time of the formation of family as a social institution.

Khan, Shamsuzzaman (Dhaka, Bangladesh)

### ***Folk Ballads from Mymensing and Their Common Features***

The 1920's saw the thriving of folk literary research in East Bengal(now Bangladesh). Dr. Dinesh Chandra Sen, the celebrated ballad scholar, edited and published the Mymensing Ballads (1923) in Bangla language. An English version of the ballads had also been published subsequently. It earned respectful recognition from Romain Rolland, Heins Mode, Silvan Levy and other great scholars of the world. During the 1960's UNESCO scholar Dr. Dusan Zbavitel came to Bangladesh to conduct a research project on these ballads and visited Mymensing district. Professor Lauri Honko and Professor Henry Glassie also did some work on these ballads while they visited (1980's)Bangladesh as faculty members of the folklore workshop organised by the Bangla Academy.

This paper discusses the significant characteristics of the ballads with special emphasis on common features. It will discuss context, artistic approach, performance style, ideological aspects, secular and religious elements etc.

Kharmawphlang, Desmond (Shillong, India)

### ***Rice Myths of the Khasis of North East India***

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Narratives of rice constitute a very significant component of the body of folklore of North East India which accounts for the origins of paddy as a crop and rice as an item of food. There are also innumerable ceremonies and rituals associated with the cultivation, broadcast and uses of rice. The presentation will confine itself to the *pynhiar myndhan*, a paddy consecration ceremony of the Khasi community of North East India and how this observance sheds light on: Man as being intimately bound to nature. Man developing sensitivity to nature. The existence of a balance of nature, culture and sustainability provided by rice. Complex interdependencies of culture and environment, made manifest in narrative, toponymy, ritual and other facets of socio-cultural dynamics.

Kikas, Katre (Tartu, Estonia)

### ***Folklore Collecting as Literacy Practice: Booklore of H. A. Schults***

David Barton and Mary Hamilton define literacy practice as "general cultural ways of utilising written language which people draw upon in their lives. In the simplest sense literacy practices are what people do with literacy." But they also involve "people's awareness of literacy, constructions of literacy and discourses of literacy, how people talk about and make sense of literacy" (2003: 6). Barton and Hamilton also use the term "vernacular literacy" which denotes "how people make literacies their own, turning dominant literacies to their own use" (2003: 257). Keeping this concept in mind, I will cast the focus of my presentation on folklore collecting activities of the late 19th century Estonia, initiated by Jakob Hurt. This vantage point enables the shift of attention from the results of the activities (the bulk of material gathered into the archives) to the process itself - by observing various literacy practices of participants and different networks formed during the activities. The idea is to avoid the customary emphasis on orality and authenticity, by presenting folklore collecting as a possibility of taking part in the modern literary environment. Also, this vantage point allows a different kind of approach to the question of influence by literary culture, by focusing on the inevitable participation of the collectors (but also the informants) in literary networks of communication: the calls for collecting and the reports were published in newspapers; the aim of collecting was to publish books; collecting was also heavily influenced by the publications containing various folktales and other printed works on national and historical issues. I will concentrate on the writings of H. A. Schults, one of Jakob Hurt's correspondents, as a case study; more specifically, I will examine how Schults's views on literacy and folklore collecting relate to booklore (oral folklore on books).

Kilianova, Gabriela (Bratislava, Slovakia)

### ***New Topics and New Tasks? Social Actors and their Strategies in Academic Activities***

The paper focuses on the study of changes in scientific thinking and research in ethnology in the second half of the 20th century during socialism in Slovakia (Czechoslovakia). It studies which theories and methodologies, ideational currents and basic concepts prevailed in the ethnological inquiry after WWII. An important issue will be the impact of political changes after 1948 and of the onset of Marxism-Leninism on the discipline. The project is based on the premise that although the fostering of the ideology of Marxism-Leninism was a very important turning point in the orientation of Slovak ethnology after 1948, methodological and theoretical orientations of scholars were multiple and diverse in Slovakia in 1948-1989. The research questions posed will be discussed predominantly on the basis of narratives (interviews) with the older generation of researchers - ethnologists whose main scholarly activities took place in the second half of the 20th century. The changes in scientific thinking and research are studied from the point of view of social actors - scholars. What were their goals in research? What were their strategies to achieve these goals? How can we follow the continuities and discontinuities in the history of the discipline through the ideas, research projects and strategies of the social actors (scholars) expressed in their current narratives? The paper seeks to contribute to the history of ethnology during the totalitarian era in Slovakia in the second half of the 20th century from the perspective of the actors of the changes. It attempts to interpret the empirical data deriving from the interviews in the context of other data (archival findings, written texts etc.) and through the method of discourse analysis.

Kis-Halas, Judit (Siklós-Máriagyüd, Hungary)

***Demons, Lidérces and Psycho-parasites. New Interpretations of Traditional Figures in Folk-belief – or New Creatures of a New Belief System?***

In this presentation I try to trace the ways and processes regarding how entirely new supernatural beings emerge and function and at the same time, how old notions gain new interpretations in current popular belief in Hungary.

Post New Age discourses on physical and mental health / healing, namely the so-called energy-healing methods, form the broader context of my examination. The extremely popular methods of energy-healing are based on three major 'theoretical' principles: 1) in each creature of the universe there exists a certain inner energy of cosmic (or divine) origin; 2) this cosmic energy is in constant flow, since each creature is able to absorb it from and then recycle it into the environment; 3) the fundamental cause of any kind of mental or physical illnesses is the disturbance of acquiring and / or utilizing this energy.

Within the above mentioned discourses there exists a psychologising quasi-theory, called '*energy-vampirism*', which seems to be a rather effective tool in explaining certain forms and patterns of human behaviour, or special situations or conditions in everyday life (including also illnesses, personal conflicts, etc.). Developing the basic ideas of energy-healing, *energy-vampirism* considers the exchange of energies as ultimate goal of social communication. Furthermore, it differentiates between three types of human behaviour on the basis of energy-cycling and recycling abilities: 1) energy-supportive, 2) energy-consuming; 3) and neutral (from this 'energetic' point of

view) types. Since the shortage of energy may lead to serious mental and physical symptoms, one spontaneously strives against it. There is a strange creature constantly referred to in this situation: the *energy-vampire*, which is charged for blocking the flow of cosmic life-energy.

According to relevant narratives energy-vampires are malevolent demonic beings, which possess humans occasionally and like parasites devour their life-energies causing serious illnesses. Their supernatural, non-human characteristics are supported by further synonyms, like 'being', 'astral-body', 'demon', '*lidérc*', 'spirit'. Not only in the semantic field, but also in the context of beliefs energy-vampires are strongly resembling of certain supernatural beings of traditional Hungarian folk belief, like the above mentioned '*lidérc*', the devil, the witch, and the malevolent Dead.

Merging the characteristics of traditional supernatural beings with post-New Age ideas, the figure of the energy-vampire is a typical creature of current popular belief.

Kivari, Kristel (Tallinn, Estonia)

***The Two Types of Legends: Estonian Belief in the Hurting Ground***

My paper discusses a feature in Estonian folk belief where a central motif is a skin disease that has appeared after touching (sitting, lying, washing) the ground. The tradition bearers have described the places where they have been hit by the bad power of the Earth or the creatures that live below the ground (both known by the name of 'undergrounds' - *maa-alused*). Belief in the hurting ground is very complex and contains motifs of folk medicine as well as beliefs in the dead and the plots of different migratory legends, such as fallen angels that have become demons of nature, the people that live below the ground or the smiths whose working sound can be heard. Short belief statements and migratory legends have stayed relevantly separate inside one tradition having some junction variants. The function of this belief was to discuss confrontation of the farming human world and the wild desert/ nature, the above-ground world and the below- ground world. The theoretical questions that my paper wants to discuss through the examples of belief described are the following: How do migratory legends find a frame of reference in local tradition? How do they adapt or do not adapt themselves to the value system or intentions that a particular belief has? Does the speaking of two kinds of legends show the different or changed belief? Discovering two layers of this feature, the question of the functions of the genres arises and leads us to the next question - do these functions influence living belief? Material in Estonian archives offers a great opportunity to explore these questions. Written records on belief in the hurting ground can be found over the period from the 17th century up to the present.

Kivoi, Douglas Lucas (Nairobi, Kenya)

***Ethnicity as a Form of Collective Identity: A Case of Kenya***

In this paper, I shall attempt to inquire into the phenomenon of collective identity by considering its conceptualization and by considering symbolic means through which collective identity is expressed and asserted in Kenya. Conceptually, the essence of collective identity resides in a shared and interactive sense of 'We-ness' and 'collective agency'. Empirically, collective identity can surface in a variety of contexts, although the preponderance of research has focused on its connection to gender, ethnicity and religion among others. This paper will focus on how collective identity manifests itself in Kenya, particularly on its connection to ethnicity. Kenya is made up of more than 42 ethnic communities, thus more than 42 collective identities. Every human being has a natural inclination towards identifying with others with whom he/she shares common interests, history or origin. Man's sense of belonging makes him associate with people he/she is closely related to, a fact which results in the formation of an ethnic group with its particular way of life. Ethnicity is a form of collective consciousness that symbolizes a people's closeness to one another based on their ethnic identity and culture. Thus one can express his/her identity by introducing oneself by name, tribe and region. Therefore, this paper will look at the various ways in which collective identity manifests itself in Kenya and the consequences of collective identity in Kenya.

Kobayashi, Fumihiko (Jerusalem, Israel)

***Is the Animal Woman a Meek or an Ambitious Figure in Japanese Folktales? A Study of the Animal Woman's Nature in Japanese Animal-Wife Tales***

This is a study of the animal woman's nature as told in Japanese Animal-Wife tales by analyzing the tales' plot composition through which Japanese storytellers make the animal woman appealing to their audiences.

As is usual with various kinds of Animal-Wife tales around the globe, Japanese storytellers tell of an unusual connubiality between an animal in human female form (hereafter, an animal woman) and a human male (hereafter, a man). Compared to those tales in other cultures, however, Japanese storytellers never fail to incorporate three distinct episodes into their tales: (1) the animal woman accosts the man unaware of her origin; (2) she absconds from the man who is now aware of her origin; and (3) the couple has an irreparable separation.

Japanese folklorists generally focus on the man's renegeing on a promise with the animal woman and the couple's irreparable separation caused by the man's faithless act. Accordingly, Japanese folklorists tend to suggest that Japanese Animal-Wife tales are grounded in the female's meekness and the male's cunningness. However, based upon a careful reading of these tales, the following observations call this position into question: (I) the animal woman first accosts the man without saying anything about her animal origin; (II) she imposes the "do-not-see-me" taboo upon him; and (III) she absconds from him when he exposes her origin. Even though Japanese storytellers embellish the animal woman's actions with florid and plaintive expressions, an analysis of the plot composition in which these storytellers arrange the actions indicates that her nature is far from meek. On the contrary, because she has a

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controlling position over the man from the beginning to the end of the tales, she is, in fact, a rather ambitious figure.

This study will draw attention to this plot composition, thereby casting a fresh view upon the animal woman's nature as told in these tales.

Koiva, Mare (Tartu, Estonia)

***Online Medicine. Narratives in the Inter-patient Discussion Group***

There are extensive online communities formed of patients suffering from various conditions. Writing therapy, for example, is becoming increasingly popular and has spontaneously moved online. Internet is in many respects advantageous for this: it provides an opportunity to establish a dialogue with others with a similar condition while protecting one's privacy and anonymity. The groups offer patients free medical advice, feedback, a second opinion to their treatment scheme, as well as an opportunity to share knowledge, information and their personal experiences, and receive emotional support. The paper examines narratives circulating in the online network of communication groups of patients. A closer look at the social bonds in the narrative and communicative acts used in doctor-patient communication reveal that the most common features are formality and distancing - the partners are not equal in their sociopolitical standing. Inter-patient communication acts are more varied in their style of communication and language use, ranging from informational notices to narratives and displays of emotion. Opinions are individualised, making the discussion similar to oral dialogue in which different strategies are used in reasoning. A medical discussion board comprises a conditional group that engages in dialogue to obtain and provide expert opinion. Patients' discussion groups and their narratives have a close connection to offline reality. The purposes of the paper are: a) to observe construction of personal and group identity, its representation and transformation in virtual settings, also its reflections via narratives; b) to characterize the models, functions and motivators of virtual narratives and beliefs; c) to characterize the communication models, the movement of information and lore which are used by members of a certain group. The paper overviews the information from portal Kliinik.ee ([www.kliinik.ee](http://www.kliinik.ee)).

Kokla-Papadatou, Georgia (Zakynthos, Greece)

***Resounds of Byzantine Zakynthos in a Narrative Text about "Omilies"***

Nikolaos Karamalakis (1895-1951) from Pantocrator, Zakynthos (former Pisinonta) in one of his texts narrates "all that he learns and listens about "Omilies" and several stories of the old time, searching in the old and almost destroyed papers of his father". He refers to a narration of an old man about two traditions regarding the name of Pisinonta's village.



One tradition attributes the name to the Byzantine queen Poulcheria, who built at the site the church of Sotiras and named the village after the location of a big house that she saw when she was arriving on board of a ship from Laganas gulf (*Pisinos odas*). An old “Omilia” entitled *Queen Poulcheria* that Nikolaos rescued by copying it, is based on this tradition.

The second tradition attributes the name to people that came persecuted from the East and gave to their new homeland the name of the old one (Pisinente). The Byzantine impacts of these traditions are examined.

Kolitsi, Philothei (Thessaloniki, Greece)

***Folktale Themes and Narrative Structures in Ethno-cultural Context: Greek Pontian Folk Tales***

This paper examines recurrent thematic motifs and narrative structures detected in Greek Pontian folktales, an important constituent of Greek Pontian oral culture and a product of a rural, closed community that outlived among foreign peoples for many centuries. The paper attempts to capture traces of collective memory and identity of Pontian people and is informed by Narratological and Anthropological theories.

The Pontian folk tales can be classified into the following categories: magic-enchantment tales, religious stories, secular narrations and humorous stories. However, the boundaries are often blurred and therefore the tales cannot be decisively classified. Recurrent thematic motifs figuring in the Greek Pontian folk tales are the following: *archaic-ritualistic elements* alluding to old rituals and magical procedures that reveal, on the one hand, the initiatory function of the folktales and, on the other, their links with a remote pagan past; remnants or recounting of a whole episode of *ancient Greek mythological patterns* that can bear witness to the persistence of patterns of thought and value systems within the collective memory of Pontian people. At the same time one can attest to the strong presence of *religious faith and values*, often taking the form of mythologized Saints’ lives which manifest the deep connection of the Pontians with the Orthodox Church as well as their familiarity with written popular traditions, such as *Synaxaria* and Lives of Saints. Furthermore, *gender roles* attributed to the sexes and inscribed within the narrative structure testify to a profoundly patriarchal society, whilst strong familial bonds can be frequently detected in the story. Finally, the hero is often presented with *riddles* that he has to resolve usually with the help of supernatural creatures.

The Story-teller’s capacity to narrate and capture his/ her audience’s attention, a trait that can be easily traced within the body of the tale, underline the socially and culturally important role of the folk tales that have been functioning as a popular vehicle for the formation and preservation of Greek Pontian collective memory and identity.

Kompoholi, Aggeliki (Athens, Greece)

***Storytelling in a Hospital and the Self's Homecoming. The Act of a Greek Woman Storyteller from Nauplion in Greece and the Art of Narration***

In this presentation I will draw extensively upon my personal experience in witnessing storytelling in the oncological wing of the Laiko Hospital of Athens during my hospitalization in September-October 2004.

In specific, I will concentrate on the presence of an inspired folk storyteller from Nauplion in Greece named Nausica Arseni who, also a patient, visited in the same period the hospital for personal treatment.

Having the ability to tell a story skillfully and endowed with dramatical and narrative skills, the specific storyteller ultimately tried with her narrations to ease the pain, both physical and spiritual, of patients that suffered from heavy or light forms of cancer, regardless of the fact that she herself was facing similar health problems, luckily curable ones.

The life experiences that are orally transmitted are the very source from which all storytellers procure their material. The same thing happened in the case of this charismatic folk storyteller from Nauplion in Greece who, under extremely adverse conditions, tried to communicate with the other patients so that they could receive her stories not only as a forthcoming change in their often very cruel reality but mainly as a minimum help in their possibly short lives.

In the present introduction I will attempt to outline the persona of this folk storyteller and portray my experience from our meetings.

Konstan, David (Providence, U.S.A.)

***From Isis to Islam: The Metamorphoses of Apuleius' Metamorphoses***

Apuleius' *Metamorphoses* (also known as the *Golden Ass*) contains an inset tale that relates the adventures of Cupid and Psyche. While Apuleius very likely adapted folkloric elements in the narrative, he was himself responsible for organizing the overall story, adapting it to express (among other things) his own particular mix of neoplatonism and initiatory cult. One episode involves Psyche's descent to a mysterious valley, in which she finds herself in a palace and is ministered to by invisible servants. She is visited each night by her lover – who turns out to be Cupid – but he leaves each morning before she can discover his identity. However, an oracle had indicated that she would be married to a horrible serpent, and in the end, urged on by her jealous sisters, Psyche disobeys Cupid's orders and lights a lamp in order to gaze upon him, upon which he abandons her. In 1980, Hasan M. El-Shamy published a collection of Egyptian folktales (University of Chicago Press), in which one story tells of a man who, on the advice of Muhammad, agrees to marry his daughter to a beast. Later, the father discovers his daughter living in a palace with a hundred rooms, of which she is permitted to explore ninety-nine, but may not enter the hundredth. Her father incites her curiosity, but a voice – that of her husband, who proves to be the holy figure El-Khidr – prevents them from entering (inside the forbidden room is the steed on which Muhammad will ride to heaven). I will suggest that the Egyptian folktale may represent a transformation of Apuleius' story, which preserves the basic

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structure while it adapts the details to the idiom of Islam. There is thus a double *metamorphosis*, from ancient folklore to literary narrative and back to folktale.

Konstantakos, Ioannis (Athens, Greece)

***Mountains of Gold: Aristophanes, Herodotus and Ancient Persian Folktales***

In Aristophanes' *Acharnians* (vv. 65-90) a group of Athenian ambassadors are shown returning from Persia and giving an account of their mission before the Athenian Assembly. They describe the vast Achaemenid Empire as a land in which everything is immense in size or quantity; among others, they point out the abundance of gold, which is piled up into entire mountains and so plentiful that the king feels free to defecate on it. This is recognizably an ancient version of the "El Dorado" theme (the country where gold lies plentifully on the roads), familiar from European tales since the Renaissance and especially famous from Voltaire's *Candide*. In my paper I shall argue that Aristophanes' description is based on an ancient Persian tale (burlesqued here in a typically Aristophanic manner) about a land of the "El Dorado" type; this tale must have been imported into Athens by envoys or workmen returning from Achaemenid Persia. There are two indications for the existence of such tales in ancient Persian tradition. Firstly, in the story about Kai Kaus' expedition to Mazanderan (preserved in medieval Islamic sources like Firdawsi's *Shāhnāme* but demonstrably going back to the first millennium B.C., like most of the tales about the legendary Kayanid kings), Mazanderan, the miraculous, demon-inhabited country, is depicted as a fabulously wealthy place, where gold is so abundant as to be used even for the headbands of slave-girls. Secondly, in the story of king Cambyses and his disastrous expedition against Aethiopia (narrated by Herodotus but ultimately stemming from Persian propagandistic narratives against Cambyses), the land of Aethiopia is so rich in gold, that the latter is used even for fabricating the prisoners' chains. Other affiliated motifs (Cockaigne, abundance of food, springs or rivers of perfume) also bind together the aforementioned stories, which thus seem to originate in a common narrative tradition of the Achaemenid period.

Korb, Anu (Tartu, Estonia)

***Siberian Estonians' Stories of their Ancestors and Founders of their Villages***

The majority of Estonians living in the rural areas of Siberia today are the descendants of settlers that arrived there during the last decade of the 19th century and in the beginning of the 20th century in search of free land. Most of the settlements were created on the basis of nationality, often formed by settlers from one particular region. By 1918, there were over 100 Estonian settlements in Siberia. By the beginning of the 21st century, there remained about 40 Estonian communities, with populations ranging from 200-300 to 20-30 people. In 1991-2008, when I was collecting oral lore

in the Estonian communities, I took an interest in what people remembered about their ancestors and the foundation of their villages.

The stories of one's origins and ancestors belong to family and village lore and help people to establish their place in history. The stories of the settlers' origins often start from the new beginning – settling in Siberia. In these stories, the personal and the collective are closely intertwined, affirming the individuals' sense of belonging to a group on one hand and their sense of being unique and special on the other. Largely, it is the collective that determines what is worth remembering. What factors can cause the interruption of narrative lore? In the case of Siberian Estonians, the answer must surely include the destruction of traditional village life and forced collectivisation by Soviet authorities, as well as the extensive repressions against the population.

The stories survive better if they are supported by written lore. Memories considered too painful may be avoided to help forget. On the other hand, speaking of such events may have a therapeutic effect on both the narrator and the listeners.

The knowledge preserved in memory must be turned into a narrative, to be repeatedly recreated.

Koskinen-Koivisto, Eerika (Jyväskylä, Finland)

***Storytelling and Two Generations. Performance, Social Interaction and Process of Interpretation***

My current research focuses on the oral life story of one individual informant, my own grandmother. The world has changed dramatically since her childhood. The changes are often experienced in everyday bodily practices but they have no meaning until they are reflected upon or communicated to others. Therefore, I examine how these experiences are narrated and how the storyteller and listener are connected, in this case across three generations. Since the 1970s, the 'performance turn' in folklore has illuminated our understanding of how people are actively involved in producing their own culture. The study of individual storytellers and their performances has been studied by numerous folklorists, for example Linda Degh, Richard Baumann and Finnish scholars Juha Pentikaeinen, Anna-Leena Siikala, and Annikki Kaivola-Bregenhøj. These studies focused on individual story tellers and their repertoires, demonstrating their capacities and creativity as tradition-bearers of their communities. However, they did not address in any detail the interaction between the listener and the audience nor the role of the researcher in the story-telling event. After the 'performance turn' of the 1970s, folklore materials in archives fell out of favor because they were seen to lack contextual information about their performance and production and therefore useless from a performance paradigm perspective. Since the 1990s, however, folklorists have begun to reflect upon their own role in the collection, production and interpretation of folklore material, and have developed new theories and methods which have rehabilitated archival and textual materials (see Bendix 1997, Briggs 2003, Anttonen 2005, Noyes 2005). In this paper I discuss the new critical and reflexive research strategy, which helps to analyze the interaction of the storytelling event and the roles and positions of the listener that affect performance and interpretation.

Koumarianou, Maria (Athens, Greece)

***Narratives, Genealogies and Kinship Systems at Psara. An emic/etic Approach***

This presentation is based on field research carried out on the island of Psara (Greece), with intervals from June 2007 to August 2008. Its aim is to show through an emic and etic approach how narratives on genealogies mainly focus on the historical event of the Psara catastrophe trying to link it with family histories and kinship networks.

Kouzas, George (Athens, Greece)

***The Speech of the Margin: Self-evaluations, Narrations and Life Stories of Migrant Beggars in the Urban Area of Peristeri, Athens***

The present paper constitutes part of a wider research in the context of the writing of my doctoral thesis (2007-2008). It deals with the messes for the poor provided by the Church, with the Homeless Centres and with the areas where begging takes place, such as churchyards, squares and urban transport stations, in the area of the Municipality of Peristeri, which is part of greater Athens.

The main focus of the paper lies, not on Greeks, but on beggar migrants from the Balkans (Albanians, Bulgarians, Serbians and Rumanians) and those from other countries (Iraq, India, Afghanistan and former Soviet Democracies). It is about people who, in spite of living for many years in Greece, often even for 15 years, due to their 'otherness' and to social exclusion because of being beggars, they always remain foreigners in Greece, living in the margin of Greek society. Everyday they beg for some money from passers-by in squares, they eat at church messes and they live in homeless shelters. It is there where I met them and after several months they opened up and I was able, thus, to record their narrations which present great interest: The way they have adapted to Greek reality, the way they deal with and judge 'others', namely Greek priests, the members of church committees, the personnel of the Municipality that helps them, even Greek beggars to whom they stand in opposition, and the merchants of the area who consider them to be thieves and send them away from their stores (evaluations by others), but also the way they evaluate themselves and their 'otherness' (self-evaluations). It is significant that migrant beggars, whom we are used to as silent and in begging attitude for some money, want to talk, to open up to the researcher and to break the limits of their everyday silence; to a great extent, when they start narrating their past, these stories end up as long life narrations, in which, as a rule, the beggars' beautiful and remote past is further enhanced, compared to their tough and miserable present.

By studying the speech of urban area beggars, a subject that has not preoccupied Greek folklore studies so far, we learn a lot about these people's unknown everyday lives and their struggle for survival. We also investigate how their collective identity,

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the homeless and poor migrant identity is formed, with the particularities, the problems of survival, and also the insistence on survival and the overcoming of difficulties that life has for a foreigner migrant beggar in contemporary urban Athenian reality.

Kozmin, Artem (Moscow, Russia)

***The Story of Maui, Te Rangikaheke Version: Verse Elements in Maori Mythological Narrative***

The subject of the presentation is a New Zealand Maori narrative about cultural hero Maui. The narrative is in prose, but it contains fragments with rhythmic structure and markers of folk songs language (f.e. "e" as line end marker). The main goal of the paper is to show specific techniques of verse elements incorporation in folk narrative.

Krawczyk- Wasilewska, Violetta (Lodz, Poland)

***Global Singlevillage and Cultural Attitudes of Older British Males to Dating-on-line***

This paper discusses, from a cultural point of view, the modern day problem of people's loneliness. The growing number of singletons (projected to be up to 40% of the world's adults by 2021) could change habits, housing, services, and so on, and destroy the foundations of life based on home, family, a permanent place of living, etc. In many developed countries this trend is slowly being met both within working lives and during retirement. In the UK the number of people living alone is now 15 million, the largest number in Europe. Also British dating-on-line services are notable for their enormous numbers of members. The study reported is based upon the most popular British dating web site called Direct Dating - provided by Orange. The research was limited to a chosen group of men aged 60-65 who responded to the author's test and were active members of the site during the two months of on line field-work. The results show that the older 'net' respondents follow global dating rules but think and act locally. They seek to overcome their loneliness, but for many their most constant and reliable friend turns out to be their computer rather than the speculative live companion they dream of.

Kuhn, Hans (Canberra, Australia)

***Between Masquerade and Confession: The Games Rímur Poets Play with Their Audience***

With performance and the relationship between performer and audience being much discussed in recent times, it is amazing that next to no attention has been paid to a genre where such an interplay was institutionalised from the beginning: the *rímur*, for half a millenium *the* productive form of oral narrative in Iceland.

The poet or singer prefaces each *ríma*, the amount of narrative performed in one session, with a *mansöngur* (literally, a 'love song'), in which he addresses his audience directly and personally; in a shorter section at the end of each *ríma*, he leads the audience back from the plane of fiction to the reality of the performance situation. These sections cover a wide range of topics and attitudes, some of them traditional role-playing: the poet writing for or at the behest of a woman he loves; self-deprecation as a way of winning over the audience; impressing the audience with mythological, semantic or metrical fireworks so as to mark his change from 'ordinary person' to 'poet'. The mantle of 'castigator of the state of society' or 'promoter of moral values' may also be a traditional one, although the poet may well express personal grievances or convictions. It is also the place where humour comes into play, whereas in the main body of the *ríma*, the narrative, the poet/singer keeps out of the picture.

Examples will be drawn from different periods: anonymous *rímur* from the Late Middle Ages; Bjarni Jónsson and Hallgrímur Pétursson from the 17<sup>th</sup> century; Hallgrímur Jónsson, Sigurður Breiðfjörð and Bólu-Hjalmar from the 19<sup>th</sup> century, the last great flowering period of the genre.

Labrie, Vivian (Québec, Canada)

**Serenity (ATU 707), This Boy's Life (ATU 590), Star Wars (Lacourcière 305A), Solaris (ATU 652) ? *The Possibilities and Implications of Extending the Aarne-Thompson-Uther Tale-type Identification Insight to Movies***

Does it make sense, under certain conditions, to extend «type-giving» to other genres or situations than folktales?

Borrowing from Québec and Acadian tale tellers who explained to me in the 1970s that they memorized *märchen* by following the itineraries explored by the tale figures, I have been mapping folktales for many years. Since imaginary worlds are involved without any reference to measure, the topographies revealed by mapping *märchen* are better considered as topologies: moving arrangements between figures, objects, actions, across territories. From what I have mapped, those topologies seem quite specific to a given tale-type.

Topology backing typology, I have been struck many times by links between folk tales and other constructs from real life or fiction, especially movies. At times, with further exploration, those incidental links provided a rich common topological/typological denominator with a tale I had mapped. However, the movie did not seem to bear an explicit intent to provide material from this specific tale type.

I will document four of those instances. Could Joss Whedon's *Serenity* (2005) be identified as part of the ATU 707 (*The Three Golden Children*) constellation? Could Michael Caton-Jones' *This Boy's Life* (1993), which by the way is biographical (Tobias Wolff, 1989), be considered as pertaining to ATU 590 (*The Faithless Mother*,

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alias *The Prince and the Arm Bands*)? Is there ground to link part of George Lucas' *Star Wars* double trilogy (1977-2005) to a specific tale, *The Saber of Light*, absent from the international classification and coined by Luc Lacourcière as type 305A? And what about Steven Soderbergh's *Solaris* (2002), which provided resemblance to a version of ATU 652 (*The Prince Whose Wishes Always Come True*), and then, does this similarity extend to Andrei Tarkovsky's *Solaris* (1972) and the initial Stanislaw Lem's novel (1961)?

If so what criteria can we use to assess such extensions of tale-typing outside the genre? And what can we learn from such occurrences about the international tale-type identification insight?

Labrie, Vivian (Québec, Canada)

### ***Twelve Märchen and their Maps Go as Theories into the Real World***

What's in a folktale that stands for its journey into our worlds? Some hints were given in the 1970s by tale tellers from Québec and Acadie. Many memorized those tales by following the itineraries explored by the tale figures, keeping their moves in mind in the tale's worlds. True enough, mapping märchen shows that specific topographies/topologies might be linked to specific types. What if they kept some sort of semi-automated registry about fundamental trajectories of the human adventure?

Twelve märchen, all collected in Québec and Acadie, each identified to a specific ATU tale type, were thus mapped and documented for their links with other issues as these came upon the researcher's own journey in the past thirty years. Materials came from the research side and the social action side as well, including real life situations, present time topics, movies, other stories. In 2006-2007, those «travelogues» were shared during an open seminar. In each seminar, a given tale was presented in its original oral version, then its map, then a free discussion was proposed around what floated between the tale and life experiences, then the story of the tale's past associations with real life settings was exposed and further discussion happened. However unfinished and still uneasy, this comprehensive effort opens the range of possibilities around the «tale type» insight : 1. about the pertinence of extending «type-giving» to other genres or situations than folktales; 2. about paths of meaning making that evolve from and around a specific tale, making it possible to circulate between different levels, thus bringing up the issue of coherence within the subjectivity that is inherent to the very act of making sense of something; 3. about connexions between different tale types. If every tale type is telling of one typical errand among much travelled paths of our common human condition and cognition, is there a kind of «metro network» of all those paths, an image coming from the seminar, and could parts of it be approximated through observed «connecting stations»? There might be some learning there, in and out of our lifetimes, for journeys still to come.

Laime, Sandis (Riga, Latvia)



***Some Aspects of Relating Mythological Legends to Landscape: The Example of North Latvian Raganas Tradition***

In my paper I will examine the connection of *raganas* legends (written down mainly at the end of the 19<sup>th</sup> c. - beginning of the 20<sup>th</sup> c.) with landscape in diachronic and synchronic aspect. I will reveal the connection of these legends with the archaeological landscape, namely abandoned burial sites, and the change of perception of these sites nowadays.

The main meaning of word *ragana* in contemporary Latvian language is 'a witch'. Folklore materials (legends and beliefs) show that in northern and north-eastern parts of Latvia this word was used to denote nature spirits. They are usually described as ugly old women or beautiful girls with long, light hair washing clothes, swinging on the branches of trees, combing hair, laughing, dancing at (mid)night or midday. After meeting people they either disappear or tickle them to death, make them lose their way, debauch them e.t.c.

In most cases legends give enough information to identify the places connected with *raganas* in landscape. These can be wet places or water bodies (lakes, ponds, swamps, streams), valleys, hills, stones or trees. Sometimes toponyms denoting these places include the word *ragana*. While mapping these places it has turned out that in many cases the places where people were believed to be misled or tortured by *raganas* were old burial-grounds or places next to them where any kind of human actions or even attendance had to be reduced. Thus mythological concepts about *raganas* that were believed to originate from killed persons were transformed into place legends that were related to natural objects that had to be protected against human actions.

In the second part of my presentation I will characterize contemporary folklore connected with *raganas* places and examine the reasons of transformation of the character of *raganas* in connection to these sites.

Lau, Kimberly (Santa Cruz, U.S.A.)

***Enduring Desire: Psychoanalysis and the Popularity of the Fairytale***

Perhaps more than any other genre, the fairytale has a lasting appeal. Authors, screenwriters, animators, television producers, playwrights, artists, and cultural producers of all sorts continually turn to the fairytale, both as a traditional genre and as a basis for creative reworkings, despite the fact that there are a vast array of new technologies, new perspectives, and new forms to play with. Even more, scholars in a number of different disciplines also continue to focus their research on the fairytale. Studied by literary critics, historians, psychologists, sociologists, art historians, educators, and of course folklorists, the fairytale captivates not only cultural producers but cultural critics and academics as well. Thus, this paper begins with the question of our enduring fascination with the fairytale. What is it about the fairytale that so enchants us? Why has the fairytale continued to entertain, charm, simply persist, especially given its extremely simple structure, across cultures and throughout centuries? In trying to think through some of these questions, to probe the enduring

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appeal of the fairytale, I also seek to address what I will argue are related questions of why and how the fairytale has become a feminized genre, particularly in its many recent transformations. These interrelated questions engage the ISFNR Congress theme of 'Narratives Across Space and Time: Transmissions and Adaptations' by proposing some possible psychoanalytic motivations for the lasting appeal of fairytales in their diverse and ever-changing forms. Within this context, I turn to Lacanian and post-Lacanian psychoanalytic theories of desire as one way of responding to the somewhat entangled questions of the enduring appeal of fairytales as well as the feminization of the genre.

Lazou, Anna (Athens, Greece)

### ***Body and Narration: The Last Metamorphosis (Performance)***

I would like to participate to the conference - if possible - not with a lecture but with a performance based on my previous research. The performance is assisted by four members of the Research and Artistic Ensemble "Dryos Topoi" of Athens University. It is a dramatized representation (dance theater form - performance) on the topic of how traditional narrative techniques develop on the background of body and dance cultures. My material derives from Epirote music traditions and contemporary dance theater body language involving ancient Greek rituals. It is about the "Zafeiris" spring ritual in Epirus- Zagori. The custom of *Zafeiris* in the area of Zagori is linked to the cult of Adonis and nature rejuvenation in ancient Greece. The *Last Metamorphosis* is a short story about a boy of 11years' old in a small Epirote village of the 50s. During the spring fair of the village, the boy learns how to dance, following the example of Kitsos, a traditional first dancer. At the same time he discovers the power of nature and love, liberating his soul from the community's prejudices. The boy investigates with expressive movement and collective creation, the initiation through darkness of man crossing the land of the Dead and moving towards the Light of reconciliation in communal life. Research and artistic ensemble - Dryos Topoi - which belongs to the School of Philosophy of the University of Athens - was founded in 2004 by Anna Lazou. "Δρυς, Δράση, Δράμα", (Oak, Action, Drama), three words that have in Greek language the same linguistic root, show the company's interest in approaching theatre through an anthropological perspective. The study of religious practices where theatre originates, such as tree worship, directs the company's work, which includes a combination of modern and postmodern elements as well as artistic and research exchanges.

Lee, Linda (Philadelphia, U.S.A.)

### ***Transforming Monstrosity: Rethinking the Uses of (Dis)Enchantment***

In traditional animal bridegroom tales, curses and disenchantments function in stable, predictable ways. As Marina Warner observes in *From the Beast to the Blonde*, 'Tales

of animal bridegrooms hold out the dream that, although the heroine's father has given her into the keeping of a Beast, he will change into a radiant young man, a perfect lover' (1994, 279). Monster bridegroom tales have often been interpreted as metaphors for maturity, in which monster bridegrooms invariably become fully human (or divine) when the youthful male and female protagonists become appropriate, adult romantic partners. In contrast, contemporary versions and adaptations of this tale and its iconic motifs are not constrained by this narrative limitation and instead confound traditional narrative expectations. Versions in modern media feature a wide range of narrative alternatives: metaphorical monsters (the reality American TV program *Beauty and the Geek*), cursed female 'beasts' (Penelope, 2008), unstable transformations (Bill Willingham's *Fables* graphic novels), and transformations from human to monster (Stephanie Meyer's YA 'Twilight' vampire series). Although animal bridegroom tales have been studied by scholars from various disciplines with a range of theoretical perspectives, the importance of popular versions and adaptations has been largely ignored, with preference given to more 'elite' transformations by authors such as Angela Carter. This paper exposes this analytic gap, considering the versions and adaptations of monster bridegroom tales appearing within contemporary media. I will explore the ways that the motifs of curse and transformation, or enchantment and disenchantment, have been inverted, parodied, and recontextualized in contemporary versions and adaptations, with specific attention to the ideological meanings ascribed to monstrosity and transformation.

Lehtipouro, Outi (Joensuu, Finland)

***The Mind of a Discipline - Toward a Finnish Theory of Folklore***

Regina Bendix' work on the formation of German and American folklore studies (*In Search of Authenticity*, 1997) is a perplexing experience for a reader to whom Finland is the homeland of folkloristics. This is not quite the same discipline, or the same path of thinking we are familiar with. The enthusiasm roused by Johann Gottfried Herder met in Finland a prepared soil: we already had an understanding of Finnish oral tradition. And while the authenticity of folk poetry publications had been argued in the big countries, Finnish scholars would with all their senses meet with a world behind the Kalevala in which various aesthetic registers of spoken word were a reality. More of those were collected until the 1960's, when our generation of folklore students - born in the 1940's - entered the scene. The "Finnish" method along with the national fervor had lost its potential, scholarly ambition was targeted at understanding folklore in general. The ISFNR meeting of 1974 in Helsinki was a watershed (cf. Folk Narrative Research. *Studia Fennica* 20. 1976). It gave us the chance both to define the agenda and to measure up the leading international scholars in the field. One thing was clear. The new American concept of folklore as artistic communication in small groups did not meet our needs: a Finnish theory of folklore should also cover variation in time and space offered by large archive collections. Now again we have a new generation of scholars. Doubts have been voiced whether such a thing as folklore really exists. Then, suddenly, an outline of a new almost Herderian theory of folklore

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emerges from a multitude of current approaches and from the development of our old allies, linguistics and aesthetics. It is this development that I am discussing in my paper.

Leontsini, Maria (Athens, Greece)

***Supernatural Intervention and Heroic Deeds. Folk Concepts on the Strategies of Heraclius during the Persian Wars***

The victorious outcome of Heraclius' Persian campaigns was praised by his contemporary courtier poet, Georgios of Pisidia, as well as by a number of laudatory and quite minute descriptions compiled by later Byzantine chronographers. Historical accounts on the course of events present a series of natural meddling in the military tactics. The interventions of the supernatural in support of the emperor's strategies, which are successively inserted in the historical account, attempted to give an outline of the broader framework prepared by divine providence to support the emperor's military expeditions.

Succour of the physical world was ascribed to the general attitude about the vocation of the fulfilment of the moral purpose of the universe. These narrations on the army expeditions were probably originated from several themes related to folk tales. The stories were recollected by the chronographers in order to keep the memory of the military exploits of an emperor enjoying a fairly wide popularity.

Leontsinis, George (Athens, Greece)

***Narrative and the Teaching of History. Identity and Human Behaviour***

In this presentation, I seek to define the position narrative currently holds as one of the main methods of organizing and completing the teaching of history in General Education (Primary and Secondary levels). I will also make a brief reference to its connection to teaching history, from the very moment history was added as a subject to the education curriculum (approximately the mid-19<sup>th</sup> century in Greece and other countries). I will track the influences of historiography of that period on the ways in which the subject was presented, as the narrative nature of history was, from the very beginning, considered one of its basic manifestations. To this day, this has essentially neither been questioned nor refuted, not even by the newer and contemporary approaches of historical research and history instruction. Taking this into consideration, I think it is indisputable that the documentation of history is inherently narrative, and any proposals that sporadically surfaced to discard narrative from teaching were based on the complete image that had evolved, rather like a label attached to what was known as "traditional – old" history. I shall, however, refer to certain refutations of the basic principles and practices of traditional history and to the dialogue that ensued between historians, which also influenced history instruction, in relation to the positive proposals of the so-called "new history". While the latter

enthusiastically, and with some degree of passion, attempted to discard certain principles and practices of “old history”, which included narrative, this approach was actually, at the same time, essentially being disproved by the very historians involved. What may perhaps not have been sufficiently emphasized is the need to constantly renew and adjust narrative to whatever the new educational and pedagogical objectives of history and of the teaching of history may be. A critical approach to the old - traditional narrative history is included in the objectives of this paper. Our concern will be to understand the reasons that lead to the retreat of the rejectionist position, paying particular attention to understanding the importance of this constant renewal for the instructional act. We shall also attempt to demonstrate the importance of narrative discourse in a context combining classroom research and the teaching of history; an experiential teaching where narrative discourse, by seeking to essentially interpret and thoroughly analyze events, able to compose relevant written and oral discourse, contains axiological judgments and essential reconstructions of the past. In particular, narrative discourse involves efforts to develop critical historical thinking on a level that will indicate that teachers and students possess the skills to interpret the singular position which contemporary humankind, we in fact, occupy in the world today. It should be emphasized that the skills that reveal the identity of the narrative discourse of historians, history teachers and students, more or less present and demonstrate their personal identity and behaviour in the contemporary world. This is something which apparently occurs constantly, since every single approach to history is the function of its scientific and methodological principles and, to a large extent, the values, beliefs, and convictions of individuals while they are alive and active.

Leppälahti, Merja (Turku, Finland)

***Childhood Memories from the Time of Second World War***

In the context of Finnish cession of territories after the Second World War, over 400 000 Finnish people had to move inside new borders. They had to leave their homes and almost all their belongings. At first they believed they could come back very soon, and when peace came, many people returned. But then the war broke out again, and they had to leave for a second time, now for good.

Whenever I interview people from Karelian Isthmus, sooner or later we discuss their evacuee experiences. People talk about hurrying, leaving things behind, about the fear of bombing, worrying about family members, and hard times in strange places without supplies and without a home of one's own. Many of my informants were children at that time, and I intend to present some of their childhood stories. The evacuation divides their childhood into two different sections. First there was the time in Karelia, which was interrupted by the war. The second part of childhood narratives consists of experiences in the new place at school and with other children.

Levin, Isidor (Hamburg, Germany)

### ***Überlegungen zu einer psychologischen Erzählforschung***

Nach der Auslegung von Erzählstoffen auf Typenebene in deren Verbreitung im geographischen Raum und Staffelung in der historischen Zeit, sowie der sozialen Schichtung in der Bevölkerung ist es längst fällig, Erzählstoffe in psychischer Topik bei Erzählern und Hörern wissenschaftlich (nicht impressionistisch oder sonst voreingenommen) zu untersuchen.

Dazu ist es wichtig für die Erzählforscher, sich über Ziele und Methoden kritisch zu einigen, was leider folkloristischer-, volkskundlicherseits vernachlässigt wurde.

Es gibt hierfür individual- & massenpsychologische theoretische und praktische Ansätze, die man vor allem in Therapie, Religionsunterricht, Belletristik und Kunst anzuwenden versuchte, besonders im Gefolge S. Freuds, versus C.G. Jungs.

Als zünftiger Zeitzeuge gewisser soziologistischer sowie psychologistischer Zugänge zur Kultur, insbesondere zur „Folklore“, möchte ich sowohl denkwürdige als auch bedenkliche Ansichten neu zur Debatte stellen.

Beim 4. Kongress der ISFNR in Athen hatte Professor G. Megas offiziell bedauert, dass es mir nicht gegeben war, aus der UdSSR ins Ausland zu reisen. Jetzt könnte ich dem Kongress beiwohnen, allerdings, wenn mir privat als einem Emeritus der Akademie der Wissenschaften Russlands finanziell für die weite Reise und Unterkunft in Athen geholfen wird, zumal ich infolge meines Alters nur in Begleitung meiner Frau zu reisen pflege.

Levkievskaya, Elena (Moscow, Russia)

### ***East-Slavic Folk Narratives: Transmission of Mythological Information from 19th to 21st Century***

The object of my paper is to analyze specific linguistic and communicative devices, used in the transmission of mythological information in Folk Narrative in East-Slavic tradition and its adaptation to modern forms of Narration. These devices serve to indicate the original oral genre of memorial narrative. They reflect different world levels of perception in East-Slavic naive mythological knowledge. Linguistic devices we deal with are personal and demonstrative pronouns, various descriptions, actual names, indefinite pronouns and impersonal sentences.

The report deals with the structural and semantic changes in East-Slavic Folk Narrative over the period from the 19<sup>th</sup> to the 21<sup>st</sup> century and the communicative situation of Narration. The basic change is connected with the forms of mythological creatures' nomination. There are three general linguistic forms of naming demons: a) the adverbial nouns; b) the indefinite-personal verbs, denoting a subject according to his action; c) some constructions with the impersonal reflexive verb. The distribution of the forms demonstrates domination of adverbial nouns in naming the demons at the beginning of the 20th century and domination of the indefinite and impersonal verbs in naming the demons at the end of the 20th century. Moreover, these forms have a dialect distribution in the East-Slavic region. The causes of these changes are connected with new forms of mythological information adaptation in the modern East-Slavic tradition of Narration.

Lindahl, Carl (Houston, U.S.A.)

***Gender and Power in the Core Märchen Repertoire of the Southern Appalachian Mountains***

The märchen recorded by Leonard Roberts, James Taylor Adams, and Carl Lindahl in the Cumberland Range of the South Appalachian Mountains (USA) display great flexibility and variation in terms of their treatment of gender roles. In a social context generally dominated by female narrators, there is a tendency to present innocent, childlike male figures and powerful, domineering, and often cruel females.

The märchen repertoires of four Kentucky mountain families – the Wells-Stidhams of Leslie County; the Farmer-Muncy-Lewis of Leslie County; the Adamsons of Letcher County; and the Couches of Harlan County – reflects a cultural context in which military service and migratory work separate men from the household and females assume leadership roles in the extended family. The lives of the narrators span a 120-year period (ca. 1880 – 2000) during which male protagonists gradually become gentler in comparison to their female counterparts.

An examination of the tale types most commonly performed both by the four chosen families as well as throughout the region reveals a preference for plots that focus on gender tensions and a flexibility that allows tellers to manipulate gender roles to suit the teller's status, strategy, and audience.

Lintrop, Aado (Tartu, Estonia)

***Shamanic Stories***

There are two main types of shamanic stories told by shamans themselves: 1) stories about becoming a shaman, 2) stories describing what happened with a shaman during a ritual or an action. Analyzing the motifs of the stories about becoming a shaman, one may say that some of these are expressions of the transformation of the personality of the devotee - its adaptation into the frames of tradition. Other motifs show how the experiences of the initiation period are subordinated to the tradition. According to autobiographies told by the Nganasan shamans, we may admit that the spirit whom a candidate meets for the first time during a dream journey of his initiation period should first be recognized. The recognition, naming or guessing of a supernatural being is one of the examples of such a form of control. Also, the devotee has to recognize and name the places visited by him, and objects of importance that he meets. Recognition of a vision equals to framing it into traditional form. However, it is not enough to merely recognize the places and beings of the supernatural world. To gain full control over the vision, it must be described in words. For retelling one's experiences means giving a more traditional form to an individual experience. So stories about becoming a shaman are the results of interaction between a shaman's deeply personal experiences and the traditional story repertoire. An active control of

tradition over shamanic visions continues after the initiation period is over. In case of an experienced shaman, this is firstly expressed by guessing or so-called 'quest for the right path' taking place during rituals. With the help of such guessing untypical or inappropriate elements are eliminated from a shaman's actions. The meanings of a shaman's actions during a ritual are usually described afterwards in detailed stories, which respectively subject a shaman's experience to tradition.

Ljungstrom, Asa (Uppsala, Sweden)

***The Lost Book of Charms Versus an Ignored Manuscript. Narrative Recirculation of a Case of Family Lore in Relation to a Classical Auctor of Folklife Studies in Disciplinary History, as well as Local History and Literary Historical Fiction***

By this contribution I intend to trace the relations between family lore, inherited artefacts, the history of folklife studies, local history and local historical novels, when a book of charms was recirculated by narratives.

The family lore is connected to the Reverends Gasslander, Petrus (d.1758), and Johannes (b.1708), known as auctores of Swedish folklife studies (1774). Their descendants preserve scattered remnants of papers, letters, books, portraits, and artefacts but their favorite narratives revolve around a lost "Book of Charms", "The Thief in the Library", i.e. a named clergyman, and "The Farmhand who married a widow and then frittered the inheritance away drinking and gambling". I will compare the stories to local histories published around 1900, as well as to a series of historical novels published around 1980 by a female author who grew up in this local community.

Brooding over the lost Book of Charms, inquired about in 1899 by a professor from the Folklife Archive in Uppsala, the family stories have simultaneously ignored a handwritten manuscript of practical advice and charms. Its contents not conforming to what was expected of the "Book of Charms", this manuscript was not read in the 20th century but regarded as an artefact among others inherited from the estate of the reverends' grandsons. I expect this manuscript to provide certain clues to the interest in things supernatural and practical among farmers from the area in the 19th century. Drawing on the research already conducted on the subject I will compare it to other handwritten books of charms, kept in the Swedish libraries and archives of folklore and folklife.

Charms might be regarded as an old-fashioned topic, while the study of narratives is up to date. But charms are still recirculated through narratives today on various levels. This case study is a reminder of the contemporary narrative recycling of traditional folklore.

The research in narratives allows revisiting collections of early folklore studies. Not only does it render new pieces of information; it also brings back into circulation the lives and works of predecessors in fields that seemed to be completed, closed to problematising approaches of today.



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Lydaki, Anna (Athens, Greece)

***Folk Narrative and Social Reality***

The creation, propagation and time-enduring quality of myths, fairy tales, traditions and other forms of folk literature, establish them as evidence of life and as such they should be studied in the same way as all other monuments of a civilization.

Anonymous narratives, whose origins are usually lost in the depth of time, give information about social representations, ideology, collective imaginings and about civilization in general. Because of the way in which they emerge through folk imagination and the obvious and latent meanings they convey, they “narrate” not just the plot or story line, but also man’s past – history itself.

The aim of this paper is to present, through research in and interpretation of folk narratives, the social dimension of language and the rationalism that governs folk tales despite their irrational elements.

Malshina, Katerina (Zaporozhye, Ukraine)

***The Experience of Zaporozhye Ethnographic Expedition, 2003-2008: Gathering, Analysing and Presentation of Folk Narratives in Post-Soviet Space***

To understand the historical past and modern transforming processes in post-Soviet societies it is not enough to have just the existing archival, published and other formal documents. First of all, questions of nationalism and study of national histories concern interethnic relations, ethnicity and ethnic self-identity. For this purpose it is necessary to consider a theoretical substantiation and development of the concepts of different academic traditions and all the variety of approaches to the study of narratives which are available today. In relation to modern Ukrainian historiography (as well as to cultural science, ethnography, political science, etc.), when using the narrative approach and the analysis of a discourse, it is meaningful to ask a question: how and whence do we find out what the nation in question is and what does its historical past consist in?

The ethnographic expedition of Zaporozhye National University to Zaporozhye region functions in two directions. One of them is gathering, analysing and publication of folk narratives, and another one is our work with a people, the explanation that now they can remind and tell us about events of their life and participation in all sociopolitical processes fairly and frankly without any fear of being punished for that, a fact that was not accepted or was simply forbidden in former Soviet times.

Scrupulous gathering and correct analysis of such information and its successful presentation in post-Soviet societies is a necessary factor contributing to the formation of ethnic consciousness and to a valued perception of democracy.

Mamiya, Fumiko (Tokyo, Japan)

***Vorstellungen von Raum und Zeit in Anderswelten im Japanischen Volksmaerchen***

Auch im japanischen Volksmaerchen besuchen Menschen auf verschiedene Weise andere Welten. Nach den Orten, als die diese anderen Welten erscheinen, lassen sich grob vier Gruppen unterscheiden: Fernwelten, Unterwelten (unterirdische Welten), Unterwasserwelten und Ueberwelten. Die Erfahrungen, die Menschen in anderen Welten machen, lassen sie sich in drei Gruppen einteilen: positive, negative und ambivalente Erfahrungen. Die Eigentuemlichkeiten dieser anderen Welten im japanischen Volksmaerchen klarzumachen, war bereits Gegenstand meines Referats auf dem 14. Kongress der ISFNR in Tartu. Im Ganzen ist es auffaellig, dass ueberwiegend maennliche Helden von weiblichen Jenseitswesen in anderen Welten empfangen werden. Darueber hinaus ist interessant, dass Anderswelten, besonders Unterwelten, nicht raeumlich ausgedehnt, sondern eher eng zu sein scheinen. Vergleicht man diese mit Unterwelten zum Beispiel im europaeischen Volksmaerchen, wird dies noch deutlicher. Das Referat moechte die Ergebnisse der seitdem durchgefuehrten Forschungen vorstellen. Dabei soll besonders beruecksichtigt werden, welche Vorstellungen von Raum und Zeit in Anderswelten ausgedrueckt werden. Werden Raum und Zeit im japanischen Volksmaerchen nicht ausgedehnt, sondern eher eng und kurz dargestellt? Ist dies als spezifisch japanisch anzusehen? Haengt dies damit zusammen, dass japanische Volksmaerchen meistens kurze Erzaehlungen sind? Ausserdem soll in diesem Referat auch der Zusammenhang zwischen diesen Forschungsergebnissen und der gegenwaertigen Mediengesellschaft aufgezeigt und zur Diskussion gestellt werden.

Margari, Zoi (Athens, Greece)

***Dancing Greek Minority Experience: Memory and Performance***

This essay explores the concept of the interactive relationship between performed identities and narratives, and on the basis of the cultural embodiment theory, focuses on the creation of identities in the post-migration minority communities that live in-between Albania and Greece. This study suggests that dance events, considered as the embodiment of culture, are in practice complicated forms of identification. For the Albanian immigrants, of Greek origin, who live in Greece nowadays, new identities are formed and expressed through dancing. First-generation social subjects, both as individuals and group members, re-embody past shared memories thus negotiating their identities. At the same time, they encourage the revival of old traditions and local practices in order to initiate younger members of the community into minority Greekness. As a consequence, narratives of dance occasions and performed events, of ideal representative styles and stereotype kinetic models, have an important impact on the processes of embodying their cultural backgrounds. Narratives link past and present, thus re-creating through embodied practices, the community's social memory. In this way young practitioners' performances ensure their involvement with popular cultural practices. Moreover, the dancing experience and technique as an embodied narrative expression synthesises cultural knowledge and application and offers a public articulation of minority Greekness.

Marks, Ljiljana (Zagreb, Croatia)

***Interpretative Levels of the Oral Legends Writings***

The main hypothesis is that tradition, as the important element of cultural identity and the main condition of folkloristics, is a continuing (historical and ongoing) process of multi-level interpretation of repetitive procedures and symbols in the human community, rather than an inherited collection of indisputable facts, spiritual values and material objects. Building on the existing research on mythical beings in Croatian oral legends and historical legends, this work will research the interaction of the processes of tradition and retraditionalization in the formation of multiple aspects of cultural identity.

Tradition is not considered to be a set of unchanging values but a creative process whereby each individual, generation and human community/group determines its cultural heritage and identity. Thus, this work examines which elements particular communities inscribe as part of their tradition, how they inscribe (transform) them, in which contexts they perform them and which meanings they assign to them. This work also examines the constant process of forming and creating tradition, which people keep deconstructing and renewing, thus perpetuating particular values and reinterpreting them in search of a foundation for self-knowledge. Various interpretative levels and procedures within tradition as a process depend on who is interpreting it, what their aims are, what the community/individual conceptual and value system is and what the social, cultural, and political context is.

Marzolph, Ulrich (Goettingen, Germany)

***Intellectual Property and the Power of Interpretation: A Case Study of Folk Narrative and Folk Narrative Research in Iran***

In recent years, the debate on issues of intellectual property has gained additional momentum. Originating from debates in the framework of the UNESCO-initiated discussion about intangible cultural heritage, the debate is now fuelled by what has been termed a “heritagification” (Hemme e. a. 2007), i. e. a process that – as far as folk narrative research is concerned – involves the issues of narrative tradition as world heritage and/or world heritage in/as narrative tradition. In addition to claims relating to physical and/or intellectual possession of the items concerned that apply on a more or less general scale, the debate is of special relevance for issues of interpretation. In particular, the access to and the study and publication of (folk) narrative tradition at times involves highly emotional debates, since they touch on sensitive issues of self-conception that themselves relate to larger historical debates about the Self and the Other. While the like debates potentially are not restricted to specific ethnic, linguistic, or regional concerns, they are all the more relevant for the

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subaltern, and again for any members of the community sharing the experience of exploitation and/or colonialism.

Against the backdrop of the international debate, this paper is to explore the implications of the said situation in the Islamic world. Numerous incidents over the past years have shaped the international perception of this region and its culture, particularly several incidents of a violent nature that have involved a high amount of aggression and, in consequence, verbal and physical assault. While public perception is shaped (and to some extent consciously manipulated) by the media, the international community is led to neglect a more balanced appreciation of the Islamic world. This evaluation is all the more relevant for the Islamic world's narrative tradition that is not only rich in tradition and thriving in modern times but that moreover shares strong common roots with the European/Western tradition. The presentation is to discuss recent events relating to the narrative tradition of the Arab world and Turkey. Particular attention will be devoted to Iran, a country that suffers from a highly biased perception in international opinion, since it is at the same time one of the ancient cradles of civilization and has repeatedly been severely criticized as a major force in subverting values shared by the majority of the international community. The present considerations are to highlight the situation of folk narrative and folk narrative research in Iran against the backdrop of the historical experience, aiming to analyze common factors of a more general concern.

Masera, Mariana (Mexico City, Mexico)

### ***Telling Stories a Social Strategy? Witches, Monsters and Other Fantastic Beings of New Spain's Popular Narratives in Contemporary Mexican Oral Tales***

Due to its social multiculturalism and geographical extension, New Spain was one of the most complex Colonial societies of the 17<sup>th</sup> and 18<sup>th</sup> centuries. While Colonial Government tried in vain to classify and divide society in *castas*, the different ethnic mixtures resulted in a rich marginal and popular culture. Much of that culture was unintentionally compiled in the Inquisition's Archives, and although its documents were mediated by the scribes, nowadays we can use them to study and reveal the hidden voices and culture of the prosecuted people.

In this paper I will analyze some fantastic characters – such as witches, monsters and other fantastic beings – that appear in Colonial narratives and that have been preserved through oral tradition in contemporary tales. Studying such cases, I will also describe how telling stories was a strategy employed to integrate people into a multiethnic society.

Masoni, Licia (Edinburgh, United Kingdom)

### ***Stories as 'Narrative Currency': Buying Reintegration through Community Narratives, and Acquiring Narrative Rights through Narrative Ability***

This paper deals with narrative rights and ability, as well as issues of ownership and variation, within an Italian mountain community which during the winter period was halved by the need to find work elsewhere.

Among the many narratives collected in the community, one particular body of anecdotes (mainly humorous) emerged which appears to have played a major role in reintegrating emigrants into the fabric of the community. On their return, emigrants were 'met' by villagers with these anecdotes (mostly dealing with events that had 'supposedly' happened during their absence). Hearing them once was sufficient in order to acquire ownership of the anecdote (even if they had not witnessed the events), as well as, potentially, the narrative rights. Acquisition of narrative rights was dependent on narrative ability, which was measured not in terms of accuracy (significant changes to the text were allowed), but rather in terms of the ability to perform the story so as to achieve prolonged laughter (in itself an instrument of cohesion and harmony within the community) among fellow villagers. These narratives extended narrative rights to potentially everyone, thus functioning as a 'narrative currency' which could be exchanged in order to 'offer' and 'buy' inclusion in times of regular emigration.

Closely related to the artistry of the teller was the content of the story. The teller's choices could trigger mechanisms of affiliation and disaffiliation both among the villagers (thus reshaping sub-communities of laughter), as well as in opposition to the 'outside' (thus providing ways of negotiating the insider/outsider relationship). Although the teller was quite free to choose, most story versions attest to a tendency to reinforce community practice through humour, thus revealing the stories as powerful representations of village ways and worldview. It can be argued that they provided a sense of collective identity through which emigrants could create continuity within their own individual identities as villagers.

McAndrews, Kristin M. (Honolulu, U.S.A.)

***Modes of Self-Representation in the Parisian Travel Journal of Lot Kamehameha***

On September 11, 1849, Lot Kamehameha (a future king of Hawai'i - Kamehameha V), his brother, Alexander Liholiho and Dr. Garrit Parmele Judd, Minister of Finance of the Sandwich Islands, set off on a diplomatic mission to the United States, England and France. They met President Zachary Taylor, Prince Albert (Queen Victoria was at childbed) and Louis Napoleon. With these visits, the Hawaiians hoped to solidify support of the Sandwich Islands and to negotiate treaties for the benefit of the treasury.

When he arrived in Paris in 1850, nineteen-year-old Lot Kamehameha utilized the traditional discourse of the Grand Tour in his travel journal as a way to create a diplomatic identity. In my presentation, I will look at Lot's complex storytelling that suggests certain entrenched features of western aristocratic ideals, especially in adhering to the ritual visits and recordings of "must see" Parisian sites. Also, as an attaché to the Minister of Finance, he had to record his experiences (in English) almost mechanistically in order to authenticate his authority as a future ruler. Even though Hawaiian was the official language of the Sandwich Islands, he does not use

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Hawaiian to describe events or to make side comments. Despite the clipped tone of the journal, it reflects humor, pleasure and self-knowledge. Still, Lot's identity as a Hawaiian and a young man of the ali'i class complicates the narrative. He must play within another kind of cultural performance - to gaze upon the site being toured and to be gazed upon as an exotic product and future leader of Hawai'i.

McEntire, Nancy (Terre Haute, U.S.A.)

***'Don't Look Back': Functions of Myth in Contemporary Legends***

Contemporary legends are widely regarded as the lore of modern society, transmitted orally and electronically by young, college-educated urbanites (Brunvand 1981: xvi). They are set in everyday life, yet they are charged with a sense of peril that is often accentuated with an ironic twist: --A man picks up a hitchhiker, only to discover that she is a ghost. --A woman slips into a changing room at a local department store, yet she is followed by an assailant who cuts off her finger in an attempt to steal her diamond ring. --A co-ed is parking in a secluded spot with her date, and when he tries to start the car to return home, the car will not function. What starts out as a romantic evening ends in tragedy. --In a local graveyard, the ghost of a deceased dog continues to guard the grave of its master, barking at unsuspecting visitors. While stories like these reside in the present and are regarded as disputable truth, they contain elements of ancient myths. This paper examines motifs and allusions to mythological themes in several contemporary legends, with an emphasis on how myth adds deeper meaning to narratives that seem to function primarily as gossip or rumor. The fallibility of the characters of contemporary legends, the depth of their perils, and the messages imbedded in their anxieties and fears provide useful tools for an examination of myth in the modern world.

Brunvand, Jan Harold. *The Vanishing Hitchhiker. American Urban Legends and Their Meanings*. New York: W. W. Norton & Company, Inc., 1981.

Meder, Theo (Amsterdam, The Netherlands)

***From a Dutch Folktale Database towards an International Folktale Database***

The Dutch Folktale Database of the Meertens Instituut is an online database containing almost 40,000 folk narratives; see [www.verhalenbank.nl](http://www.verhalenbank.nl). Not only are there fairy tales and traditional legends in the database, but modern jokes, urban legends and memorates as well. The database can even contain sounds, pictures and movies. All the narrative material includes additional information like: when was the story told, where and by whom? Keywords, names and a short summary are added. If possible, there is an identification of the tales through Aarne-Thompson-Uther and other catalogues. Finally there is an additional lexicon with scientific information concerning several kinds of tale types.

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Four sources are used to fill the database: 1) historical texts; 2) more recent folktale material published in print or digital form; 3) surveys and fieldwork from the past; and 4) new fieldwork. The database serves mainly two purposes: 1) as a digital archive; and 2) as an advanced (re)search tool for scholars, students, journalists, etcetera.

Now may be the right time to ask ourselves if we want an International Folktale Database as well, what material it should contain and how texts and meta-data should be presented, added and retrieved.

Here is an example of what purpose the International Folktale Database could serve. Websites with folktale material tend to change, move or even disappear in time. This is becoming a problem in scientific articles, since we tend to refer to these websites more and more. A website quoted in *Fabula* today can be gone tomorrow. However, websites could be frozen into a pdf-format and preserved in the Database, enriched with English keywords, names etcetera. These websites could form the basic material. I would very much like to discuss the pros and cons of the demo-version of such a database. Apart from scientific demands and technical problems, there is the matter of international cooperation, too.

Medhi, Mrinal (Assam, India)

### ***Propp's 'Tale Role' and 'Characters', and Assamese Folktales***

Vladimir Propp, with his influential book 'The Morphology of the Folktale' (first published in Russian in 1928 and translated into English in 1958 with an Introduction by Svatava Pirkova-Jakobson; a second edition in 1968 with an Introduction by Alan Dundes), made remarkable contributions to the study of folktales. This work has exerted great influence on folkloristics in general and on the study of oral narratives in particular. The work begins by rejecting the taxonomy of tales according to their 'types' by Antti Aarne (1910) and is based on the premise that the correct method of investigation is the study on the basis of small component parts [of tales]. His work centers around the action of the dramatis personae of the tale. Propp based his work on the actions of the dramatis personae of the tale, which he terms 'functions', these functions being the component parts of a tale. However, he did not pay much attention to the dramatis personae themselves. He introduced the concepts of 'tale-role' and 'character', but did not discuss them in detail. This paper proposes a study of Assamese folk-tales to investigate the 'tale-role' and 'character' concepts in them in the light of Propp's 'tale-role' and 'character' perspective. Assamese is a major Indian language, spoken by a large number of people living in the North Eastern part of India. This language is very rich in both oral and written literature. In this way, this paper shall also examine the cross-cultural applicability and validity of Propp's method.

Meitei, Mani (Imphal, India)

***Ecology, Folklore and Culture: Discourse Analysis of Iijian Hirao, a Manipuri Ritual Narrative Song***

Folklore of a community is the collective socio-cultural vision of the people inhabiting a region. The growth of a culture and its complex relationship with environment, that is between man and nature, are often replete with myths, legends and tales and other forms and genres of oral narrative pertaining to any given culture. Collectively they constitute the discourse of a culture to be shared and accepted traditionally in a community, place or nation, whatever. The study of folk narrative discourse as a handed down oral text (or even written) will significantly lend many issues currently sought after in folklore scholarship. The present paper is a discourse analysis of *Iijian Hirao*, a Manipuri ritual narrative song sung on the last night of *Tmharaoba* (a ritual festival - a concrete manifestation and reenactment of the creation myth as displayed by the Supreme God by opening His mouth before Asiba, the god of creation as he could not make headway with the task). *Iijian Hirao* comprises history, culture, folklore, geography and ecology welded into a unique paradigm of Manipuri cosmology. It is about the felling of an *untngthou* tree, gigantic and majestic in size, at the behest of King Punsiba of the Luwang Dynasty (7 c. A.D) for making the first ever boat in the region on the one hand, and the sorrow and suffering of the mother hill gorge and the father hill range when tragedy strikes their tree son whose like was singular and second to none. In the wailing and pining of the father and mother is expressed ancient civilization's awareness of ecology and environment protection whatever the need of man and society might be, on the other hand. However, the felling of the tree was not random for it was done after the necessary prayer and ritual offerings to the tree were made one day before the event. This tradition still kept in the region always insures mutual respect and harmonious relationship between man and nature. That probably heralded the historic cultural event of royal regatta still in practice. What apparently strikes one while considering the man and nature relationship is the state of equilibrium to be maintained. That will fasten the relationship and the world **will** prove livable and worthwhile, indeed. A discourse analysis of *Wjari Hirao* will focus on the diverse aspects of folklore, culture, environment and ecology. This ritual narrative song in Manipuri culture has remained very sacred not only because it is/has been sung on the last night of *Laiharaoba*, but also because it has been transmitted verbally (albeit it has been preserved in written text rendered from the oral probably in the 11th century by an unknown poet) restricted to the *maibas* (priests), associated with the *Laiharaoba*. The cultural significance of the boat in the narrative song is that it stands for culture in progression in time and space. Also it symbolizes the inevitable death and the journey of the human soul, a **philosophy** behind the *Laiharaoba* that celebrates the birth of a culture and its growth and development and final realization of the ultimate truth. Thus folklore integrates both ecology and culture, and the primacy of the discourse analysis is to bring out exegesis of the myth as the dream of the folk, and the history of a culture.

Meraklis, Michael (Athens, Greece)



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***Narratives in Space and Time: Transmission and Adaptation. Or: The Vital Importance of Variants***

Folk narratives are transmitted and adapted in many ways, horizontally in terms of space and vertically in terms of time. In the case of adaptation, the function of variation is both obvious and a basic prerequisite in the creation of variants, since this is also the intention of the one implementing adaptation.

However, variation as a principle is unavoidable as is obvious from the result, in various cases of transmission of folk narratives, too. This is so even when the intention of the narrator is to transmit the story precisely as he received it or as he has already narrated it. It has been shown that the same narrators, when narrating the same stories at different times, retail them with a greater or lesser degree of variation.

All in all, variation is an inevitable phenomenon of folk narrative in general. To a considerable degree this is due to its oral nature. It is, however, also a remarkable creation, in that it particularly suits folk culture, especially in its traditional form. To demonstrate this is the aim of the present paper.

Messerli, Alfred (Zurich, Switzerland)

***Plot, Story, and Discourse in Oral Literature and the Question of Literary Property***

Through an overview of the European history of narrative research on the one hand, and the history of collecting oral ethno-texts on the other, the paper presents different theoretical concepts reflecting the individual and collective shares involved in production and transmission. The discovery of the author in the narrator (and of the narrator in the author), and the distinction between plot, story, and discourse or between narrative structure and its phenomenological realization in the act of storytelling, allows to determine the individual achievement of the narrator, who is also an author. What status is this achievement accorded since the 20<sup>th</sup> century? Does it establish the narrator's literary property to his narrated text? And what are the roles of the researcher recording the text on tape and transcribing it, or of the editor who publishes the text in an anthology?

Mieder, Wolfgang (Burlington, U.S.A.)

***"I'm Absolutely Sure About – the Golden Rule": Barack Obama's Proverbial Audacity of Hope***

In American politics proverbial language has long been part of the discourse, with former presidents like John Adams, Abraham Lincoln, and Theodore Roosevelt standing out as particularly proverbial in their rhetoric. Of course, there were also such proverbial giants as Benjamin Franklin, Daniel Webster, Frederick Douglass, Susan B. Anthony, Elizabeth Cady Stanton, and Dr. Martin Luther King who relied heavily on traditional metaphors and folk wisdom in their oral and written

communication with the American people. Barack Obama as a major figure on today's American political scene is part of this tradition, as is readily apparent from his two best-selling books *Dreams from My Father: A Story of Race and Inheritance* (1996) and *The Audacity of Hope: Thoughts on Reclaiming the American Dream* (2006) as well as his major national addresses. As one reads his prose or listens to his speeches, it is evident that this extremely well educated individual is deeply rooted in American political history. Obama uses folk speech in the form of proverbs, proverbial expressions and proverbial comparisons to add wisdom and a certain expressiveness, emotion, color, imagery, and colloquialism to his writings and speeches. It is here where he shows himself to be part of the general population. He prides himself in listening to and thinking about "the voices of all the people" (356), and consequently he mixes their conventional and proverbial language into his utterances. As an impressive intellectual, he does well to follow in the footsteps of a Woodrow Wilson or John F. Kennedy, who also took to heart the folk speech patterns of their constituents. Obama's effective and sincere communication by way of proverbial language is certainly part of his political success.

Minniyakhmetova, Tatiana (Innsbruck, Austria)

***Time and Space by Telling of Dreams. An Udmurtian Example***

Time and space by telling folk narratives have definite bounds, although there are departures from the traditional norms in modern urban culture.

It is possible to discuss as special dimensions time and space by telling of dreams. Certainly, we should consider one's told and retold dream(s) as a folk narrative genre. Telling of dreams in everyday life plays a significant role in an Udmurtian society up to the present. It is a common belief that one should tell dreams to family members, and for this purpose one should know the right time and the right space. Usually one tells his/her dreams while having breakfast, and it is forbidden to tell dreams at night. If one thinks that it is necessary to tell dreams at night (for example, in a case, if there is anybody to listen to them by breakfast), one should address the narration to a stove/oven. During the telling of dreams both dimensions of time and space acquire a special status.

In my paper the telling of dreams will be discussed as a special situation.

Miranda, Joana (Lisboa, Portugal)

***Life Narratives of Brazilian Immigrant Women in Portugal***

The feminisation of immigration is international and some authors consider it as one of the five characteristics that define the current migrations' age (Castles & Miller, 1998). In spite of this fact in Portugal, in general, immigrant communities have been analysed as a whole and we have not identified any tendency to consider immigrant women as a specific object of study.

In this communication we will try to present the results of the project "Immigrant Women in Portugal - Memories, Integration Problems and Life Projects", supported by ACIDI. In this project women from the three more significant immigrant communities in Portugal have been analysed: Brazilians, Cape Verdians and Ukrainians. These communities have different relational histories with Portugal and grades of integration into Portuguese society. We will focus on the results obtained concerning Brazilian women and, in particular, on the results concerning three of the dimensions analysed: life trajectories of these women, integration into Portuguese society and life projects.

The present study is a qualitative study that involved semi-directive interviews to a total of twenty-four women, eight of them Brazilian. The study did not have the aim of being representative of all immigrant women-members of these communities in Portugal; instead, it tried to reveal central dimensions of their lives in this country.

Some academic and political circles established the relation between immigration and feminisation of labour, namely the active role of women as economic and developmental agents, and migrant women's empowerment (increase of their status) resulting from their strong involvement in the economy. However, there remains the question of knowing if the participation of women in the economy of their countries of origin and of reception, the sending of remittances to their countries of origin and the maintenance of transnational familiar spaces, have had any effects on an automatic status increase. In fact, having precarious jobs usually rejected by the citizens, could even decrease further immigrant women's status.

Moisidou-Hani, Vaitsa and Kalintzeva, Anna (Thessaloniki, Greece)

***Folktale Themes and Narrative Structures in Ethno-cultural Context: Bulgarian Folk Tales***

This paper examines the main themes and narrative structures found in Bulgarian folk tales that constitute a significant part of Bulgarian folk tradition. The paper is based on a historical and narratological perspective, informed also by an anthropological outlook.

Monk Paisios was one of the first Bulgarian scholars who attempted to evoke the national consciousness of the Bulgarian people, by writing his *Slavo-Bulgarian History* (1762). Later on Kuzman Sapharev published six volumes with Bulgarian folk compositions (1891-1892).

Bulgarian folk tales can be classified into the following categories: animal tales, magic-enchchantment tales, religious stories, secular narrations and humorous stories. Animal tales inscribe the incarnation of nature in their story axis, whilst animal-characteristics stand for the respective human traits. Whereas fox plays a primary role, surpassing all the other animals in intelligence, wolf suffers all kinds of misfortunes, when encountering other animals. Besides, the bear together with the blackbird are the most popular and likable among animals. However, it is the magic tales that are mainly favoured by people. In these, one can detect the eternal fight between good and evil powers. At the same time they are overpopulated by supernatural objects, characters and events that testify to the ritualistic origins of the folk tales. They also

entail elements of ancient Greek myths. Religious tales underline the significant role of God and the Saints in Bulgarian society. Secular and humorous tales satirize human faults such as cunningness, idiocy, or laziness.

The heroes hold no name, whilst the time and the place of the narration are undefined. All folk tales share a similar structure, concerning the beginning and the end of each story (i.e. “I was there too, I ate and I drank...”), in which usually the time of the story and the time of the narration coincide.

During the folk-tale narration, both the story-teller and the audience play a significant role. The story-teller has to be endowed with a natural talent that enables him/ her to re-enact the stories s/he recounts through gestures, grimaces and personal idiosyncratic language. At the same time it is important that the audience gets involved into the story they hear. The reactions of the audience can function as a proof of the success of the folk tale recounted. Nevertheless, whereas folk tales have to a great extent functioned as a means of entertainment and pleasure for their audience, especially throughout the long cold winter nights, they have also significantly contributed towards the formation of Bulgarian collective identity.

Moraiti, Tzeni (Volos, Greece)

***The Environment as Narrative Landscape in Greek Folktales***

One of the characteristics of a folk person is his respect for nature and the relationship with nature's creations. The human being perceives himself/herself as part of this world. The folktale as mirror of human existence reflects the sacred relationship between person and nature, creating the proportional narrative landscape, specific or abstract, in different ways. The main person of the folktale, the hero, is all the time in an interactive relationship with nature's elements. The natural environment and its constituent parts, namely trees, plants, flowers, water, mountains, clouds, etc, have their own existence and participation in the plot and they contribute to the plot's development. The strategies the hero uses in the fairytale to solve problems in a difficult situation, are directly related to special signs of this narrative environment. In this paper we study nature's elements which form the narrative environment, their contribution and the way in which they participate in the development of the plot, the relationship between the hero and nature's elements and finally, the way in which the hero evaluates their attributes and their characteristics proportionally with their role in the folktale.

Moreh, Shmuel (Jerusalem, Israel)

***The Last Rababa Singer of Iraqi Origin in Israel and his Oral Ballad***

According to many informants from Iraq, the Ballad of Ezra li-Yhoodi (Ezra the Jew), sung in the Bedouin dialect of Iraq, was not only performed as entertainment at evening gatherings around the fire, but also used as psychological therapy. Bedouin

singers who frequented cities such as Baghdad, Mosul, and Basra during feasts and festivals used to be invited by households to sing. One of the songs in their repertoire was a particularly tragic ballad about a Jewish goldsmith and poet who used to pitch his tent among the Bedouin tribes in order to sell his gold ornaments to the women. During his stay with one of the tribes the daughter of the Sheikh fell in love with him, and became pregnant. She hurried to marry in order to hide the fruit of her love-affair with Ezra. When he returned after several years to the camp of his beloved, she visited him with her child, the fruit of their love. Those who listened to this tragic ballad would shed tears in memory of their own loves and sufferings. After such a session of weeping they experienced a catharsis, felt relieved, and paid him generously.

The only Jewish singer who learned his repertoire from the Bedouin of the Sinjaar Region in Mosul was Mr. Ephraim Obaid, the last Rababa singer in Arabic who died in Israel a few years ago. He was born in Mosul, Iraq in 1927, learned the Bedouin songs by heart, and practised his hobby in Bedouin dress, for safety. He called himself a Sha'ir (poet) who specialized in singing on the Rababa of poets (a one-string violin, which differs from the Rababa of the Mughanni (singer) with two strings; see Lane, *Manners & Customs of the Modern Egyptians*, London, 1954, pp. 370-371). In October 1992 he was interviewed for about one hour, and his repertoire was recorded. He sang to the accompaniment of his Rababa and later on he related in Muslim Iraqi dialect in prose the summary of the story. Mr. Obaid added that the story in prose was known to the Iraqi audiences and they did not need any prose introduction in order to understand the songs and the hero's adventures. In Israel he performed his repertoire to Iraqi emigrants only. The Babylonian Jewry Heritage Center in Or-Yehuda and Prof. Joseph Sadan of Tel-Aviv University recorded my interview about his repertoire and activities.

## Muktupāvela, Rūta (Riga, Latvia)

### ***Latvian and Lithuanian Analogues of the Oedipus Myth and their Relations to Other Forms of Traditional Culture***

This paper focuses on Latvian and Lithuanian folk narratives of the type AT 931 and AT 933, in folklore studies regarded as the analogues of the Oedipus myth. The analysis is aimed at finding some links to other folklore genres and ethnographic data, trying to conceive the notion and mission of Oedipal texts.

In the process of analysis of folk narratives AT 931 and AT 933, connection with fairytales of the type AT 590 and AT 315 was asserted. If we treated these texts as a myth, aiming at the explanation to society of the relevant ritual or the necessity of a certain kind of social institution, the next step would be trying to identify this ritual. The presence of essential motifs, such as elimination of father, mother and son living together, hero losing his sight, mother's violence against her son and her desire to get married with the antipode, – suggest the hypothesis, that the ritual of weaning is represented in the narratives mentioned above in a symbolic way.

Weaning rites, unlike in other European countries, were still well preserved in Latvian and Lithuanian traditional culture at the beginning of the 20th century, and they were documented and classified by ethnologists of that time as rites de passage, marking

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the transition from infancy to early childhood. After performing this ritual, the infant was strictly withheld from breastfeeding. In case the infant, intentionally or not, was breastfed after this ritual had taken place, neighbours labelled such a baby „atžindas-atžidenis“, meaning “the one who has returned back to milking with breast.” Such an individual, even grown-up, was regarded by the community as having demonic characteristics, namely, as being able to put the “evil eye” on others. What the myth of Oedipus, its analogues and fairytales of this certain type and the mythical image of *atžidenis* have in common, is avoidance of the rites de passage by the hero and his coming back to his mother. Thus, the weaning customs and the individual psychological experiences related to them, become expressed through mythical images and are reenacted at their creative impulse.

Naithani, Sadhana (New Delhi, India)

### ***Time, Space and Lutz Röhrich***

Lutz Röhrich – one of the most eminent folklorists of the twentieth century and a founding member of the ISFNR -- passed away in December 2006. ‘Time’ and ‘space’ were central to Lutz Röhrich’s seminal theories on the relationship of folktale and reality and it is not possible to think of time and space in folklore theory without his theses. Continuing dialectically with my teacher’s emphasis on time and space in the analysis of folktales, I wish to add another concentric circle of time and space to theory and say that not only for folktales, but for our understanding of a folklorist, too, time and space are core categories. In this paper, then, I propose to discuss Röhrich’s *theories* of time and space in the *context* of the time and space in which he formulated his theories.

In other words, I endeavour to understand Röhrich, his theories and his place in the politically volatile history of folkloristics in Germany. The innocence of Herder and the passion of Brothers Grimm had been consumed in the “nazification” of folkloristics and the discipline stood blemished at the end of the war in the country of its birth. Röhrich’s contribution in this historical context has more than theoretical significance for the history of European folkloristics.

Nakas, Athanassios and Kalogirou, Jina (Athens, Greece)

### ***Patterns of Word and Phrase Repetition as Linguistic Universalialia in Folktales***

With the evidence of many (oral and written) examples taken from folktales in Greek and in other languages (e.g. English, French, German, Italian, Bulgarian etc.) we focus on two cases of word and phrase repetition, which are not simply stylistic features of folktales but also they could be considered as linguistic universalialia of folktale narratives. Firstly, we discuss a pattern of accumulative word repetition. The word categories repeated involve verbs in indicative and in other moods, occasionally substantives, etc. Most frequent in folktales is the accumulative repetition of verbs of

motion (but also of other verbs), such as (ital.) “e così, poverini, *girano girano girano*, e si ritrovano dietro il palazzo del re / e *ha camminato* ancora avanti, *ha camminato camminato* è arrivato in un posto e ha visto una casa”. The main function of this device consists in denoting a certain aspect of duration or (dis)continuous repetition. It serves nevertheless the purposes of some narrative techniques. Secondly, we examine a pattern of cohesive phrase *anadiplosis* such as (ital.) “e allora *fu arrestato, fu arrestato* e fu portato davanti al re”, which mainly serves the cohesion and the continuity of the folktale's narration. Oral illustrations from corpora of this kind might be very helpful for the professional storyteller to elaborate his / her personal performance.

Nathalang, Siraporn (Bangkok, Thailand)

***Protecting Nature against a Transnational Company through the Use of Myth:  
A Case from Thailand***

In Thailand, as well as in many countries in Asia, Naga is the God of the underworld representing nature, particularly water and fertility. An old mythical legend, *Padaeng-Nang Ai*, is the story used to explain the origin of Nong Harn, the Great Lake in Udonthani province in northeastern Thailand. It is a story of the triangle love between Padaeng, a human prince, Nang Ai, a human princess and Pangkee, a Naga prince who is the son of the Naga King. Pangkee Naga transformed himself to a white squirrel in order to attract Nang Ai but later on was killed by a hunter. Everyone in Nang Ai's city including Padaeng and Nang Ai ate the flesh of the white squirrel. The King of Naga, Pangkee's father, was very angry that his son was killed and eaten. With his magical power, the whole city of Nang Ai began to sink into the underworld. The message of the story is that human beings were punished when they violated nature by harming the Naga, the God of the underworld. This story is used to explain why the lake is so large since underneath it is the sunk city.

In 2003, Thai government in cooperation with a transnational company launched a project of Potash Mining in Udonthani province. In order to do so, the company has to dig into the earth for hundreds of meters. Villagers around Nong harn Lake were against this Potash mining project. They used the myth of Padaeng-Nang Ai as the weapon to resist the Potash mining company. They argued that the Potash mining will make Udonthani province sink as the ancient city of Nang Ai also sunk in the past. They equated the color white of the Potash salt with the white squirrel. They also reasoned that the digging down into the earth to find Potash salt will once again challenge and disturb the Naga underworld.

The paper aims at analyzing how the old myth of Padaeng-Nang Ai was reinterpreted in the contemporary context in order to protect the environment. Firstly, Thai folk belief of Naga and the folk perception of the sacredness of Nong Harn lake will be explained. Secondly, information about the grand project of the Mining company will be provided. Thirdly, contemporary folk resistance through the newly interpreted symbols via characters, behaviors and events in the myth within the current context will be illustrated. Overall, the paper provides a case study of how traditional folk

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narrative, being transmitted through time, is revived to be used as weapon of the folk in the social discourse when being intruded by the power of the modern world.

Neemann, Harold (Laramie, U.S.A.)

***Seventeenth-Century French Women Storytellers: Madame d'Aulnoy***

Mme d'Aulnoy (1650-1705) was one of the foremost storytellers in late seventeenth-century France. The author of the first published French literary fairy tale, *L'île de la félicité* (1690), Mme d'Aulnoy participated in the storytelling fashion so popular in the Parisian salons of the time. This fashionable form of entertainment started as a parlor game, in which participants engaged in spinning tales based on folk narratives they pretended to have been told by their peasant nursemaids, while those who listened were, in turn, to improvise new stories.

By composing some twenty-five tales, Mme d'Aulnoy assumed a preeminent role in developing the genre of literary fairy tale. While drawing her inspiration from folklore, Mme d'Aulnoy considered folktales as requiring refinement. Her refining efforts consisted of stylistic, linguistic, cultural and ideological changes intended to meet the preferences of her sophisticated audience. She thus created a fairy tale world in which actual folkloric motifs and cultural references overlap. Folklore served as an inexhaustible reservoir of infinitely picturesque and diverse motifs, of which Mme d'Aulnoy availed herself in embroidering her plots while making calculated use of oral storytelling strategies, thus sustaining the narrative progression of her tales.

In addition to her fairy tales, which have finally received due scholarly appreciation especially pertaining to her portrayal of "liberated" female characters, Mme d'Aulnoy authored several travel narratives. While her travel accounts have attracted little critical attention, they attest to Mme d'Aulnoy's great storytelling abilities. For instance, in her *Relation du voyage d'Espagne*, she skillfully combined personal recollections, historical information and geographical data. At the same time, she used themes and motifs from Spanish folklore and folk beliefs to embellish her travel narrative with popular marvellous elements, thereby exploiting the late seventeenth-century vogue for fairy tales.

Ni Fhloinn, Bairbre (Dublin, Ireland)

***From Medieval Literature to Missiles: ATU 901 in the 21st Century***

In my paper, I would like to look at a tale-type which has had a long and varied history, even by the often-remarkable standards of international folktales. As such, the story provides us with an example of the persistence of certain themes in popular culture. The tale in question is ATU 901, The Taming of the Shrew, obviously best-known in its dramatic adaptation by William Shakespeare, but appearing also in medieval sources. In modern times, it has likewise appeared in several literary sources, and has also been recorded in the oral traditions of many countries in Europe



and beyond, thus proving its enduring interest as a popular narrative piece. In Ireland, for example, the rich resources of the National Folklore Archive provide well over a hundred versions of the story.

The basic theme of the story would appear to be very much more ancient than medieval, however, and to have its roots in a part of the world far away from Ireland or even Europe. It is associated, it would seem, with the great Chinese military strategist and philosopher, Sun Tzu, writer of the well-known military treatise, *The Art of War*, widely regarded as the earliest work of its kind. This book was written in the 6th century B.C., and is mentioned in the works of a famous Chinese historian writing some 400 years later. In this latter work, we find an anecdote of Sun Tzu which closely resembles the basic motif of 'The Taming of the Shrew' - i.e., the imposition of authority by means of terror and brutality, with the deliberate (and successful) intention of producing unquestioning obedience.

This story might be seen as the ultimate tale of bullying, intimidation and the glorification of brute force. I want to look at the way in which this centuries-old folktale continues to re-appear and to revisit us today - albeit in unlikely circumstances for a traditional narrative - and to look at its continuing relevance and resonance for the world of the 21st century.

Nitsiakos, Vassilis and Drinis, Giannis (Ioannina, Greece)

***Border Narratives. Testimonies of Albanian Immigrants in Greece***

This paper deals with the experience and representation of the national border as they are depicted in thirteen testimonies of Albanian immigrants in Greece. More specifically, it investigates the common patterns observed in the narratives and tries to assess perceptions of the border in its physical and symbolic dimensions. It also examines aspects of the border that concern immigrants' national, ethnic and religious identities and the ways in which they manipulate such categories within the context of emigration.

Nosenko-Stein, Elena (Moscow, Russia)

***Do They Want to Remember? Do They Prefer to Forget? Transformation of the Jewish Collective Memory in Russia as Reflected in Life Narratives***

The main purpose of this presentation is to demonstrate the mechanism of transformation of Jewish collective memory in post-Soviet Russia. The presentation is based mainly on my field materials – texts of numerous (more than 200) in-depth interviews which I collected in different Jewish communities located in several Russian cities and towns since 1999. After analyzing these life narratives I concluded that the deformation of Jewish collective memory in the Soviet era was extremely deep; the memory of many traditions, values and ways of life was almost erased. At the same time even now some very old informants remember Yiddish, many

prescriptions of Judaism, traditional Jewish food and music. They remember songs and other elements of traditional east European Jewish culture. However, this kind of collective memory is dying out in post-Soviet Russia. The collective memory of most ex-Soviet Jews is based on anti-Semitism or, more properly, on the stories of anti-Semitic actions. At the same time for the last two decades a new pattern of Jewish collective memory is constructed in Russia. Different Jewish organizations play the main role in this process and construct new collective memories depending on their political orientation and financial support. Thus we can speak about American and Israeli models of Jewish collective memory which are popular mostly among young informants. Both models deny the traditional culture of Russia's Jews, but while the American model supports the religious (mainly Orthodox) form of Jewish collective memory and its transmission in Diaspora, the Israeli model concentrates on its secular aspect of Jewish historical memory and has the State of Israel as its focus. Therefore we cannot speak about a steady Jewish collective memory in today's Russia but about several patterns. Life narratives show that a new Jewish collective memory is actively constructed now.

Nosenko-Stein, Elena (Moscow, Russia)

***Religious or Secular? Some Strategies in Preserving Traditional Jewish Identity and Constructing New Ones in Modern Russia***

This paper is dedicated to the role of religion in the construction of cultural identities/ or, more accurately, self-identifications of Russia's Jews. It is based on the results of field research which I conducted in several Russian cities and towns during the period 1999-2007. I conducted more than 200 in-depth interviews as well as 16 expert interviews.

After analyzing the results I can affirm that there is no general Jewish self-identification in today's Russia but several Jewish self-identifications, and the importance of religion varies for each of them.

1 "Traditionalist" type of Jewish self-identification. Informants from this group are elderly people who sometimes preserve many traditions of East European Jewish culture. They always identify themselves as Jews; nevertheless their Judaism is just part of their way of life.

2. "Russian" type. Informants with this type of self-identification usually declare that they are Russians and have never considered themselves Jews. They were brought up with and prefer Russian values. Often they declare that they are Christians.

3. The "internationalist" type of self-identification. Informants from this group were also brought up in a Russian cultural milieu. However, they do not deny their Jewishness although they perceive it through the prism of negative experience, mainly anti-Semitism. As a rule they affirm that they are non-believers.

4. The "ambivalent self-identification". Persons of this group often cannot define their self-identification; they claim that in some situations they are Russians and in others, they are Jews. Their unstable self-identification is much influenced by their involvement into Jewish communal life and by anti-Semitism. They are Christian, secular or believe in Higher Essence, karma etc.

5. The “new Jewish” type. Informants of this group have had no traditional Jewish education. But they know something about Jewish tradition and values owing to elder relatives. During recent years they have often tried to “find their Jewish roots” by studying Jewish culture etc. and taking part in Jewish life. They perform some ritual prescriptions of Judaism. This type of Jewish self-identification much differs from the traditional Jewish identity that was typical for East European Jewry.

The analysis of collected materials allows to conclude that Judaism and religion as a whole are not main values for most Jews in today’s Russia. Many of them have different forms of secular Jewish self-identification or follow so called ‘implicit religion’ – the core of different beliefs and practices typical for various religious systems as well as with secular norms.

Nosková, Jana (Brno, Czech Republic)

***“Being Home Again” – Narratives about Remigration and Settlement among the Czechs from Volhynia after World War II***

In my paper I deal with narratives of Czechs from Volhynia. I pay attention to two different sources – to narratives collected during my fieldwork on the one hand and to printed memories on the other hand.

The Czechs from Volhynia, inhabitants of Czech origin, left Bohemia for Russia mostly in the 1870s and remigrated to Czechoslovakia after World War II. After remigration they were settled in the border regions of the Czech Republic, they returned “home”, but they were not seen as Czechs by the majority of the Czech population and lost their high status.

The oral narratives were collected in the late 1990’s and at the beginning of the 21st century. The fieldwork was based on qualitative research, and the biographical method and the oral history method were used. The printed memories were published during the period from the late 1940’s up to the present.

I am interested in the ways in which the Czechs from Volhynia have coped with remigration and the situation arising after their settlement in Czechoslovakia and with integration into the Czech society in post-war Czechoslovakia. I endeavour to investigate how they remember these events and processes nowadays in their narratives. I pay attention to “Leitlinien” and “topoi” in their narratives. I would like to compare both the written and oral sources and analyse similarities and differences in both of them. I am interested in the way in which narratives and constructions of past events help Czechs from Volhynia constitute their collective identity.

Oettinger, Ayelet (Kfar Vradim, Israel)

***Fools Teaching Wisdom, and the Adaptation of Genre***

Storytellers play an active role in education for the mere choice that stories to tell dictate the morals passed-on to their listeners. This choice bears special significance

in the case of a grandfather telling stories to his grandchildren. Therefore, it is quite surprising to encounter a case in which a grandfather makes a conscious choice to teach his grandchildren consistently, through jokes. Even more astonishing is the fact that most of these jokes belong to the genre of numskull-tales, particularly stories of “The Wise Men of Chelm”, perceived in Jewish folklore and humor as a city of fools. This particular selection rouses wonder due to two factors: (1) Traditionally, numskull-tales are intended to cause laughter per se: listeners feel a sense of superiority over the fools, and laugh at their lopsided logic, holding “Appropriate Incongruity”. Hence, telling them in order to convey didactic goals, demands not only a change of purpose, but also a change of genre. (2) Although these stories were very popular among Jews in Eastern Europe during the 19<sup>th</sup> century, their popularity has been largely reduced in the 21<sup>st</sup> century, and they are almost non-prevalent orally, nowadays.

In this paper I shall discuss IFA stories of “The Wise Men of Chelm”, told to me as a child by my grandfather. The aim of the discussion is not only to examine the specific character of these stories – understanding how a fools-story becomes an exemplum, but also to learn about the liberty of storytellers to transmit and adapt stories as they wish, according to the era, the audience and the didactic truth that they wish to bequeath. A greater aim shall be to question the changes that a storyteller makes in a traditional tale, overriding even its genre. Confronting the needs of modern reality, it might be that the survival of the traditional story depends on the way the storyteller opens it to changes, thus transmitting to his audience modernity and tradition alike.

Oikonomou, Andromachi (Athens, Greece)

***The Narrative of Place, the Place of Narrative. Toponymic Narratives and the Making of Place-names in Continental Greece***

The present paper inquires into the interactive relationship between the 'appropriation' of place and its naming. It explores the collective narrative memory as this is expressed by the narration and the creation of place-names using examples and case studies from ethnographic data gathered in Continental Greece (especially in the Attica-Beotian region and in the Peloponnese). The aim of the present paper is to examine, from an anthropological point of view, the ways and the strategies (practices) by means of which the observed communities 'appropriate' and perceive their environment. It also endeavors to render how they transform a space to a place, how they represent it in oral expression and how they 'recognize' and transmit it to the next generations. Especially, we focus on the power and the role of oral tradition (myths, legends, historical events etc.) and of narratives in the creation of place-names and the small place-names, from rural and urban regions and the influence [interaction] of place-names on the creation of new narratives.

Olteanu, Antoaneta (Bucharest, Romania)

***Mythological Time in Folk Representations***

The notion of time has sometimes a different meaning in folk representations from the meaning it has in common knowledge. There are specific moments in time when the mythological representations could be seen or in which the people could establish contact with them, time that usually is described as being an opposite of common representations. There are also different approaches concerning the duration, especially during encounters with demonic characters.

Orimoogunje, Oladele Caleb (Lagos, Nigeria)

***Symbolic Interpretation of Yoruba Health-related Genres: Time and Place as a Case Study***

This paper studies the roles symbolism plays in the verbal arts used in Yoruba indigenous healthcare practices. It also probes into how various scholars have employed symbolism as a critical concept and tool in their analyses of literary works to depict the relevance of symbolism to literary texts and the outside world; this makes it possible for the study to establish the fact that symbolism is unavoidable in man's daily activities among Africans in general, and the Yoruba in particular. An attempt is also made to show how symbolism is related to time, place, object, and character in Yoruba indigenous healthcare practices. This explanation shows how time, place and character in their health-related verbal arts ensure them being in close contact with practical and applied cultural values of their society. The psychological dimension as affecting the users of these verbal arts is also investigated. Furthermore, a more elaborate analysis is given of the symbolic characters in this study by suggesting various classes of characters with the ideas they symbolise in the health-related verbal arts among the Yoruba. The symbolic analysis in this study is discussed at the meta-symbolic, meto-symbolic (depicting an obvious communicable relationship between signifier and signified) and phono-aesthetic levels.

Ozolins, Gatis (Daugavpils, Latvia)

***Visions of Deities in Contemporary Latvian Dievturi Groups***

The Latvian Congregation of Dievturi was registered by the Spiritual Affairs department of the Republic of Latvia in 1926. Dievturi faith is a religion that has been consciously sought for and found, and in the 1920s it developed in Latvia as an alternative to the Christian religion. Dievturība is considered to be a religion that has been created by the Latvian people, Latvian folk songs being its major source. During the Soviet period, Dievturība did not exist officially in Latvia, but some groups continued their activities in exile in the 1950s and afterwards. In Latvia, the Dievturība was officially reconstructed in 1990. Dievturi in present day Latvia have split into 15 groups.

The major activities of Dievturi groups are exaltations, annual festivity rituals, family festivals (baptisms, weddings, funerals), historico-cultural tours (visiting the ancient cult places, sacred places and hillforts), folklore group concerts, exhibitions, communal labour (helping in agricultural work, renovating sacred places), preparing publications and articles in mass media, organizing summer camps, intense cultivation of Latvianness, meditative rituals, celebrating the great annual festivals - autumn, winter, spring, and summer solstices and significant events in Latvian history; their aim is the public profession of Dievturi faith. They organize rituals aiming at regenerating and purifying the spirituality of ancient European cult places. Sometimes respondents tell of visions encountered in especially important cult places, of the sense of the presence of deities and special spiritual experience during the ritual of regenerating a sacred place. The teaching of Dievturi faith is focused on the theological triad of God - Mara - Laima who are recognized as a united totality, thus returning to the conception of monotheism and denying the existence of polytheism in ancient Latvian religion. The deities Mara and Laima are recognized as subordinated to God, helping God in particular aspects of His manifestation. In the classical version of Dievturi faith, Mara is considered as the manifestation of God in the material world or as the tangible nature, whereas Laima decides human fate and controls the God-established cosmic order. This conception has remained unchanged till the very present and forms the most significant Dievturi dogma.

This paper is based on the analysis of fieldwork that has been conducted as part of the EU Sixth Framework Programme research project "Society and Lifestyles: Towards Enhancing Social Harmonisation through Knowledge of Subcultural Communities" (2006 - 2008) and summarizes the data acquired during Fieldwork in 2006-2008.

Paczolay, Gyula (Veszprem, Hungary)

***Some New Forms and Developments in the Field of Proverbs***

A note on the definition of proverbs. - Appearance of new proverbs and falling into oblivion of "old" ones. - The sources of new proverbs: loan proverbs from other languages and internal developments. The reasons behind the appearance of new proverbs: appearance of proverbs of opposite meaning due to a shift of the corresponding distribution curve in time (e.g.: "There are new things under the sun" etc.) and mass action (globalization) especially in case of loan proverbs. The role of economic and political changes. Appearance and gaining momentum of new sources, like sports and card-play. Appearance of new forms of "old" proverbs: applied and short forms and references to known proverbs. - A note on the so-called "anti-proverbs."

Pakalns, Guntis (Riga, Latvia)

***Attempts at Maintenance of Storytelling Traditions in Modern Latvia***

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This presentation deals with attempts to find a place for narratives in the modern folklore movement in Latvia - a nation that tries to identify itself as a "singing nation" and where for decades folklore narratives and telling of them have received rather little attention. The author has participated in several projects aimed at the study of narrative traditions and their continuation. He has been inside the storytelling events as an organizer, participant, the one documenting them on video and/or member of the jury, while at the same time trying to observe them from a distance - discussing them with others, analyzing, reflecting, studying and describing. Of course, it is difficult to retain several conflicting identities at the same time, determined by different attitudes: in folklore study involving informants in issues of tradition revival is considered "damaging" to the tradition represented by these informants, collection of material outside the interview situation is considered "non-scholarly activity", etc. This presentation covers the attempt to study storytelling traditions in Latvia, the methods and experience of storytelling development in the modern world. Nowadays storytelling communities are not any more closely connected to relationships or places, and it is easier to "renew" the discontinued tradition starting with children and organizing special events where the real relationship between oral and written tradition do not coincide with the stereotypes. Also the attempts to adapt the experience of storytelling movement of other countries for the Latvian situation will be covered in this presentation.

Palmenfelt, Ulf (Gotland, Sweden)

### *The Icebergs of History in Life Narratives*

Even in individual life histories, it sometimes happens that events from national or even international history appear. For instance, it seems to be nearly impossible to talk about 1929 without mentioning the economic recession, about 1936 without mentioning the Berlin Olympic Games or about 1945 without mentioning the spontaneous peace celebrations. I get the impression that these historical events make their way into peoples' life histories with no intention from the narrators.

They are simply not possible to avoid, like an iceberg suddenly rising out of the fog. From a collection of tape recorded interviews, I have chosen some examples where historical events are included in the individual life histories. My aim in this paper is to discuss different approaches narrators take to handle such – more or less – unexpected obstacles that suddenly threaten the successful continuation of their narrative path. What roles are the historical events ascribed in the individual narrative? How much space are they allowed to occupy, what importance are they considered to have, and in what verbal and modal forms are they reported?

Hopefully, my results will have some bearing on our understanding of legends with a historical content, as well as on the construction of grand narratives.

Panczova, Zuzana (Bratislava, Slovakia)

***Conspiracy Theories between Politics and Folklore***

Conspiracy theories are a kind of rumour, which attempts to expose hidden conspiracies by individuals and groups who are secretly directing important social events and institutions, mainly of a political, economic or military character. Usually, their task is to spread suspicion and accuse solid people or institutions of unfriendly intentions and acts. Therefore, they have mostly an explanatory character, connecting objective facts with disputes, and news with stereotypes and constantly re-establishing folk motives. They serve as unofficial versions of historical events - they construct and reconstruct stories without offering scope to accident or to official interpretations. In a time of social crises (recession, war, plague, natural catastrophe, etc.) these stories can have fatal roles and effects (e.g. justification of pogroms, terrorist attacks). Conspiracy theories surpassed the limits of direct verbal communication a long time ago, and they are circulating in almost all kinds of communication media. Among them the Internet has become an interesting medium for their dissemination (as well as a source of study). It creates a worldwide-interconnected forum for almost uncontrolled and uncensored dissemination of items of information.

This paper will focus on the most common and stereotyped motifs used in terms of “anti-western” propaganda on the selected internet discussion forums. On the basis of analysis of the debates it would like to compare some of these motifs and stories used in the contemporary ideological conflicts within internet communities of Slovak radical nationalists and radical islamists. In many cases we can detect common origins, but also specific strategies of argumentation and persuasion, etc. The aim is to present conspiracy theories as ideology-based communication acts as well as a folk narrative genre, where “actual” and “traditional”, politics and folklore, comes together.

Papachristophorou, Marilena (Athens, Greece)

***“Ashley Flores” and Other (not) Missing Children: Cyber-friendly Fears and Tears***

This paper considers the World Wide Web (www) as a virtual community, which creates and spreads around its own oral “tradition”, by using a combination of existing means of orality per se with the means of electronic media communication written speech and, additionally, visualization. Thus, new fields of orality need to be investigated whereas several basic questions rise: a) how do orality and oral genres pass on in cyberspace?; b) what are their morphological and typological traits?; and c) what new parameters emerge from this kind of “adaptation”?

At the same time orality per se, is changing: it is not any more oral, in terms of “voicing” the message communicated, but it still applies the same means of dissemination, in terms of social and psychological strategies employed. New means of immediate dissemination are, of course, facilitated by the new “manners” of the electronic media, such as emergency and psychological pressure.

Our presentation is going to focus on one Internet hoax spread as a chain mail and under the form of AMBER Alert.



Papakostas, Christos (Volos, Greece)

***Folk Narratives, Identity and Resistance. A Case Study***

The aim of this paper is to investigate the connection between the folk narratives and the social identity of an ethnic group. It focuses on the ethnographic case of the Roma in Irakleia where Vlachs, refugees, locals and Roma coexist. The Vlachs are at the top of the hierarchy and the refugees in the middle. The principal trait of Rom identity is related to their definition as a stigmatized ethnic group (Eriksen 1993:30). Irakleia (former Jumaya) is in the prefecture of Serres, a town of 4,000 people, built in the Serres Plain close to the River Strymon, some 25 kilometres from the Greek-Bulgarian border. Roma's narrations regarding their folk culture, especially dance and music, have a dynamic orientation, manifest the ability to produce practices and appear as a resistance tactic to the Vlachs' dominant discourse. The advantage for the Roma is that folk culture constitutes a positive representation for them. Therefore, an imagined form of power is ostensibly granted to them by the Vlachs. The Vlachs recognize the Roma's superiority in the field of dancing and music techniques and performance, a fact that contributes towards strengthening the Roma's sense of cultural supremacy. The Roma's dancing and musical narrations are not simply a reflection of social structures; they are dynamic components that light up the way in which collective identities are negotiated and transformed by their beholders.

Paraskevaidis, Panagiotis (Mytilene, Greece)

***History of Folk Narrative Research in Lesvos***

One of our proverbs says: "By asking you can go to Constantinople" and we can add to it that we can also, by asking, find the truth as Socrates' method (midwifery) suggests. Otherwise, "in the beginning was the word" and this word, of course, was oral. Through narration the word and by it knowledge, travelled all over the world.

Lesvos is a very ancient island and its history extends over a period of four millennia. Because of this long past a lot of myths, legends, traditions and so on, have developed on Lesvos since the mythical and the historical era. Makar, Achilles, Orphaeus and other heroes left us several tales and beliefs which were written down by ancient writers.

In recent times, as Folklore and Linguistics sprang up during the 19th century, researchers into these disciplines appeared in Lesvos. Paul Kretchmer, Spyros Anagnostou and various travellers before them, heard and recorded tales, poems, songs, dialects and they showed the way of researching, finding and attempting to know folk civilization.

During the 20th century the Lesvian authors A. Protopatsis, P. Nikitas, S. Papanikolas and others collected from people's mouth folk songs, music, stories etc. The method they employed in their research was mostly based on listening to the people. Their means of recording information included writing, painting and photographing.

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Through their efforts they provided us with genuine material to get to know the Lesvian people's soul.

Pelasgos (Katsaounis), Stelios (Volos, Greece)

***To Be Continued. Storytelling Apprenticeship in a Contemporary Greek Context***

Considering transmission of folk tales one focuses usually on the accompanying adaptation of content and form as well as the way of transmission itself. What if there is minimum need of adapting the method of transmission to a contemporary context? What if the traditional way of apprenticeship proves to be quite effective even in a contemporary context? Our small scale, multidisciplinary research reaches this (admittedly provocative) conclusion, providing quantitative measurements based on the methodology not only of ethnography but of experimental psychology, too. By regarding the storyteller's traditional apprenticeship through an ethno-evolutionary psychology perspective, it distinguishes the different stages of formal and informal apprenticeship (active observation, imitation) and applies them to a contemporary context. It does so by inserting a storyteller in two different (same aged) groups of children attending school in the region of Volos, Greece. All findings were compared to those acquired by two other groups that approached the same folk tale either as a written text or as a recorded audio cassette. The members of the experimental groups, by 'merely' attending a series of storytelling performances that led to the bonding of the members of a storytelling community, following the way of traditional apprenticeship, arrived at retelling a traditional Greek fairy tale to the rest of their class while respecting its form, content and techniques. The most creative among them, when improvising and adapting, did not transgress the rules of the trade; instead, surprisingly, they used traditional storytelling techniques that were recorded in other versions of the same folk story by folk storytellers in other parts of Greece in two different periods of time.

Perez, Yoel (Haifa, Israel)

***Professional Women Storytellers in Israel and Their Contribution in Forging Gender, Social and Political Identities***

In addition to occasional storytelling events within familial or communal settings, there is much evidence of structured training of storytellers within traditional frameworks, as well as planned and paid stage performances of storytellers. Some of these traditions continue to exist even today all over the world.

In the western world, including Israel, professional storytelling as a modern performance art is a relatively new phenomenon. In Israel there has been no attempt till now to examine the scope of this phenomenon and its social and cultural significance.

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Women constitute 74% of the professional storytellers in Israel. In this paper I will focus on three professional women-storytellers, their place in Israeli society and their contribution to the creation of social and political identities.

Since the eighties, professional storytellers began performing across Israel, having as their main target-audience secular Israelis. Many of them are employed as storytellers either part-time or full-time.

The professional storytellers in Israel are not a homogenous group. Some trained to become storytellers after having had a career in theater or music. Others became storytellers as a result of their work in other fields, as librarians or teachers, for example. Yet others arrived at this art as a result of their acquaintance with traditional storytellers or an ethnic storytelling tradition.

Their repertoires, accordingly, show great diversity ranging from literary texts and stories based on personal experiences, to materials that were taken from oral and written traditions that have a greater or lesser connection to the ethnic tradition in which they were brought up.

The paper is based on field research conducted by the author, titled "Professional Women Storytellers in Israel: Research on Jewish Women Artists" and was made possible by a grant from Brandeis University, U.S.A.

Paal, Piret (München, Germany)

### ***Dreams and Prophetic Sensations in Cancer Patients' Narratives***

My presentation concentrates on dreams and prophetic sensations described in Finnish cancer patients' written narratives. The aim of this presentation is to analyze the significance of dreams and prophetic sensations (primary narratives) in the context of cancer narratives (secondary narratives). The presentation discusses how narrators make connections between the unintended irrational events and individual illness process, and aims to demonstrate, how unrealistic bodily events become verbalized narratives. Furthermore, the presentation analyzes the position of dream and prophetic sensation narratives as pathways to make connections and express concerns and suppressed emotions without being stigmatized.

Plemmenos, John (Athens, Greece)

### ***Classical Narratives in Modern Greek Music, Literature, and Cinema: Levels of Adaptation***

Greek myths are known to have been used by a number of dramatists and opera composers, particularly since the Baroque period. Various adaptations have been produced and performed for centuries now, some of which have left their mark in the history of performing arts. Yet, we know little about the process of transmission and adaptation of these myths in the context of European drama and opera, as well as the mechanisms of their selection by the writers/composers. Why has a particular myth

been chosen from a plethora of others, who did the selection, what was the logic behind this process, and the source of the myth? Similarly, in what ways was the original narrative transformed into a work of art, was the original myth preserved or changed and to what extent, was the original myth substituted by its artistic transformation? How did this process affect the essence of the particular myth/s and Greek mythology in general? Was the original myth already widely known to the public/artistic circles of the time, and if not, did its artistic adaptation help towards this goal? Finally, why have some of these adaptations gradually fallen into oblivion and are today almost forgotten? These are some of the questions this paper will try to answer, based on archival material and other background information the author has managed to obtain and handle. To illustrate his point, the author has chosen a selected number of lesser-known today, albeit widely circulated and played then, Greek myths, and will follow their metamorphoses from narratives to art works and symbols of their age and ideology. The paper will be supported by a powerpoint presentation and audio examples of a selected repertoire.

Polymerou, Aikaterini (Athens, Greece)

***Water Management in Myths and Traditions of Eastern Mediterranean Peoples***

The presence of drinking water in countries where its rarity made it valuable, was a factor in the creation and development of their cultures. The foundation and development of settlements and their abandonment is intimately tied up with the existence or disappearance of a water supply. The protection of springs, rivers and lakes and their management is linked to community institutions and mechanisms that are to be seen in the context of the influence exercised by such supernatural powers as *neraides*, dragons and ogres on human activity, as recorded in oral sources, traditions and the body of local customs.

Potiropoulos, Paraskevas (Athens, Greece)

***Narrating the “Other”, Representing “Us”: Managing Cultural Difference in a Greek Border Community***

This paper explores how the local society of Plikati, a mountainous community situated in the north-western corner of Greece, attempts to determine its particular identity, through the narration of its past.

Plikati is a village facing the Greek-Albanian border. Until the beginning of the 20th century the majority of the inhabitants were Orthodox Christians, and there were also a few Muslim families. After its incorporation into Greek State in 1913, the Muslim population gradually moves forward to Albania. Its position close to the border imposes an ambiguous character on the village. The inhabitants in Plikati are bilingual, fluent both in Greek and Albanian, mirroring older pre-national state, socio-cultural affinities of the village with neighbouring communities, which are part of the

Albanian state today. Moreover, the borders cut across a region, which during the Ottoman time was defined to a large extent by a complex cultural web of economic, social and religious complexity.

In this context the inhabitants in Plikati, as in all border places, are called to manage the cultural elements that constitute the national "we" at the local level.

Undoubtedly the representation of the "other" in Plikati nowadays is linked to its border position. At the same time the narration of the past in Plikati sets the distinction between the "other" and "us" in terms of religious, hierarchical and cultural differences, and also in terms of labour specialization and language. The representations of "us" are framed by cultural differences and similarities. Consequently the identity of the inhabitants of Plikati is defined in terms of cultural and social divisions rather than national categories.

The management of history functions as a field for the construction of local cultural identity. Through the narration of the past, the inhabitants of Plikati attempt to overcome discontinuities in space and time.

Poysa, Jyrki (Joensuu, Finland)

***Life Stories and Urban Legends in the Context of Postmodern Narrativity***

In my paper I propose to discuss the narrative context for life stories and urban legends as examples of typical folkloristic genres in today's cultural analysis. Somewhat unfashionably I will call this context "postmodern narrativity". The place of narrativity in theories of postmodernity goes back to the writings of Jean-François Lyotard (*La condition postmoderne - The postmodern condition*, 1979), the main statement of which, the end of "grand (or meta) narratives" has been mistaken too literally to stand for the end of all kind of master narratives. However, for Lyotard it was only some of the master narratives, the "Enlightenment narratives" of socialism and the growth and goodness of academic knowledge, which had lost their legitimating political power. It is for this reason that the postmodern condition is characterized by the flourishing of micronarratives, situational narrative strategies for local audiences. The question is: is a life story a master or a micronarrative? And on the other hand: what is the masternarrative for urban legends, if there is any? It is important to notice the linearity of the plot behind some of the most important master narratives. In a way, the linear plot stands for the main difference between modern and postmodern narrativity. While modern narrativity sees history as a linear development (usually as progress, but devolution, a kind of linear "anti-progress" is possible as well), postmodern narrativity sees it differently: as fragmented and dispersed with no privileged God-Eye's-View. In postmodern context narrativity has not been discarded, quite the opposite: in some theories of postmodernity narratives are regarded as the practice of representation and argumentation, an organic part of historical writing. In light of the ideas of postmodernism and narrativity, it is interesting to ask what the consequences of non-linear narrativity to the ideas and experiences of the self and the stories about selfhood are. On the other hand, if the masternarratives of the goodness of progress are discarded, what about the narratives of technological progress still going strong? Do the urban stories tell us something of

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the erosion behind the "technological (or economical) determinism", the statement that there are no alternatives for the postmodern life-style and its ecological consequences? An interesting suggestion comes from Finnish philosopher, Sami Pihlstrom, who sees the postmodern masternarrative of disastrous ecological consequences as a version of a premodern narrative of the Greek drama, the hybris-nemesis-plot of tragedy.

Prousalis, Dimitris (Athens, Greece)

### ***Folktale and Modern Storyteller: 'When the Last Word about the World Hasn't Yet Been Spoken'***

From the traditional folktale storyteller to the modern storyteller of today. In this introduction we attempt to explore and present the transformation of the relationship among stories and modern storyteller. We also attempt to investigate the search of the limits of the relationship between imaginary and dialogism in the narrative approach among today's modern storyteller and the 'text' of the folktale as it evolves through time. We also explore the formation of the multi-layered conversation between the one who 'carries' the story, of which he is part, the folktale itself, the people before him belonging to the past and the 'others' who belong to the present, and between storytellers and audience. We study these relationships as an expression of a social necessity for a continuous dialogue which, through the polyphony of the folktale and in combination with its context, seeks the meaning of evolution in the process of human completeness.

Psychogiou, Eleni (Athens, Greece)

### ***Memory and Narrative in Carnival Mimicry and in Musical Representations in Nedoussa, Messinia, Greece***

In the Greek village Nedoussa, the symbolic drama of the regeneration of earth in springtime is acted as a rural *dromenon*, called with the general name *Carnavali*. This *dromenon* is based on the concept of *evetiria*, i.e. annual fertility and fruitfulness of the earth, men and animals.

This paper suggests that in the historical and spatial area of south Peloponnese, the dramatic (oral, representational, musical) narration of the rite of *Carnavali* carries today, through ritual memory, archaic mythic narratives. The annual symbolic cycle of vegetative life and death of Great Mother-Earth has a mythic, biological and social cycle (birth, marriage, death, rebirth) which is identified with the ritual year.

Through the *Carnavali* rite, the dramatic annual narration reaches its climax. The moment of the greatest fertility of Mother-Earth in Nedoussa is represented as a ceremony of *hierogamia*. This refers to the sacred marriage of mother-Earth, represented as a "black", chthonic, raped bride, to her chthonic, "black", ithyphallic,

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regenerative lover. The ritual representation of *hierogamia* secures magically the regeneration of earth and life.

Puchner, Walter (Athens, Greece)

***The Forgotten Fiancée. From Italian Renaissance Novella to Modern Greek Fairy Tales***

The Modern Greek versions of AaTh 313 c are a quite unique case in the history of Märchenforschung, due to two reasons: a) it is one of the rare paradigms of transmission of a literary novella of the Italian Renaissance (“la sposa dimenticata”, fifth novella of “Libro d’Arme e d’amore nomato Mambriano” of Francesco Cieco da Ferrara, 1509) to the oral tradition of fairy tales (more than 100), a process linked to the era of Venetian rule in Crete in the 16th and 17th centuries; and b) because of the fact that in the versions of the archipelagus and mainly Crete, the end of the fairy tale is substituted by a verse fragment which seems to be parts of the two last scenes of a lost comedy of Cretan literature in the 17th century. The text tradition of this literary work is in such condition that a sufficient attempt to reconstruct the original text could be made. This is not the only case of preservation of parts of literary texts in the oral tradition of Crete.

Rahmonov Ravshan (Dushanbe, Tajikistan)

***Tajik Folk Narrative in Video Recordings***

In the past decades, international researchers have increasingly used technical means such as video recordings to document the performance and collection of folk narratives. Compared with previous recordings such as those achieved in writing or by tape-recorder, video recordings are much more deailed and complete. First and foremost, the visual representation of any performance offers additional means of documentation beyond the sheer preservation of textual data. Since folk narrative undisputably constitutes a major part of popular tradition, it is important for us to know how the narratives are performed and how the audience reacts to the performance. In addition, we need to study the performances as for factors such as sound (song, music), rhythm, gestures, mimics and the like. Besides opening up new and more detailed ways of analyzing the interaction between the performer/storyteller and the audience, the recordings are also useful for understanding the relation between different performances as well as for the position of the texts presented in everyday life and the physical context to which they relate. And finally, since popular tradition is fading in many respects, the visual documentation of today’s oral performances serves to preserve the verbal art of a period that will soon belong to the past. My presentation is to discuss these questions by drawing on material I have personally recorded from living tradition in my native country of Tajikistan.

Raufman, Ravit (Haifa, Israel)

***The Jewish Moroccan Versions of Rapunzel***

The Jewish Moroccan versions of tale type AaTh 310, which appear in the IFA (Israeli Folklore Archive), present some unique characteristics that differentiate them from the international tale type. The main difference lies in the opening of the narratives, which presents a young girl emerging out of an egg. One possible way to explain this strange and unique plot detail is by viewing it as a realization of the idiomatic expression existing in Mugarabi (the language of the Moroccan Jews): "emerged out of an egg", which means 'grew up'. The narrative, indeed, outlines a story of growing up. The use of the realization of idiomatic expressions in fairy tales appears in many other examples. In this case, it is possible to see some of the oycotypification processes, when the unique opening exists in versions told in Mugarabi, present a concretization to the idiomatic expression which exists in this language.

Reidzane, Beatrise (Latvia)

***From Hagiography to Mythography***

The paper deals with Latvian seasonal festivities, which are mainly disclosed in custom descriptions and beliefs, while the two most important festivals – winter solstice and summer solstice [Latvian *laiki, svētki*] are reflected in thousands of folk songs, so-called classical quatrains or *dainas*. The report refers to the analysis of those less important seasonal festivities [Latvian *laikdienas, pasvētdienas*] being named after Catholic Saints. In Latvia, christianized during the 11th/12th centuries, the process of interaction of the previous Pre-Christian/Pagan sacred days and the Church holy days was in progress until the 16th century, when in the biggest part of Latvia Lutheran faith was adopted. There previous Catholic Saints, such as St. George, St. John, St. Martin, St. Michael etc., have developed both features and functions of mythological beings similar to those of the pagan deities. These features have been maintained to these days, regardless of the negative attitude of the Lutheran Church officials to this kind of festivities.

Reinaus, Reeli (Tartu, Estonia)

***From the Past to the Present - Why Women Write Down Birth Stories after Decades***

The experience of childbirth is without doubt a very important event in a woman's life, which finds attention in every culture. Talking about how it felt to give birth is also an important way to work over this experience and expressing it orally or by



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writing it down makes it easier to handle this experience. Pregnancy and birth are spheres that have gone through many changes in Estonia. Home-birth, that was natural at the beginning of the 20th century, changed to hospital birth by strict discipline during the Soviet period. At the end of the 1980s, women's consciousness concerning birth began to arise again. Giving birth was a strictly medical occasion during the Soviet period. Women were not allowed to contribute to their own birth giving. Most of them even did not know what would happen during the delivery process. Because of this lack of knowledge they were insecure and frightened. Describing this event many years later provides a good opportunity to talk about it frankly, without shame and definitely facilitates acceptance of this occasion. In my paper I examine and analyse birth stories which describe giving birth in Soviet Estonia, but were written down only in the last five years. I try to find out which are these reasons why women want to write about these events that took place many years ago. I also pay attention to similarities and differences between narratives which describe birth giving nowadays and birth giving in Soviet Estonia.

Roper, Jonathan (Leeds, United Kingdom)

### ***Doctor Collins and Ivan the Terrible: The 'Earliest Recorded Russian Folktales' in Comparative Context***

Writing in 1945, Roman Jakobson noted that 'it is worthy of remembrance that Russian folk tales were first recorded and first published, not in their homeland and not in their mother tongue, but in England, in English translation.' Jakobson was referring to the Braintree-born physician Samuel Collins (1619-1670), who was one of the two royal physicians at the court of Tsar Alexei (regnal dates 1645-1676). In chapter twelve of Collins' posthumous work *The Present State of Russia in a Letter to a Friend at London* (1671), we find eight narratives featuring Tsar Ivan IV the Terrible. Although they are presented as historical fact, they have parallels with many international folktales, and have been seen as folk narratives expressing popularly-held views of Ivan the Terrible since the work of nineteenth-century folklorists onward. In my paper, I shall discuss two in particular of the narratives with affinities to ATU 921 and ATU 951, and Collins' presentation of them, in the comparative context of near-contemporary and later narrative folklore.

Rosen, Ilana (Beer Sheva, Israel)

### ***Spatial Readings of Immigration Narratives in the South of Israel***

The south of Israel has become a main locus for immigration and settlement as of the foundation of the State of Israel in 1948. Beforehand, under the British Mandate, it was the place of living of Arab-Bedouin nomadic tribes and was largely a forbidden territory for Jews. But as of 1948, the Jewish population of 600,000 people more than doubled itself within a few years, and many of the newcomers – then as later - settled in the south. The immigrants who came to live in the Israeli south, or the Negev area,

brought with them their previous concepts, sensations, expectations, and judgments, which were created for hundreds of years in their previous countries. In this paper I aim to examine the so-called migration or transformation of these entities, while focusing on the primal reason for these processes, i.e., immigration. This focus "naturally" also involves special attention to issues of space: to descriptions of the previous vs. the new places (and at times of passage spaces, too), to natural and cultural aspects of place changing, and to the ways of narrating these in a multi-cultural setting.

Rubini Messerli, Luisa (Lausanne, Switzerland)

***Prolegomena to a Historical-Critical Edition of the Fiabe e Novelle Popolari Siciliane by Giuseppe Pitrè (1841–1916)***

In 1875 the physician and folklorist Giuseppe Pitrè (1841–1916) from Palermo published an important collection of fairy tales, *Fiabe e novelle popolari siciliane* (4 vols). Opening with a long introduction and closing with a glossary, the anthology contains 300 numbered texts which, as considered at the time, literally reproduce the oral tales in the Sicilian dialect. As nos. 156 and 190 are fairy collections of 15 and 13 stories respectively, and another six (Italo-)Albanian tales are appended, this effectively amounts to a total of 332 texts. At the end of each text there are further non-numbered variants, often summarized in Italian and including comparative annotations. The paper wants to present and discuss the philological standards (of both the text in the original Sicilian dialect and in the Italian translation) as well as the structure of the appendix.

Sakurai, Miki (Tokyo, Japan)

***Japanese Mythology and Modern Storytelling in Japan***

1. Storytellers in the seventh century and modern era in Japan

The oldest book of mythology in Japan was “*Kojiki*—The Records of Ancient Matters”. The stories in the book were told by storytellers in the seventh century. The motifs of mythology flowed into Japanese folktales through the Middle and Modern Ages.

2. Professional and volunteer storytellers

(I will show pictures and DVD) In Japan, there are various types of storytellers performing now. Professional Storytellers perform on stages and in festivals. On the other hand, there are more than 30 thousand volunteer storytellers telling stories at local communities. They visit schools, kindergartens, day-care centers, libraries, hospitals etc.

3. Contents of Storytelling of past and present

In the eighth century, mythology told by storytellers was recorded as the history of the foundation of the Emperor’s clan. In the Middle Ages, blind storytellers told the

stories of some clans with musical instruments. After the eighteenth century, comic storytellers appeared. They performed comic storytelling at small theatres in big cities. In the villages, folktales have been told by the fireplace among family members for more than a thousand years. For the past forty years, professional and volunteer storytellers are narrating various types of storytelling at each place.

4. Similarity of Greek and Japanese mythology

Researchers have been commenting in their writings on the similarity of mythology of various countries in the world. I would like to explore the themes of heroes who went to the land of the dead and returned, and heroes who came to earth from heaven and married maidens.

5. Mixed motif from mythology and folktale

We tell stories everywhere in the country. I discovered that motifs of mythology were flowing into storytelling of the present age. I would like to show an example. Storytelling of the present age is the activity which tells present-day people about old tradition.

Salamon Hagar (Jerusalem, Israel)

***Humoristic Stories and the Transition from Ethiopia to the Promised-Land***

This paper focuses on jokes and humoristic narratives told among Ethiopian immigrants now living in Israel. These jokes are being told within the Ethiopian community and are profoundly different from those told about this community from without. Through these specific jokes and humoristic stories – with their repetitive laundering of images and associations (which typically depict old Ethiopian women or recently-arrived newcomers as the butts of the jokes) - the group's dramatic transformation from rural Ethiopia to present-day Israel is being processed and mediated.

The salient feature of this mediation is not limited to form or content, but is rather the phenomenon of the joke cycle in its entirety, including the transformative effect of self-humor. Integral to this process is the meeting of the national and the particular, such that in the telling/listening event, participants are personally confronted with and forced into enactments in which their identity is momentarily adopted whether by active mimicry or passive participation.

Depiction of the ignorance and 'primitiveness' attributed to the butt of the joke, is a staple of many joke scenarios in which Ethiopian elderly people or newcomers representing the clash between past and present are shown to be technologically and even culturally incompetent.

Content, however, is only one element of the joke mechanism. Interviews and observations of the joke-telling event – how these jokes are told and heard – reveal a number of key elements in the dialogic dimension of joke-telling through which socio-ethnic processes within this community are expressed and mediated. The cumulative effect of composing, hearing, recalling and especially repeating these jokes enables internalization and mediation of common ambivalences and vulnerabilities.

Sanatombi, Soram (Impha, India)

***Manipuri Folktales and Modern Media***

Folktales have existed in tradition from generation to generation the world over. Trying to date when folktales started to exist will be quite a speculative project. But it is true that they have been transmitted orally as part of tradition from time immemorial. Yet there was a time when many feared that folklore would die in the course of scientific modernization and globalization. In contrast, folklore tends to survive in different modes and forms in harmony with modern technology and the electronic media, and will continue to do so. For example, radio and TV have become important media for transmission of folktales. Oral narratives considered for long as the only means of folktale transmission, hold no solid ground today. In many advanced and developing countries through published books, video, television, internet and e-mail tales are narrated and transmitted. All this asserts that oral tradition which was the only means for the transmission of folktales, has today become only one among many others.

The present paper is an attempt to throw light on how Manipuri folktales exist through modern media. An investigation into this will reveal the existence of other alternative modes for the transmission of the oral tale in both oral formulation and written form. Mention may be made that the first transmission and storing of two Manipuri folktales is witnessed in the 19<sup>th</sup> century in the works of British administrative officers even before Manipur became part of the British Empire in 1891. In his *Account of the Valley of Munnipore* (1859) McCulloch adapted Manipuri folktales. Then, in G.H. Damant's *The Indian Antiquity* (1875), two Manipuri folktales were adapted. Later, Col. J. Shakespeare and T.C. Hodson read papers on Manipuri folklore in quarterly sessions organized by the English Folk-Lore Society, London, and such articles were then published in *Folk-Lore* 1910, 1911, 1913. Thus, English was the first language in which Manipuri folktales came into existence in written form in modern times, even before the same folktales were rendered in Manipuri. The first ever publication of a collection of Manipuri folktales was RK Sanahal's *Fungawari* (1956). Ever since proliferation of folktale books has been on such an increase that now their number has gone up to 30. Significantly, changes in the transmission of Manipuri folktales were evident. As early as 1964 All India Radio, Imphal introduced for the first time the telling of Manipuri folktales as part of the Children's Programme. Close on the heels, some folktales were turned into music as sung by many noted singers on the AIR. One among them is "Ita Thaomei". Then, *Sandrembi Chaisra*, a Manipuri Cinderella tale, appeared on audio cassettes. Recently, on experimental basis dramatization of folktales orchestrated on stage by the folk dramatist, truth. Thus folklore integrates both ecology and culture, and the primary task of discourse analysis is to bring out exegesis of the myth as the dream of the folk, and the history of a culture.

Sarandoulakou, Ariadni (Athens, Greece)

***The Role of the Storyteller in the Ascetical and Anagogic Narratives***

The subject of our study is the biblical narrator and more specifically how he emerges from within the anagogic narratives. The specific narrator is not neutral. Which value system does he advocate that becomes discernible or ideology that dominates the narrative? Which hierarchy of values often exists in a veiled manner? Is there a possibility for the narrator to induce the affinity or antipathy of the reader through his personal stance, either with direct or indirect commentary? These questions are answered by means of a careful analysis of the elements that make up the narrator's "character". The work of the narrator is almost entirely recitation (*recit*), plain narrative of actions and words and seldom dialogue (*discourse*) on and about the narrated events and their meanings. The biblical narrator is omniscient. He knows that the strictly intrinsic means would allow him to confine himself to relative knowledge and realistic conclusions. However, he owes the absolute privilege of omniscience to the fact that the source of his knowledge is God (divine inspiration). For the most part he sees through all the characters. The narrative occurs mostly in the third person, sometimes *ab ovo*, in other words from the beginning of the events, and at other times *in medias*, in other words from the middle of the events. The narrator is a mediator between the author and the reader. The collaboration between the narrator and the reader is an important parameter as it presupposes a common culture and understanding as much of the linguistic code as of the content of the message. The narrator, whether eponymous or anonymous, is authoritative and perfectly credible.

The biblical writers avoid indirect speech. When a narrated event includes the spoken word, it is presented as direct speech. Narrators relate their stories in the first or the third person, either by means of a scene, or through a summary, or through a combination of both. One category of dialogue tied to narration that does not comprise word for word mirroring of dialogue, is the reference to the fact that the address has already occurred: "The elder said", "he said", "again he said", "and he said".

Narrators sometimes comment indirectly (the brief narratives of *Gerontikon*) or they directly cite a narrative that embodies their principles. On other occasions the commentary is direct in the depictive structure of the text, either in the form of the interposition that can be either explanatory or clarificatory, or of the insertion of a mere opinion, or of the conclusion/epilogue.

Saxena, Prerna (Kota, India)

***Painted Folk Narratives as Cultural Carriers in Indian Society***

Folk narratives as audio-visual tradition in Indian society represent the cultural expression of the collective mind. India as the country of unity in diversity perpetuates cultural tradition in various expressive forms incorporating change across time and space. This paper focuses on the tradition of folk narratives of Rajasthan, the western part of India. Continuity of folk narrative is made possible through the traditional storytellers and professional singers/ caste genealogists like the *bhopa* community of Rajasthan who wander from village to village singing and dancing and

narrating the religious tales painted on the scrolls called *Phad*. Such cloth has been used to illustrate stories and is employed as a means of entertainment and substitute for theater and other types of performing arts. The art of painting the phads is approximately 700 years old. The phads that display the heroic exploits of gods and many Rajput warriors are generally of five kinds, namely Pabuji, Devnarayan, Krishna, Ramdal (Ramayana) and Ramdevji. Of these, the most legendary and popular is that of Pabuji, who is considered as the incarnation of god in Marwar, even today. The two major stories highlighted in this paper are the stories of *Pabuji* and the *Devnarayan*. Devnarayan is a popular ballad performed in many parts of Rajasthan. The singers attire in colorful costumes and sing against the backdrop of a phad embellished with rich painting work. The epic and its recital are part of the lives of the *Gujjar* community in Rajasthan and north-western Madhya Pradesh, who worship Devnarayan. Only one family in the community is ordained to paint the '*phad*'. These *Phad* or scrolls are painted by the Chipa and Joshi castes. The Bhopas use these paintings as visual aids while singing and dancing to illustrate the legend of their hero Pabuji, a prince who lived in the early 14<sup>th</sup> century. It is a moment of joyous recreation when the Bhopas who hail from Marwar (Jodhpur-Nagaur area), arrive in the village, along with the audio-visual paraphernalia, which includes the painted scroll and their stringed musical instruments, called the *ravanahatha*. Believed to be a precursor to the violin, it is simply made with a bamboo props and the lyrical narration, accompanied by dancing, continues throughout the night. Each event comes alive, as the *prabham* (narration) gains momentum and the mute audience, transfixed, savours the dramatic details of the legend.

The study of phad explores narration in its totality, that is, the oral art, with visual components, like painting. These paintings have very strong religious and community connotations. The paper highlights the alleged role of phad performance for bringing good fortune and that of warding evil. It also discusses the role of the narrator community in transmitting and preserving traditions. The narrators of Phad are socio-political and cultural representatives beyond time and space.

Schrire, Dani (Jerusalem, Israel)

***"Out of the Midst of the Overthrow": Studying Folklore in Palestine/Israel in the First Decade after the Holocaust***

The proposed paper focuses on three approaches towards the Holocaust taken by Zionist folkloristics, exemplifying the enormous effect conceptions of "Loss" have had on the field. The paper addresses questions concerning representation, interaction between memory and folklore and the way a field is formed in the face of a total loss of communities and their traditions. The first Folklore group to react to the Holocaust was "Yeda Am" (Tel Aviv, 1942). Formed by many researchers (mostly from East Europe), this group viewed the Holocaust as their *raison d' être*. Their journal consisted of testimonials from the Holocaust, Holocaust folklore etc. Most importantly, it directed folklore closer to memory culture - the actual folklore being a phenomenon of the past, part of the life of the people who were murdered. As a direct reaction, "The Palestine Institute for Folklore and Ethnology" was formed (Jerusalem,

1944) by Hungarian born Raphael Patai. Patai thought that researching the folklore of Jews from Eastern Europe could only have a limited scope. Instead, he pointed to the "fast disappearing culture" of Oriental Jewish communities whose folklore would be facing a similar catastrophe once they would be integrated into a national community. For Patai, memory work was not part of "professional" folkloristics and folklore should be researched in living communities. A third approach tried bridging "Oriental Jews" and "European Jews" and was suggested by Baruch Uziel, a Sephardic Jew from Saloniki (Thessaloniki). He shared the memorial approach with the "Yeda Am" group, but he pointed to Saloniki, an important Sephardic community that was totally destroyed in the Holocaust. For him the folklore of Saloniki was the most representative of all the Sephardic communities. In the context of Israel of the 1950s, when Sephardic Jewry was dominated by European Jews, his direction was part of a counter-hegemonic discourse.

Sebba-Elran, Tsafi (Haifa, Israel)

***Inventing a Pacifistic Tradition -- Rabban Yohanan Ben-Zakai as a Zionist Leader***

Jewish folklore around the turn of the 20th century had a key role in defining a national affinity to Judaism. In its mutual affinity both to Jewish tradition and to the free and dynamic nature of folk art, folklore could bridge the past and the present, and therefore represent the modern Jew in an era of transition and change of values.

As part of Jewish folklore, the Aggadic anthologies of Jawitz, Berdyczewski, Agnon, Bialik and other important authors teach us about the major role of the Hazalic tale during that period. Amongst the challenges faced by these authors was the need to approve of Zionism without denying the rabbinical tradition, as the latter was identified with the exilic values of the Diaspora.

In my paper I intend to focus on the story of Rabban Yohanan Ben-Zakai's move from Jerusalem to Yavne before the destruction of the Temple, and its adjustment to the national ambiance at the turn of the centuries, especially in Bialik and Ravnitzky's *Sefer Ha-Aggada* (1908-1911). This story reflected for many years the judgmental attitude of Judaism toward Hebrew warriors and their use of force. With such a background, it provoked reactions and disagreements within the Zionist movement, and I intend to show how they were solved in a Zionist anthology such as *Sefer Ha-Aggada* with its mutual affinity to Hazal and Zionism. This example aspires to demonstrate to us the unique role of Aggadic anthologies during the important transitional period from religion to nationalism and from Europe to Israel, and its unique contribution to the forming of the National Jewish identity.

This paper is based on a chapter from my PhD dissertation: From "*Sefer Ha-Aggada*" to "the Jewish bookcase" (i.e. a modern concept that indicates both the traditional and modern Jewish literary canon) (*Aron Ha-Sfar im Ha-Yehudi*): The Aggadic anthologies and their contribution to the configuration of Judaism in Modern Hebrew culture, supervised by Prof. Eli Yassif of the Department of Literature, Tel Aviv University.

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Selberg, Torunn (Bergen, Norway)

***Place Narratives, the Transformation and Popularisation of a Novel into Place Myth***

The focus of this paper is the relation between place and popular narrative. I will discuss how a place's materiality and local past is expressed and organized in narratives, and how narratives steadily create and re-create places. In this paper I will focus on how place-narratives are being ritualized and embodied, and discuss how narratives enchant, traditionalize and mythologize places.

My interest is how a certain novel by the Norwegian writer Sigrid Undset has been popularized and has become the focus of a popular festival and a pageant in a small village that is said to be the place where the novel's plot took place. The story of the novel is situated in Norwegian medieval times, and it is said that the writer was much inspired by the Norwegian folk ballad tradition in making up both the plot and the main figures. The novel has now been made into a pageant taking place each summer, during a festival dedicated to the protagonist of the novel; called The Kristin Days. The pageant is performed in the staged scenery from the casting of the novel into a film 15 years ago, now turned into "a medieval centre" in the village, being visited by several thousands each summer.

My focus is how the ritualization of the novel as it is being performed as a pageant with the background of the "medieval farm", gives the village a "medieval past" and turns it into a place, with an attractive and interesting history.

Seljamaa, Elo-Hanna (Tartu, Estonia)

***Laws for Removing Prohibited Constructions and Identities: The Case of Post-Socialist Estonia***

Several post-communist East European countries have in recent years considered passing legislations that would ban public displays of Soviet symbols and Lithuania, for instance, has actually done it. In 2006, the Estonian parliament proposed two such bills, but both were subsequently rejected for they contradicted the Estonian Constitution. Either bill framed as illegal public displays of Soviet and Communist symbols that intentionally instigate enmity between ethnicities and glorify former occupying powers, Soviet Russia and Nazi Germany. Included among the banned symbols were the flag and coat of arms of the USSR as well as those of Soviet Estonia, but also works of monumental public art.

Though never passed, these bills are indicative of ethnic relations in contemporary Estonia, a post-Socialist nation state where Soviet-era immigrants and their descendants constitute nearly one third of the population. In my paper I will that neither bill was concerned with Nazi or Soviet symbols *per se*, but rather with their use in construction and public display of specific Estonian and Russian identities. As such, these bills were implicitly coded in ethnic terms and I will analyze how they reinforced the notion of Estonians and Russians as two distinct groups defined by their irreconcilably different interpretations of history. Also, how the bills aimed at



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preventing public discussions over Estonia's recent past and instead sought to strengthen the official historical narrative about Estonia as a victim of two totalitarian regimes.

Sen, Soumen (Kolkata, India)

***Creating their Own Space: Subaltern City Lore of 19<sup>th</sup> Century Kolkata***

Kolkata, known earlier as Calcutta, was born in 1687 as a trade centre of the British East India Company. The city got its name from Kalikata (pronounced Kolkata by the indigenous population and Calcutta by the British), one of the three villages besides Sutanuti and Gobindapur that made Kolkata. These villages were situated on the banks of the river Hooghly (the local name of the river Ganges).

Though historically Kolkata emerged in the late 17<sup>th</sup> century, it began to grow as the power centre of the colonial administration, politically and commercially, and as the cultural capital of Bengal, since the middle of the eighteenth century. For close to almost 100 years the place was sparsely populated. While the population in the first quarter of the 18th century amounted to a few thousands, it reached more than half a million by the end of the century. This happened because of the migration of the people to the city from neighbouring villages and towns.

Kolkata in the 19<sup>th</sup> century developed its own lore, distinguished in terms of texts and textures as well as contexts, from the rural and oral folklore and traditions. The people who migrated to the city from neighbouring villages, especially the lower castes, arrived with a way of life and a context of culture predominated by inherited tradition. They had their own parameters of domesticity, beliefs, rituals, lore and performances. All these mutated over time under pressures of urbanity. They, however, created their own cultural spaces in the face of an emerging dominant space created by the middle class. For instance, the ritual event called *charak puja*, performed annually on the last day of the Bengali calendar, with its traditional acrobatic performances, came handy for the construction of a parade performance called *shong*. It had no link with the *puja* except the event. The performances and the text were used as attempts at mocking middle class culture as well as colonial administration. The rhymes, tales, proverbs, etc. were equally penetrating and were essentially metropolitan in character.

19<sup>th</sup> century Kolkata was thus marked by contested spaces of culture representing the neo-rich middle class and the menials and artisans. The latter group, the subalterns, created their own space with expressions through a kind of city lore.

Sepanmaa, Yrjo (Joensuu, Finland)

***Speaking and Writing Nature***

We are used to saying that nature talks to us, or that it is writing a book - A Book of Nature - that we read. Nature is listened to; it is watched; it is read. Our skill as listeners or readers is expressed not only by understanding but also by transmitting

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our understanding and experience to others, as when by our own speaking and writing a story is created, a story about nature, a literal human story about a metaphorical story of nature.

Seppä, Tiina (Tartu, Finland)

***Discussions on the Past and Potential***

My research concentrates on old Finnish-Karelian folk poetry, rune-singer-women who represented it and the collectors who wrote it down. My study questions former interpretations and the distinction between those and the actual experienced, lived, bodily life. My materials are sung by women and collected by men.

I am focusing on two singers: Mateli (Magdaleena) Kuivalatar from Ilomantsi, whose poetry folklore-collector Elias Lönnrot mainly wrote down in 1838, and Anni Lehtonen from Viena Carelia, whose folklore information was written down by folklore-collector Samuli Paulaharju at the beginning of the twentieth century. All of them in a way have to do with Finnish nationalism and the romantic idea of “one people” and *collective folklore*. Nobody was interested in individuals, especially in women and their experiences.

In this paper I am trying to trace back the experiences of these women. How do their own poetic tradition and their lives connect? What did they think about their own lives, what about the collectors? Why did they sing especially the poetry they did – why did the collectors write down what they did? One important methodological way of doing this is by using the dialogical method, which provides both a metaphorical and a concrete way of interpretation. I also attempt to consider all this through the use of *phenomenology of body*. This demands also reading between the lines.

How is it possible to even try to interpret one’s experiences and thoughts after one or two hundred years? Who am I - and where do I stand as an interpreter or a researcher – and also as a woman? *Is it possible or reasonable to reach out into the past?* And if and when we do so, what does it lead on to? These questions can hardly be answered by simple sentences, but they do lead us to new and interesting interpretations.

Shaw, John (Edinburgh, U.K.)

***The ‘Return Song’ and its Scottish Highland and Diaspora Variants***

Present in oral and written sources in a number of traditions is an account of a younger man, often from a specified locality, who is separated from his wife/sweetheart. Upon his return, he soon learns that his wife/fiancée is about to be married to another. After the many years spent in exile or captivity his appearance is so altered as to make him virtually unrecognisable, but the bride-to-be is given a secret sign of his return. They are joyfully reunited and often the hero is restored to his former kingdom.

The theme recalls the dramatic return of Homer's Odysseus, and folklore sources demonstrate that the narrative is more widespread, and possibly more ancient, than even this famous episode. In several of his works Albert Lord has drawn attention to return songs from Serbo-Croatian singers recorded during the 20<sup>th</sup> century whose origins seem to extend back just as far. The theme (ATU 974 'The Homecoming Husband' in the international folktale classification) appears elsewhere in Asian and European traditions; in NW Europe it is featured in English-language ballads in England and Scotland, and in Norway as a migratory legend (ML 8005). Important Scottish Gaelic variants have been recorded, firstly c. 1900 in Perthshire by Lady Evelyn Stewart-Murray, and in 1978 from an oral source in Broad Cove Parish, Cape Breton Island in the Canadian Maritimes. In both cases the song is titled 'The Exceptional Grey Lad' (*An Corra Ghiullan Glas*) by the singers. The present paper will discuss the importance and origins of the Gaelic variants within the larger international context.

Shiundu, Remmy Barasa (Nairobi, Kenya)

***Implications of Globalization on Storytelling and Storytellers in Kenya***

Storytelling is probably the oldest form of verbal engagement as a means of human discourse. There is no doubt that storytelling is part and parcel of human experience and is therefore inseparable from human life. Yet, the traditional storytellers and story telling are faced with unprecedented danger of extinction occasioned by globalization. One of the tenets of globalization is to compress the whole world into a village. This means that a Kenyan villager is confronted and confounded by a surge of cross-cultural experiences in multiple dimensions: culture, economy, politics, fashion, trade etc. The very fibres of communal cohesion are now loose and on the loose. The original role of storytelling and storyteller is defaced.

Storytelling and storytellers' core function in the context of Kenya's traditional life was to transmit tales, cultures and histories verbally throughout the centuries. This happened with accompaniment of music and dance to entertain and emphasize moral lessons. This is no longer the case.

Folklorists need not view globalization as a present day ogre; we need to see this as an opportunity to infuse dynamism into our storytellers and storytelling approaches. Globalization avails folklorists of the opportunity to compare notes by sharing cross-cultural experiences such as language, food, vogue and storytelling. Strategies, therefore, need to be put in place to guard what we have and engage globalization to nourish it. This ensures continuity.

Communities in Kenya need to integrate the informal and the formal by setting aside time for storytelling festivals. Such communal festivals should bring on board storytellers, teachers, librarians, the aged, schools and representatives of institutions such as parliament. Workshops would provide opportunity to those dispersed in rural areas to learn storytelling skills and this would include how to enrich curriculum through storytelling. This would help children tell family and personal tales. Storytelling is a practical method to help people learn about cultural diversity as it is carried out in an enjoyable way free from threats.

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Finally, folklorists need to investigate the role of media in endangering story telling practices. I would like to suggest that because of written media, traditional storytellers and storytelling continue to be irrelevant. And there is the modern entertainment industry that presents a kind of sophisticated multimedia storytelling. Folklorists must channel their energies towards research in these areas.

Sinani, Shaban and Velianj, Albana (Tirana, Albania)

***Popular Colloquialism as Literary Pre-Text (Avant-Text)***

During the 20th century the reliance of literature on one literary *pre-text* prevailed. From Joyce's "Ulysses" to the present a range of works by important personalities are addressed to popular narratives while attempting to re-create powerful literary works. This phenomenon is also spread in Balkan countries. "Penelope's Diary" and "The Real Apology of Socrates" are two examples of recreation based on one pre-text from the prescribed tradition.

In Albanian literature the writer who addresses predominantly popular narratology is I. Kadare. In a series of his works pre-text is the oral prose or popular ballad of the medieval period ("Who Brought Doruntina", "The Bridge with Three Arcs", "Eagle", "Shadow", "Spiritus", "A File for Homer", "Eskil, this Great Loser"), in another work as pre-text the codified ethnographic colloquialism of the traditional right world is used ("Broken April", "Men's Beauty Competition in Great Highland", "Engel's Cousin")

It is quite possible that some works of I. Kadare be read as a palimpsest, where a colloquial strata covers a previous one: evangelic strata, then legendary-folkloristic, then cronical-historical colloquialism till authentic literary colloquialism.

It is of interest from a research point of view to explore what has happened in the transition process from orality to literacy, from pre-text or meta-text to the authorship of a literary text, from creation to recreation. Moreover, the superimposition of colloquial strata of past epochs are important as explanatory keys of the polysemic character of the content itself of I. Kadare's work. This commentary aims to provide evidence that the literature of Balkan countries, and generally of small countries, has been and still is successful and this success is largely due to its ethnographic character. This literature has functioned as an intermediary between traditional Balkan popular colloquialism and western readers, a fact that has enabled it to attract attention and international respect. In this way comes out another, less explored form of popular colloquialism, that of pronunciation facility and the promotion of new Balkan kinds of literature into the big world.

Sinani, Shaban and Velianj, Albana (Tirana, Albania)

***Collection Parry-Lord, Homeric Issues and Interbalkan Mythologic Concordances***

The collection Parry-Lord is preserved at the University of Harvard. This collection was created by two American scholars, M. Parry and A. Lord, who made two expeditions (1933, 1937) to the Albanian-Slav Interlinguaregions, in search of mythological tales and rhapsodies of legendary epopees. Their aim was through a study of the south Albanian and Slav epic to find an explanation about the “Homeric issue”, by adding their arguments to the debate between Unitarian and Separatists. Parry and Lord are the historical protagonists of the two “Irish explorers” at the novel “A File for Homer”. Working with a bilingual rhapsodist, they found not only the parallels and coincidences between Albanian and Slav legendary epics, but also the interbalkanic confusions regarding the primacy of the original version. Parry and Lord called the bilingual rhapsodist whom he recorded on several discs, “the last of the Homeric of the Balkans”. In the year 1961 A. Lord published in English and in Serbian a part of the rhapsodies of this collection. But the Albanian versions remained “in quarantine” till the end of the 20th century. Notably, 60 units of the collection “Parry Number”, which contains only Albanian texts, transliterated by A. Lord himself and accompanied with musical pages with overtitles by the well-known composer Bela Bartok, were completely intact. Acquaintance with this collection, while it is being prepared for publication, has allowed us to affirm that a lot of issues which have been the object of debate, should be re-examined. Of particular importance are transitory situations, ethnographic discourses which are encountered in the discs in technical obligatory pauses from one song to another, talks between rhapsodists (S. Uglanini, A. Medjedovic), their evaluation of themselves, of their mother tongue, pressures on the translator Nikolla, the correct behavior of the two scholars who studied them. The very existence of the same song in both languages, the alternation without difficulty of Albanian Lahuta with Serbian Gusla, shows that a process of transhumance has existed and at the same time it is still surviving in these epics. This process goes towards explaining theoretical problems of the logic of the epic in its Albanian version, to be published soon, as part of a project supported also by Harvard University. This project will contribute to the century-old polemics about the priority of one Balkan epic vis-à-vis others.

Skouteri-Didaskalou, Eleonora (Thessaloniki, Greece)

***Relating Life-stories, Retailing History: Alexander and the Rest***

Everybody has a life and a story about it, yet not everybody gets the opportunity to talk about it or to make a story out of it and to present it to an audience. Even given that opportunity, nobody tells such a story “out of the blue” and, what’s more interesting, nobody consumes such a story “just like that”. The social conditions of the story telling and its reception apart, the narrator of a (his/hers own or somebody else’s) life-story has to decide what can be said, what has to be left aside or remain hidden, how to present a long or short story about one’s history, how to handle the explanations of decisions taken, deeds done, things said, lives lived.

Autobiographical or biographical life-stories are descriptions or accounts of people’s lives. Told or written, published or simply recorded and archived, personal or public, they revolve around men and women, sorrow and happiness, love and suffering, going

up and falling down, loss and success, seeking and striving, going away and coming home, testing and contesting. Life-stories tell stories – time and again new ones, time and again the same. Nothing simple there: life-stories relate ways of life and ways of thinking, present ways to remember and ways to forget, teach the strategies of life and the tactics of conduct, explain all sorts of things, set examples. Nothing innocent either: any life-story telling can equally accept truths and lies as narrative material, woven into a design which recreates an individual's life as history. Every life-story plays with imagination in order to manipulate reality, to accommodate relations, to understand conditions, to interpret situations, to control things.

However, a life-story is neither history nor myth. Liminal as it might be: in-between reality and non-reality, in-between a dominant “me” and insignificant “others”, in-between a depressing “here” and a promising “there”, in-between an inescapable “past” and a still elusive “present”, a life-story is history subjectified, arbitrary and retailed, itemized and fragmented, tailored to fit not only the conditions out of which it came into being as a more or less accurate account or definite text, but also as a myth purposed to explain all sorts of ambiguities, to answer all kinds of questions when called upon.

Purposing to examine the social dynamics of the life-story telling as a retailing of history the paper will review two leading forms of the life-story genre, the celebrated History of Alexander the Great and the story of Pagona S., one of the ever so many hidden from history, histories of the lives of the rest.

Slekonyte, Jurate (Vilnius, Lithuania)

***Folklore Heritage in the Age of Globalization: From Printed to Digital Folklore Library***

The rapid changes taking place in science and technologies, the processes of globalization, make folklore researchers as well as folklorists respond to the changing situation. Therefore making the Lithuanian folklore treasury socially available by use of the possibilities provided by the modern information technologies is essential today. The present paper gives an overview of the Digital Jonas Basanavicius Folklore Library: its technical solutions, meta-data, search opportunities.

Jonas Basanavicius was the most prominent architect of the Lithuanian national revival at the end of the 19th century, one of the leading figures in the struggle for the political independence of the Lithuanian nation, a doctor, a folklorist, an anthropologist, a publicist, a prominent social and cultural figure, and a patriarch of the Lithuanian nation. He was a person who encouraged people to collect Lithuanian folklore and send it to him. Thus, a significant collection of folklore texts was accumulated.

Nine books of folklore had been edited by J. Basanavicius himself, while another part of the texts lay in manuscripts for almost a century, until making part of the 15 volumes' edition 'Jonas Basanavicius Folklore Library' (1993-2004), compiled and published thanks to the efforts of the prominent folklore scholars L. Sauka and K. Aleksynas.

The Jonas Basanavicius Folklore Library comprises the Lithuanian folklore texts from the end of the 19th - beginning of the 20th century, recorded and collected together on the initiative by Jonas Basanavicius. That amounts to approximately 7000 folktales, folk belief legends, place legends, folksongs, laments, riddles, folk belief texts and other kinds of folklore, which constitutes the golden reserve of Lithuanian folklore. The digital folklore library attempts to cover all the above mentioned material.

The digital Jonas Basanavicius Folklore Library provides the possibility for multi-aspect search and has two separate Internet accesses: (a) an autonomous search system for the Jonas Basanavicius Folklore Library ([www.knygadvaris.lt](http://www.knygadvaris.lt)); (b) an integrated search of the Lithuanian Cultural Heritage Information System Aruodai ([www.aruodai.lt](http://www.aruodai.lt)), which allows for the multifaceted classification of data, thus providing the users with possibilities of searching for the required material according to desired criteria.

The project is supported by the Lithuanian State Science and Studies Foundation (Nr. C-08013).

Stekolnikova, Nina (Voronezh, Russia)

### *Variation of Cumulative Tale*

This paper is devoted to the study of one of the most archaic types of the folklore text - fairy tales with recurrences, called 'cumulative tales'. Cumulative tales have a special structure of the narration which is built on multiple repetitions of the same item. The folklore text does not get passed on in the original; each narrator creates a new variant. Analyzing cumulative tales, linguists then face a problem of comparing different variants of one and the same text and finding linguistic proof of their identity and distinction. We offer a new collection of folk text and the method using a special meta-language makes it possible to establish the identity of cumulative tales and restore their original complete pattern. The new method collects all known brief versions of a certain text, then a data base is created that allows the researcher to analyze and compare all the collected variants. This research is focused on different variants of cumulative Russian fairy tales only. We have already discovered 15 fairy tales of cumulative structure that are represented by 203 variants in total. All variants were determined and compared. Our further goal is to find and investigate as many cumulative fairy tales as possible in different languages and cultures. The cumulative structures display the best correlation between the ancient type of thought and the childish one. The co-existence of the linguistic phenomena and extra language knowledge that are contained in one small text creates the uniqueness of folklore material for teaching and acquisition of a foreign language. A book of cumulative texts has been recently published based on the research material used for my PhD thesis: Stekolnikova N.V., *Cumulative Tales in Their Variants*, Voronezh, 2008, 296 pp. (in Russian).

Stolyarova, Guzel and Franz, Julia (Tatarstan, Russia) \*

***The Pagan's Folklore in the Republic of Tatarstan as the Factor of Maintenance of Ethnic Identity and a Way of Adaptation to an Ethnically Majoritarian Environment***

This paper is dedicated to the folklore traditions of the Chuvashs-pagans, living in the Republic of Tatarstan. The Chuvashs, a people belonging to the Turkic language group, are Orthodox in their majority and live on the territory of their national republic (the Chuvash Republic). The Pagan Chuvash population was formed on the territory of Tatarstan not later than the 18<sup>th</sup> century as a result of trans migrations. The main reason of their migration was a flight from forcible christening, which was broadly practiced in the Volga-Ural region from the second half of the 16<sup>th</sup> century onwards. At present the descendants of these migrants are settled in several rural settlements of Tatarstan surrounded by representatives of the ethnic majority – the Tatars and the Russians.

The special feature of the Chuvashs is a strong pagan identification of people regardless of age, education and social status. This identification reveals itself particularly in public and household rites. The Chuvashs firmly keep a calendar of pagan holidays which they observe. Funeral rituals occupy a firm place in their pagan household rites. All rites are accompanied by prayer and songs that form an important part of their folklore. With regard to content each prayer or song relates to a holiday or rite, so they must be considered in relationship to each other. There are some general features applying to all kinds of their folklore: the address to a sovereign deity, worship of natural powers and of the spirits of deceased, a relationship with the cycle of animal husbandry and requests of favors.

For centuries of their existence the Chuvashs-pagans of Tatarstan were subjected to multiple attempts to be converted to Orthodoxy and Islam and to atheism during the Soviet period. However, they were not only preserved as an ethnic group, but also as a religious group. To the present day their religion is extremely important in their ethnic identification and is a powerful factor of adaptation for their group with regard to interethnic relations. It also constitutes an important factor in the transmission of their culture and identity to the younger generations.

\*with financial support by the Russian Fund for Humanity Studies, project № 09-01-29102a/B

Sujachaya, Sukanya (Bangkok, Thailand)

***Myth as Supportive Evidence for Chicken Domestication***

Biologists believe that chicken domestication took place ten thousand years ago, in the period when human society had changed from a wandering hunter-gatherers life style to a settled agricultural one. The results from the genetic and archaeological analyses revealed that the evolution from red jungle fowls to domestic chickens had originally occurred in Southeast Asia before spreading up north to China. The results also depicted that this evolution was not a phenomena. It was, rather, a cultural process mainly caused by the circulation of shifting cultivators and it was land diffusion by agricultural ways.



It is apparent that all the statements aforementioned were purely scientists' assumptions. Nobody can travel back to the past to see what had actually happened in those days. Thus, we have to study this topic through the myth of origin by folklorists. By this way, we might get some clues to track chicken domestication.

This paper aims to present and construe the meaning of the first chicken that occurred in the myth of origin by the A-kha (aka the Hani) as well as other 'Tai' racial groups (e.g., the A-hom, the Shan, etc.) in order to find out whether or not these myths were the records of the truth in the past that might make us know when chickens had been domesticated for the first time and how chickens met man.

A-kha or, in another word, Hani is the name of a racial group consisting of many sub-races, the total population number of which is 2.5 million spreading around high mountains in Yunnan district in the southwest of China; in the north of Laos, Vietnam, and Thailand; and in Burma. The A-kha tell their myth in ritual, especially in a funeral ceremony. The sacred leader will narrate the sacred tales. I have gathered myths concerning four stories about chickens and man, which are (1) Chickens Had Existed before Eggs; (2) Two Brothers Followed the Sun; (3) The Chicken That Calls for the Sun; and (4) Umyae Built Chicken wings.

According to the A-kha's myth, the first chicken was Puechoh, a powerful red domestic rooster. The story of Puechoh is remarkably interesting because it is similar to the red jungle fowl.

The Tai ethnic groups inherited from Mao Kingdom (568 A.D.): the Tai, the Shan (in Burma), the A-hom (in Assam, India), and the Dehong Dai or the Tai Nuea (in Dehong, China) had had their own myth of origin in the form of oral narration before they recorded their myth in the form of written chronicles. The seven documents studied, three of which are from the Tai (the Shan), another three from the A-hom, and one from the Tai Nuea, let us know that the first chicken for the Tai was named Saeng-fah or Saeng which had been given to man by god. The myth emphasizes the 'light cockscomb' (Ngon-saeng) which makes us know that the chicken was a rooster. Saeng-fah chicken had not only a red cockscomb but also red feathers like Puechoh-the first chicken in the A-kha's myth. From these stories, we can assume that the chicken that had been brought to the man's world from the heaven, which was the first chicken, was red.

Syed Jamil Ahmed (Dhaka, Bangladesh)

***Narratives of Saint Anthony Transmitted from Portugal to Bangladesh: Adaptations as Strategies for Colonial Hegemony and Postcolonial Resistance***

In 1663, Portuguese pirates kidnapped the son of a feudatory Hindu king of Bhusana (in southern Bengal) and carried him off to Arakan. There, a Portuguese priest attempted to convert him to Christianity but failed, till, it is said, Saint Anthony appeared to the prince in a dream and encouraged him to accept the faith. This is how narratives of Saint Anthony of Padua, who was born in Portugal in 1195, and is regarded by many as the greatest miracle worker in the Catholic world, began to be transmitted in colonial Bengal. Today, Saint Anthony is one of the most important saints of the Catholics of Bangladesh, who constitute a tiny minority of less than 0.4%

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of the total population, 86.6% of whom are Muslims and 12.1% are Hindus. Nevertheless, for the past 220 years, the people of Nagari and its surrounding villages situated some 35 kilometres north-east of Dhaka city, have been celebrating the feast day of the saint on the Friday before Lent (instead of 13 June, which is the saint's feast day in the Roman Catholic liturgical calendar). For the past hundred years or more, they have also been presenting *Sādhu Āntanīr Gān*, a narrative performance that eulogizes the saint. This paper, based largely on field research, investigates the geographic context of Nagari and its surrounding villages, and examines the history of transmission of the narratives of Saint Anthony in the region over the past three centuries and more. It demonstrates how adaptations of the narratives served hegemonic purposes during the colonial period when Bengal remained captive to European domination, and resistance against Islamism in contemporary Bangladesh.

Taube, Erika (Leipzig, Germany)

### **Correspondences between Folk-narratives and Archaeological Finds from Central Asia**

There are parallels between motifs of folk-narratives and artistic depictions among archaeological materials from Central Asia. In folklore-texts (collected during the period 1966-1985 among Tuvans of outermost western Mongolia), we find motifs and reflections of ancient beliefs, traces of which are also to be found among some other Central Asian Turkic people and likewise in art objects from this area, generally conceived as Scythian. Not accompanied by any kind of literature, it is difficult, and sometimes impossible, to interpret those ancient figurative or even scenic depictions. Sometimes, however, folk-narratives – though from much later times – may shed some light on their, at first sight, hidden meaning.

Terzopoulou, Miranda (Athens, Greece)

### ***Homage to the Tape Recorder. The Singsong Biography of S.M.***

He didn't want to learn how to read and write because he loved the mountain and the flock. He dreamt to be a chief shepherd. In 1946, in his seventeenth year of life, being the child of a right-wing Saracatsan family, he found himself on the mountains with the guerrillas. It was the civil war. He fought against his brother, who was a soldier in the national army. Then came defeat. He found himself in Albania, then in the Soviet Union, in Tashkent. His family considered him dead. On his return back to Greece, he was considered once again a dead man. For some he was coming from 'behind the Iron Curtain' while for some others he was still a member of the right-wing family. Suspended and silent, this sweet-voiced, mute man could only share the unspeakable common destiny of post-civil war Greece, by adopting, as the only way of expression, the allegoric discourse of songs during the long Saracatsan dinners. Until he was given a tape-recorder, one day about 1990. Then the illiterate man, freed from the

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bindings of an audience and without the restrictions of a pen, he attempted to recount all the burdens of himself, of his life and his place; and he could, at last, narrate them as he lived and perceived them and in the only way he knew so far: by calling songs into being. Facing his tape-recorder he acted the parts of every person that played a role in the scenario of his life and lent them his voice. Through endless hours of recorded songs, S.M. won his life back. He 'wrote' in verse a total, oral microhistory of modern Greece by singing it.

Theodosopoulou, Irene (Arta, Greece)

### ***On the Pursuit of Narration: An Ethnographic Approach***

This paper deals with the question of the pursuit of 'narration' and 'lived experience' in the context of field research in Ethnomusicology. Narrations, ethnographic field notes and 'texts' may receive multiple readings by different researchers, not only at a local or broader level from musicians of different geographic areas, but also at a level of 'intertextuality'. As a result, various questions emerge relating firstly to field research and secondly, to the 'dialogue' and 'dialogism' between different 'readings' of the ethnographic 'material'. It is hoped that this paper serves as a stimulus for further dialogue about options and problems in researching lived experience via narration in Ethnomusicology. The material presented in this paper was collected firstly in the context of an eight-year field research by the writer in Crete (1998-2006); secondly, it was collected as part of the Ethnomusicological research program of the Prefecture of Crete and the Institute for Mediterranean Studies, *Crinno Music II: 'The musical tradition of 'lyra' in the Cretan traditional music of the Rethymnon Prefecture'* (2004-2006), in which the writer was the principal researcher. More specifically, the topics examined in this paper relate to the following issues: a. The cultural identity of field-research at both individual and group levels; b. The 'content' of a 'narration'; c. The process of writing an ethnographic 'text'; d. i) The different "presents" of the researcher and the members of the society that the ethnographer converses with and ii) their narrations as analytical tools; and e. The limits, problems and options connected with searching for the Truth through ethnographic narrations.

Thorsteindottir, Rosa (Reykjavik, Iceland)

### ***Icelandic Tellers of Fairytales***

My research is aimed at eight Icelandic storytellers, six women and two men, and their stories. Their common trait is that they all have fairytales (AT 300-1199) in their repertoires. Their tales were all recorded in the 1960s and 1970s and the tapes are now a part of the folklore archive in The Arni Magnusson Institute for Icelandic Studies. To see if and how the tales can tell us something of the storytellers' worldview, the interviews have been thoroughly analyzed to get a picture of the tellers' lives. People that remember the storytellers have also been interviewed to get a clearer picture of

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their lives and their storytelling. The aim is to get an idea of the role of Icelandic fairytales in the society, and to find out if and how the tales reflect the storyteller's natural and social surroundings. I have already seen that it is easy to find traces of the tellers' own life-experience in their tales and in some cases they use the fairytales, probably unknowingly, as a way to express symbolically their feelings about this experience. In that way it is possible to look at the fairytale partially as a storyteller's self biography.

Thursby, Jacqueline (Brigham City, U.S.A.)

***Locating Folk Narrative in the Scheme of Contemporary Folklore Scholarship***

Folk narrative continues to be a vital part of folkloric scholarship throughout the world. Human performance of personal narratives and lived stories, simply narrated occurrences in human interaction and experience, continue to be the primary source for the “study of the present,” as Professor Linda Dégh stated in her text *Legend and Belief* (2001). Contemporary collections of stories provide clues to past events, reinventions, and directions. Various journals, including the *Journal of American Folklore*, *Western Folklore*, and *Folklore* (the journal of the Folklore Society in the UK), continue to include both ethnographical and analytical essays on folk narrative and vernacular culture. Recent books reviewed in all three of these publications reflect contemporary folkloric research which is collected, classified, analyzed, and then discussed either in written work or in presentations. *Folklore: An Emerging Discipline: Selected Essays of Herbert Halpert* (Edited by Martin Lovelace, Paul Smith, and J.D.A. Widdoson (2002), and reviewed in the December 2006 issue of *Folklore*, for instance, speaks of Halpert's fieldwork, methods, and the continued relevance of his scholarship. Folklorists who value traditional culture in contemporary society continue to collect folk narratives with the objective of giving meaning to the world we share. Barbara Myerhoff, in *Number our Days* (1978) stated that “The tale is told . . . to tame the chaos of the world, to give it meaning.” When, in the history of the earth, have we needed the stories of human lived experience more? A recent issue of *Western Folklore* (Winter 2008), included an article by Timothy Correll called “‘You Know About Needle-Boy, Right’: Variation in Rumors and Legends about Attacks with HIV-Infected Needles.” Correll included a long list of UCLA archive materials gathered from narrative performances in his Works Cited (in addition to academic research), and the interviews he listed were mostly less than ten years old. The *Journal of American Folklore* (Summer 2008), included an article by Coralynn V. Davis called “Pond -women Revelations: The Subaltern Registers in Maithil Women's Expressive Forms.” It included recent and fascinating folk narrative. My presentation will include these and other examples of history, theory, and practice concerning the state of contemporary folk narrative scholarship.

Toomeos-Orglaan, Karri (Tartu, Estonia)

***Interaction of Literary and Oral Tradition in Estonian Fairy Tales***

In the 19th century various transformations occurred on the Estonian literary scene - literature became increasingly more secular, the selection, availability and consumption of printed matter increased. Side by side with translations of various German chapbooks also publication of books of folklore began. In the 1860s popular chapbooks containing fairy tales became all the vogue in Estonian printed literature; adaptations of German, French and other fairy tales were published. In the 1870s publications appeared that allegedly represented the local fairy tale tradition. The last decades of the 19. century were characterised by a tendency of scholarly publications of folk tales and popularisation of original material. From the oral tradition, folk tales reached printed pages either as a result of collecting, or else of drawing on personal experience of tradition. Speaking of the publishing of fairy tales, two main trends can be delineated, one of them scholarly-didactic, including all academic publications, works by Estophiles, language textbooks, readers; and the other which was first and foremost characterised by the aspect of entertainment. Many folktales described in the international ATU catalogue draw on a long literary tradition that embraces diverse literature starting from classical antiquity up to national literatures. At the same time, this does not mean that the phenomenon was purely literature-based and spread exclusively via reading, while oral performance would play but a negligible role. This tradition has parallel manifestations both in the oral and the written forms, these being interdependent. The presentation will provide a survey of the repertoire of Estonian fairy tales in 19th-century publications and of their relationship(s) with the oral tradition on the basis of Estonian archival materials.

Torp-Koivupuu, Marju (Tallinn, Estonia)

***From Church-Parish' Dweller into National Park Inhabitant***

The first national park in the USSR was created in Lahemaa on 1st of June 1971 in Estonian SSR. The main idea behind founding and popularising that national park was to promote nationalism despite the natural borders and overall outlook. Additionally, three former church-parishes were united - Haljala, Kadrina and Kuusalu - all bearing unique local folk traditions from 13th century. The last 30 years have passed with collecting folklore and customs from Lahemaa and re-presenting to market the national park in different media. In 1986, a first attempt to have an authentic local folklore festival called Viru Saru (Viru's Sparkle) was set in Palmse manor, the heart of Lahemaa National Park. In the 1990s, the Red Army had to relinquish their military bases in independent Estonia, thus the double-protection or moral came to an end as also Lahemaa fell into the USSR border zone. In 2007-2008 a frontal expedition took place in Lahemaa National Park, led by Marju Koivupuu, aimed to make an inventory of buildings in 31 coastal villages there along with interviews with sedentary settlers, permanent inhabitants, migrants and summer residents. Our paper explores how published material influences contemporary folklore, how the dual nature of national park is presented in personal narratives and local lore, and when parish-bound folklore becomes the heritage of a national park.

Tsiavos, Prodromos (London, U.K.)

***Cultivating Creativity Narratives: The Battle for the Ownership of Social Meaning and the Social Meaning of Ownership on the Internet***

Is copying on the Internet an act of piracy or a mode of creativity? The dominant narrative as expressed in the “educational” campaigns of the Media industry advocates the former, while an emerging grass-roots based generation of Free Speech activists, academics and creators supports the latter. How is such a battle of narratives fought in the Internet environment? Is it merely an issue of opposing views on what constitutes creativity and property or a well orchestrated battle for the production and ownership of social meaning?

This essay attempts to provide some initial answers by employing conceptual tools from the realms of socio-technical and regulatory theory and empirical data from the *loci* of meaning creation, i.e. popular Internet media (YouTube) and participatory (mailing lists) environments.

Theoretically, this paper draws on the work of Black (2001), Brownsword (2005) and Lessig (1989) on the interaction of social meaning and regulation: Copyright law as a form of regulation (a) is based on social meaning (b) carries certain social meaning and (c) seeks to produce a particular type of social meaning. Hence, by changing social meaning, the operation of regulation is accordingly altered. Lessig (1995), based on Bourdieu’s work (Bourdieu et al., 1977), proposes four types of social meaning construction, two semiotic [(a) tying one type of meaning with another to focus and amplify it and (b) ambiguating one meaning by associating with more than one other type of meaning in order to reduce its focus] and two behavioral ones [(c) ritual and (d) coercion]. A fifth one presented in the work of Tsiavos (2007) influenced by Benkler (2002) is that of cultivation: allowing narratives that already exist to be collectively expressed and organically grow into a single narrative.

Based partially on Hine’s (2000) work on Virtual Ethnography and Latour’s work on the construction of scientific knowledge (Latour, 1987), we apply the aforementioned theoretical model in two levels: First, we explore and analyze a series of narratives and counter-narratives on what constitutes piracy and creativity in the form of YouTube video-clips and responses. Second, we analyze in detail the ways in which the Creative Commons (CC) project, an alternative to the mainstream Copyright licensing scheme, constructs social meaning in order to classify copying and re-using of material as an act of creativity. While the CC project appears to organically cultivate social meaning by allowing a number of narratives concerning creativity to be expressed over its mailing lists, the parallel use of a series of semiotic and behavioral techniques both off and on line indicates that the expression of such narratives (a) is *de facto* limited by the nature of the medium (b) is dominated by a very small group of story tellers and (c) is channelled by the CC organization using a series of supportive audiovisual material and off line events that in a ritualistic fashion forge a particular type of meaning.

The paper concludes that even the alternative to the dominant narrative on what constitutes creativity is not one that spontaneously emerges but rather one that is

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carefully cultivated: it looks less like a wild jungle and more like a well groomed English garden.

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Tsouprou, Stavroula (Kalamata, Greece)

### ***A Reading of Death in Nikos Kazantzakis's Kapetán Mihális: an Approach from the Discipline of Folklore***

The subtitle 'Freedom or Death' of Kazantzakis's *Kapetán Mihális* leads us to at least two possible interpretations of Death according to the plot of this novel: it either has to do with Crete's historical background – in some ways this is a historical novel – and its people's innumerable fights for freedom which cost equally innumerable deaths, or it is included in the epic scheme of the novel with all the allegorical meanings that this definition (epic novel) can imply. In any case, as to the "epic" characteristics there have been some strong doubts. But in no way could one doubt the folk narratives, the Cretan manners and customs that abound in this novel as do in many other of Kazantzakis's books as well. So, a third interpretation seems to be possible and can also prove to be fruitful: Death, as it was "taught" to Kazantzakis from his childhood years, through Cretan lore and its accompanying practices. Kazantzakis's entire work, and *Kapetán Mihális* in particular, has to such extent assimilated (as did Kazantzakis himself) Cretan lore that the novel itself has been used, in the following years, as a source of folklore information. But Kazantzakis did not always "respect" what the Cretan lore had to offer. This very interesting exchange of beliefs and subversions is what I propose to explore. Transmissions and adaptations of folk narratives "inside" the text of a 20<sup>th</sup> century literary work is really the core of my research.

Vaher, Berk (Tartu, Estonia)

***A Utopian Exote S. K. Thoth and His Imagined Heritage of the Festad***

Controversial New York street performer S. K. Thoth (more recently, just Thoth) alias Stephen Kaufman is a busker exceptional for elaborating a narrative of utopian culture complete with its own language and mythology to conceptualize his „soloperas“ or „prayformances“ accompanied by eclectic violin playing and dance. Even though Thoth credits J. R. R. Tolkien as his main source of inspiration for the imagined realm of the Festad, his cultivated public image of a „noble savage“ links him with the broader tradition of exoticism rather than the subculture of fantasy fiction. While exoticism has been repeatedly submitted to the critique of Orientalism and colonial exploitation of the subaltern, it has also been recognized to present a variety of individual and collective outsider strategies for dealing with the overabundance of conflicting identities in a hostile social environment. For such „exotes“ as the 18th century „false Formosan“ George Psalmanazar through to the 20th century avant-jazz maverick Sun Ra, creation of alien poetics in their texts was not enough – it is their very selves that were transformed into representatives of an intricately fabricated utopian heritage, pursuing direct contact with the audiences only to underline their profound otherness. Taking radical utopian exoticism into the 21st century, Thoth is a fascinating example of a multimodal storyteller who recapitulates many folkloric motifs in his arcane public performances as a champion for the freedom of cultural self-definition and poetic self-transformation.

Vaitkeviciene, Daiva (Vilnius, Lithuania)

***Mythical Insects in Beliefs and Narratives***

The world of insects is a mythical micro world which provides us with a possibility to glimpse reflections of the human mentality. A set of approaches to life, death, afterlife, future events, and health is reflected by beliefs, charms and narratives related to insects. This paper presents some insects which are most important in terms of Baltic ethnoentomology, namely, the ladybird, firefly, bee, mole-cricket, grasshopper and others.

Research starts with the names of the insects, as tendency to name them by using special terms related to some deities (along with or instead of certain neutral names) is significant: Lith. *Dievo karvytė* ‘God’s cow’ (ladybird), *Velnio žirgas* ‘Devil’s horse’, *Saulės jautelis* ‘Sun’s ox’ (velvet mite), *Perkūno ožys* ‘Thunder’s goat’ (velvet mite) and others. These names refer to obscure myths; some of which can be reconstructed on the basis of names and fragments of myths preserved in beliefs, charms, legends and folksongs. E.g., fireflies are called ‘Sun’s dogs’: in Lithuanian *Saulės šuneliai*, in Latvian *Saulsunīti*. Latvian folksongs suggest that the Sun (who in Baltic languages is female) goes hunting, and two hounds pursue a golden duck; sometimes the Sun is substituted by twins (Latv. *Dieva dēli* ‘sons of God’), who can form Sun’s suite as well. In Lith. *Saulabroliai* ‘Sun’s brothers’ mean mock suns or perihelia (resp. En. *Sun dogs*); these associations demonstrate how the insects manifest the celestial myth on the zoological level.



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Communication with insects can be carried on by means of verbal charms: there are charms to stop the swarming bees, to chase crickets away; divination formulas addressing ladybird. A very popular charm known in many variations is employed to ask a grasshopper to give “pitch”, used for healing warts. The special Lithuanian prayers addressing bees are especially worth mentioning: these formulas were used to invite bees to christenings, weddings or funeral ceremonies.

Vakiliyan, Seyyed Ahmad (Tehran, Iran)

### ***The Interaction between Iranian and Greek Folk Tales***

Today we should look at the culture and folklore of nations from a new viewpoint and try to clarify and strengthen relations between nations in congresses such as the ones organized by ISFNR. The stories and tales of the folks have a key role in this scene and by this means we can stop those who want to separate people from each other by distorting their culture.

Among all cultures with close relations, the culture and folklore of Iran and Greece have a special status. Commenting on the close relationship between Iranian and Greek culture, the renowned folklorist, Dawkins, emphasized that in cultural terms there are no two nations as similar to each other as Iran and Greece. The literature and folklore of the two countries provide evidence to corroborate this view.

This paper describes the features and compares the structure of Iranian and Greek folk tales and their relations and interactions. We focus on folk tales and try to clarify and explain the similarities among them which describe the cultural similarities of the two nations. The main point in the article is the analysis of similar tales such as “The three oranges”, “The half man”, “The under world adventures”, “The girl whose father wanted to marry her” and “The three measures of salt”.

Vakimo, Sinikka (Joensuu, Finland)

### ***Narrating for or against Dominant Discourses. Sketching Narrative Patterns of Written Descriptions of Ageing Experience***

The aim of my paper is to outline tentatively the narrative patterns of describing ageing experience from the standpoint of and in a context of (post)modern discourses of ageing in Finland. As many scholars have discovered, dominant public discourses tend to define old people as a homogeneous, sexless and marginalised group lacking in interest displayed towards them by others – with the exception of social and health authorities in a society. This conception of contemporary old age discourses forms the framing context of my paper.

The micro level narrative material analysed here consists of 154 written responses to a themed and rather strictly structured collection request launched by the Finnish Literature Society’s Folklore Archives in 1993. Most of these texts are quite scant and outspoken “answers to the questions”, but longer and more descriptive depictions that

emphasise personal experience are also to be found among them. Astonishingly writers describe old age mostly in the same way with the help of relative similar metaphors and linguistic devices as if they were sharing an identical experience of old age.

I will question this agreement of voices in my paper and explore this specific narration of experience as a culturally patterned mode of describing a certain personal experience of a certain phenomenon, namely old age. Producing these texts is seen here as a process in which the narrators reflect their own experiences and dominant cultural discourses as well. Therefore I will discuss how narrators locate themselves in relation to old age discourses, in what sense these public discourses are profited as a referential resource in these depictions and what kind of narrative means they exploit in order to create counter narratives or to narrate for these discourses.

Van de Winkel, Aurore (Brussels, Belgium)

***What Can Urban Legends Tell Us about the Identity, the Roles and the Intentions of the Tale's Subjects/Transmitters?***

Urban legends are contemporary stories continually reinvented and shared among the members of a society. They contribute to the reconstruction and reaffirming of community identities and help reinforce social bonds through the elaboration of psychosocial communicational mechanisms, which spawn at their narration. A semio-pragmatic analysis of the hundreds of written legends has allowed us to clarify the intentions, identity and relations played by the subject/transmitters of these stories, as well as the possible effects they may have on social representations. These legends vary according to five different types. Yet, each displays the consequences of a confrontation between two main characters: the first is depicted as representing or belonging to the subject/transmitter's community, the second is associated to an opposed entity considered "negative". This duality allows for an association of individuals and phenomena which are related to fear, hope, the forbidden and the unknown. Other discursive processes tend to reinforce beliefs by decreasing the critical reflexivity of the reader, while supporting a message which might: prevent from danger, condemn a certain behaviour, illustrate the satisfaction of a socially reprehensible or justified but bold act, or simply to surprise by adding an irrational element to every day life. The assertion of the existence and cohesion of a community through the transmission of such accounts tends to diminish the anguish caused by the narrated events, since their cause is presented as exterior to the reader, recognizable and therefore, controllable. The production and affirmation of a specific identity cannot be achieved through mere opposition; our complex and multicultural society does not allow for a social definition to refer to a single community. In this context, urban legends make possible the simplification and clarification of the groups to which we belong – religious, ethnic, cultural... – while deferring existing problems on convenient scapegoats.

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Vaz da Silva, Francisco (Lisbon, Portugal)

***Dragon Gardens of Delights***

This presentation examines idyllic gardens where one finds a dragon (or a similar creature) at center stage and a woman undergoes initiation (or a similar experience). This theme is present in ATU 425, of course, but can also be found in other narratives such as in the biblical account of the Garden of Eden. This paper argues that to compare the wondertale motif and the Genesis tale propitiates understanding the symbolic underpinnings of such dragon gardens of delights, which have great stability over time and space in history as well as across cultures.

Voigt, Vilmos (Budapest, Hungary)

***Are There New Theories of Folk Narrative Created by ISFNR During the Last Half Century?***

During the last half century important study of folk narratives has concentrated around ISFNR and the journal *Fabula*, the *Enzyklopädie des Märchens* and some handbooks related to them. It has become a fully world-wide activity: nowadays not only European-American researches dominate, but Far East, Siberia, Caucasus, India, Near East, Africa, Latin America etc. are emerging domains. During the same half century “traditional folk narrative research was also flourishing (as it is exemplified e.g. by the new tale type index ATU).

From 1959 on morphological-structural studies appeared first as novelty. Later they were superwritten by semiotic and hermeneutical works. Then deconstructivism arose: its protagonists wanted to “unmask” previous researches, and even folk tales. Feminism appeared along the new frames. Postmodern vocabulary occurred occasionally also in folk narrative studies.

ISFNR was always open to new theories, but as an international institution it remained open also to all other recognisable research methods. When in 1974 its “Commission for Theoretical Problems” was convened, its wide topics led from archives and type catalogues to genre theory, comics and comparative studies. This means that its “theory” was not a special kind of studies – rather of theoretical aspects of any kind of folk narrative research activity. Only some “modern theoretical” trends (“Ethnography of Speaking”, Structuralism/Poststructuralism) were reflected. The Commission worked for about ten years, publishing articles and a booklet, and then gradually it faded away – like all commissions do.

If we want to get a fair and positive view on actual problems in folk narrative research, we should consult the programs of the ISFNR congresses and conferences. (Unfortunately the congress publications were not always printed or completely published.) And a forthcoming EM-entry “Theorien der Erzählforschung” will give a more detailed analysis.

In one sentence: ISFNR was not creating (or specially fostering) new theories, but it was accepting and developing them.

Volobuyev, Vladislav (Zaporozhye, Ukraine)

***Illustration of Becoming of the Soviet Authority, Collectivization and Golodomor (Genocide) in Ukraine in Materials of Family Chronicles***

Recently the study of national identity and interethnic relations has had huge influence on the revision of national histories and histories of regions. In the past opportunities for critical consideration of the concepts of nation and ethnic identity both in a comparative and historical context, were seriously limited.

One of the methods to do something in this direction is to study a comparatively new type of sources, namely family chronicles. Three family cronicles are explored in this paper. They belong to two Ukrainian and one Russian family and give much information about the complete intertwining of national relations in Southern Ukraine (we have 134 nationalities here). All the materials can be organized in some information blocks about the period of becoming of the Soviet powers, collectivization, the period of genocide and the fascist occupation during the Second World War.

Voolaid, Piret (Tartu, Estonia)

***Humorous Abbreviations and Their Use in Estonian Folk Narratives***

This paper discusses humorous abbreviations or abbreviation parodies or alternative interpretations of abbreviations or abbreviation riddles (about 3,000 abbreviations in total, categorised in about 330 types), which have been accumulated in the database of Estonian abbreviation riddles (Est. Eesti lühendmoistatused, <http://www.folklore.ee/Lyhendid>). This corpus incorporates full data and follows specific criteria; it provides a fine overview of the folkloric alternative interpretations of abbreviations and acronyms at different times and allows us to diachronically observe and describe the semantic changes of the genre in a socio-cultural context. The paper deals with the nature of abbreviations proceeding from the folkloristic and linguistic aspect. If we proceed from the structure of the riddle (question and answer), the question of the abbreviation riddle is composed of a well-known abbreviation, mostly an acronym (e.g., What does FBI mean?). An alternative reply to the conventional interpretation is quite different, witty and humorous, often with a political or sexual marking (e.g., Female Body Inspector). The same acronym or abbreviation may therefore yield several alternative interpretations - the conventional or normative and the folkloric or alternative. The affinity to comicality of alternative interpretations is realised through the incongruity theory of humour. The normative and the alternative interpretations are like two semantic planes, in which the comical act entails and which collision results in a joke. In linguistics the analogous abbreviations have been considered as an important source of group languages. In a broader context these play an important role in the reciprocal communication system of the so-called closed subcultures (such as places of confinement or the army) or the

specialized language of areas related to information technology. Abbreviations, in which humour is manifested in a witty and humorous reinterpretation of a popular traditional abbreviation, have inspired their emergence in joke plots in the Estonian tradition.

Vrachionidou, Maria (Athens, Greece)

***‘Wild’ and ‘Cultivated’: Adaptations and Transformations in Environmental Representations through Narratives***

This paper aims to point out in which way the semantic and cultural content of terms such as ‘wild’ and ‘cultivated’ – when these are related to nature and the environment- is transformed, according to corresponding changes of time, space and circumstances. Thus, mentions of the value and significance of wild and cultivated plants vary and can even be reversed, according to social circumstances or cultural context. This becomes obvious in narratives of people from different cultural backgrounds. The fruit-gatherer of a traditional agricultural society has usually vested the notions of what is wild and what is not in nature with totally different meanings, myths and views than the ones held by a typical city-dweller, who has embraced a new set of values as well as new anxieties. A present-day ecologist, in turn, perceives the notions of wild and cultivated through new perceptions about what is ‘healthy’, ‘organic’ or ‘natural’ and may often rediscover ‘traditionality’. Thus, the representations of the environment are transmitted as well as transformed through new paths; at the same time, new mythologies often appear, usually to replace, but sometimes, to revive old ones.

Wehse, Rainer (Munich, Germany)

***Plädoyer für eine stärkere Gewichtung vernachlässigter Gattungen in der Erzählforschung***

Das Hauptaugenmerk der Erzählforschung liegt traditionell auf bestimmten Gattungen. Diese sind z.B. Epos, Sage, Märchen, Legende, Schwank, Witz, Sprichwort und Redensart sowie Liedtexte, besonders Balladen, nebst einigen Genres der Kinderüberlieferung. Daneben existieren jedoch noch Dutzende und Aberdutzende von weiteren Gattungen der mündlichen Überlieferung, die vom Standpunkt der volkskundlichen Forschung aus gesehen ein bedauernswertes Schattendasein führen. Meist sind es kleinere Formen, welche zum Teil nicht einmal einen Namen tragen. Sie alle finden sich eingebettet in das tägliche Leben, wo sie wichtige Funktionen erfüllen können. Um nur einige zu nennen: Förderung des Umgangs mit Sprache, Unterhaltung, Erheiterung, Verspottung, soziales Korrektiv, Kritik, regionale Identifikation et cetera p.p.

Ziel des Referates ist es, einige dieser Gattungen Revue passieren zu lassen. Es soll darauf aufmerksam machen, wie viele weiße Flecken es auf der volkskundlichen

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Landkarte noch gibt, die untersuchenswert scheinen, um Aussagen über Funktionen, Prozesse und Bestand der *gesamten* mündlichen Überlieferung zu machen. Die Präsentation hat also programmatischen Charakter.

Wickett, Elizabeth (Philadelphia, U.S.A.)

***Lament as Narrative: Landscape, Myth and Allegory in Egyptian Funerary Performance***

In the performance of funerary laments (*ʿidid*) in Upper Egypt (1980-82), women compose allegorical tales describing the moment of death and the afterlife reminiscent of ancient myths, primordial landscapes and early cosmologies of the afterlife.

The description of the pursuit and striking down of the gazelle by a ruthless saluki hound suggests parallels with the murder of Osiris as a gazelle, by his brother Set, the saluki, a myth first recorded in the Pyramid Texts *ca* 3000 BCE, one of the earliest Egyptian funerary liturgies. In other variants, the perpetrator of death adopts other personas: the crossbow-wielding Bishari nomad who still inhabits the Eastern desert, or the mythological Azra'il, rapacious 'angel of death' who 'unplaits' the hair of his female victims with his arrow, stealing their virginity.

In the larger thematic context, lamenters evoke the journey of the dead from the moment of passing to the afterlife in a series of allegorical scenes and landscapes. The soul descends into a watery, subterranean landscape (an inversion of the ancient Nilescape), sails or flies over inundated fields, and then becomes entombed in an inundated mound or at the Nile's mythical source, the first Cataract at Shellal. Again evocative of the Pyramid Texts, this conception reflects the ancient Egyptians' conception of the cosmos, not merely a landscape, but the hallowed place of resurrection for the god-king and later Osiris.

This paper analyses the function of landscape in creating allegories of death and resurrection, probes the mythological roots of these extended metaphors and argues that these tales retain much of their ancient cosmological significance in the funerary context: the desert still symbolises a landscape of death, and the Nile in flood, now an anachronism, still acts as the embodiment of eternity, the transformative and unifying image in the evocation of a timeless, spatial continuum.

Wienker-Piepho, Sabina (Jena, Germany)

***Narrative Strategies: Professional Storytelling and Musical Performance***

Contemporary storytelling revival groups in Germany have assigned themselves the task of 'taking care' of the fairy tale: there are about 500 storytellers who try to make their living by means of oral presentations, their material mostly taken from the Grimm-collection. In this context, professionals increasingly use musical instruments in order to 'enframe' the tale, thus putting the audience into the mood for an appropriate listening. But into what kind of mood? What is 'appropriate' and why?

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Which instruments are favoured and what does such a preference express? Do they probably have a certain cultural 'meaning'? The paper wants to add some aspects of ethnomusicology to performance- and narrator-oriented research in folkloristics.

Willsey, Kristiana (Indianapolis, U.S.A.)

***Hanging On Their Every Word: Competing Frameworks for Storytelling***

How do tellers of oral narratives structure their performances? What are the fixed, hard points on which they are hanging the loose extemporanea of speech? This paper looks at favorite childhood fairy tales retold by women from memory. In these hedged, incomplete, and improvised performances the frameworks that emerged were individual, idiosyncratic high points of emotional significance. But interestingly, what was most memorable proved to be least relatable: the vivid, sensory frameworks of remembered narratives, rather than offering themselves as scripts for fresh, emergent performance, instead complicated and competed with the narratives my participants produced, as tellers struggled to keep the construction of their performances artfully invisible. Also important to my focus on individual, interior narratives is the role of intimacy in performance. I come to see my participants' narratives not as largely reported texts with occasional "breakthroughs into performance," but rather as a series of strategic retreats from the intimacy of performance.

In considering the related matters of emotion and intimacy, this essay aims to unfold and expand on Richard Bauman's classic definition of performance, "the assumption of responsibility to an audience for a display of communicative competence," by incorporating the two Aristotelian qualities Patricia Sawin finds lacking in her 2002 critique of *Verbal Art as Performance*: "*pathos*, the appeal to emotion [...] and *ethos*, the appeal to the credibility (or other positive qualities) of the speaker" (35).

Sawin, Patricia. "Performance at the nexus of gender, power, and desire: Reconsidering

Bauman's Verbal Art from the perspective of gendered subjectivity as performance." *Journal of American Folklore* 115(455):28.

Xanthoulis, Nikolaos (Athens, Greece)

***Lyrics, Logos and Memory in the Frame of the Absolute Music***

"Εν αρχή ην ο λόγος" and Logos is not only the Word. The Greek word LOGOS includes also the meanings of analogy, dialogue, logic - words with obviously related to each other semantically - but also the meaning of structure. The direct coherence between word and structure is expressed in the Harmony of the Universe. The composer of the absolute music is obliged to immerse himself in the Harmony of the Universe to make his music tangible by his audience. In the context of such thoughts I will attempt to present musical composition and performance as a narration. Both

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construction and analysis of the music develops techniques analogous to those of a written text.

Yelenevskaya, Maria (Haifa, Israel)

***Keeping Together by Laughing Together: Transnational Humor of the Russian-Speaking Diaspora***

Mass emigration from the countries of the former Soviet Union has led to the creation of the virtual Russian world enabling émigrés to maintain their cultural practices and share immigrant experiences. The majority of the web sites created by immigrants have sections posting humor. These include regularly updated joke collections, humorous verses, anti-proverbs, jocular riddles and toasts, photo collages and anecdotes about life in the countries of the former Soviet Union and in host countries. Humorous texts enjoying popularity are reproduced and alluded to in chat groups, forums and live journals, and some are discussed by participants and “guests”. Russian émigré humor is transnational in the nature of the texts posted and in the audiences involved in its production and dissemination.

This paper will analyze productive scripts of the émigré humor used to boost the image of one’s own group and deride the *other* as represented by receiving societies. It will also look into the conflict between the role of a minority confronting émigrés in host countries and the imperial attitudes to the *other* inherited from the Soviet period as it emerges in humorous texts. Finally it will discuss the self-reflective function of humor reflecting the evolution of immigrants’ identity and facilitating acculturation and integration processes.

Zan-Bar Tsur, Tsila (Har Adar, Israel)

***Transformations and Changes in the Narration of a Female Story in the Ritual of the “Red Stew” after its Transfer from Afghanistan to the Land of Israel***

In this paper, I examine a rite of transition in the life cycle of women from Afghanistan - in the course of which **a folk tale is told** - and the adaptation of both the ritual and the tale to the Land of Israel and its ambience as part of initiation rituals for young girls undergoing their Bat Mitzvah in a rural settlement in central Israel.

The name of the ritual is “The Red Stew”. It is a rite of transition that takes place in Afghanistan for adolescent girls who undergo their first menstruation. The ritual marks the girl for the society of women and strengthens her fertility through the consumption of the Red Stew. The Red Stew is cooked for the Jewish young woman on the occasion of her first menstruation. Those invited to the ceremony were women of the girl's family as well as the great-grandmother whose task it was to feed the girl the Red Stew and **to tell her the story about Nemeke**.

The traditional Red Stew ritual is a transformative rite. The girl undergoes a transition from one state to another, i.e. from being what is called a *dokhtar* – a girl, to being a



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*zan shudan*, i.e. she became a woman, and she is admitted to the world of women. The Red Stew symbolizes the various levels of meaning which the blood has. For the girl, the ceremony defines the limits contained in the binary opposition of Pure – Impure, and thus of Allowed – Forbidden.

The ritual of the Red Stew underwent changes and was adapted to the rites of passage for adolescent girls in Israel; beyond the experience itself it defines the transition and changes which occurred for traditional women in Afghanistan contrasted to a generation of adolescent girls from different ethnic groups in Israel in the 21st century.

Zervou, Regina (Athens, Greece)

### ***The Age as a Factor in Storytelling***

Every major event in the life of a small community is perceived in a different way by its members. The factor of age plays an important role, as it classes people into generations. The social definition of generation is produced in the frontiers of collective memory. Memory, of course, works quite differently for an adolescent or young and for an aged person. The tendency to beautify the past leads the aged to interpret the present in a different way than the young ones. The lack of experience makes the younger feel insecure when they express themselves about what they think of tradition and their role in it. In the case of Agiasos, a remote mountain village in the Aegean island of Lesbos, in the periphery of the Greek state, storytellings about carnival differ very much according to the age of the storyteller. In my presentation I will explore these differences concerning the language used - the knowledge of the dialect also changes dramatically as time passes. More specifically, I attempt to investigate the understanding of the influence that the past exerts on the present, the perception storytellers have of the role they play, their motives regarding their participation or abstention, how the older think of the younger - in relation to the carnival and the continuing of tradition - and vice versa. It is mostly about the perception that each generation has of tradition and of their cultural identity, as it can be understood through the storytelling of the carnival activities.

Zikos, Thomas (Thessaloniki, Greece)

### ***Mythological and Folk Tale Elements in Ecclesiastical Texts and Byzantine Icons***

This paper examines mythological and folk tale elements traced in ecclesiastical texts and Byzantine icons. The paper holds a theological perspective, whilst it is also informed by historical and narratological theories.

Ecclesiastical texts such as the Lives of Saints often entail ancient Greek mythological themes or characters. For example, in the Life of Saint Antonios (251 - 356), the Saint, when withdrawing into the desert, is often reported to meet a Centaur; or, in The Life of Saint George (4th century), the Saint encounters a terrible dragon that

clearly echoes the myth of Perseus. The above mythological patterns can also be detected in Byzantine iconography (15th century). Furthermore, in Byzantine iconography the following mythological and folk tale elements can be also traced: representation of Demons in the form of black and ugly creatures that resemble the goblins found in folk tales; personifications of the Earth (in the form of a woman), the Sea (in the form of a mermaid), the River Jordan (in the form of an old man), etc. References to these creatures are also included within ecclesiastical texts.

All the above literary and artistic representations bear witness to the link of Byzantine texts and icons with oral, folk tradition, a vivid constituent of the people and the society that produced them. At the same time they attest to the preservation of ancient Greek myths in the collective memory of the people. These myths have been transformed in order to function within their new historical and cultural context. For example, several of these mythical creatures are symbolic representations of the Evil within this world, whilst their very existence underlines the triumphant role of the Saints against Evil and the Devil within the grace of God.

Zilberman, Yael (Israel, Beer Sheva)

***Personal Narratives of Founder Professional Women  
from a Southern Immigrant City in Israel***

Folklore research has always been interested in local and regional aspects, but it was not until the late 1970s and early 1980s that folklorists began to take into account the regional consciousness of the residents of regions. This process is now known as the move from "folklore of regions" to "regional folklore", which pays much attention to the geographical and historical circumstances of a place, as well as to the sense-of-place of its people.

Moreover, in recent years there is a growing awareness that regional folk groups live and create not only in rural and traditional loci, but also in urban environments. Recent studies therefore perceive the city and its culture as apt subjects of research and create theories that illuminate the human aspect of the city as an "anchor of identity" for cultural and social groups and practices.

Following these trends, in my Ph.D. thesis I study local oral history / personal narratives of founder women who came to the Beer-Sheva, capital of the southern part of Israel, soon after Israel's foundation in 1948. These by now elderly women of 70-85 are the main bearers of the city's urban folk history. It is important to note that the south of Israel has with time become stigmatized as an under-developed and peripheral area, so that its capital, despite its centrality, is likewise stained by the degrading title of "periphery capital".

In my lecture I will focus on the linguistic, psychological, gender(ed) and occupational dimensions of the narrated sense-of-place of a few southern women whom I met and interviewed. Following the "critical regionalism" of the American regional folklorist Mary Hufford, who claims that we should discuss *many kinds of* regionalism instead of one, I aim to show that regional identity is dynamic, made up of several social identities, and varies not only from one woman to another, but also during the same woman's a life course. In addition, I argue that "regional identity" is a

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wide range of thoughts and view-points that constitute ontological stances on one's entire life.

Zochios, Stamatios (Grenoble, France)

***The Nightmare and the Punitive Actions of the Twelve Days of Christmas***

An old and important way of communication between agricultural populations and the lifeless, was the offer of nourishment with a view to mollify and conciliate the demonic and lethal side of the being but at the same time to profit of his favor which would induce prosperity, abundance and transcendental protection. These set-ups, regular in all of Europe, consisted of aliments which symbolize prosperity or the nexus between death and earth (honey, milk, cereals), and were occasionally more formal and ceremonial, in the form of a dinner including silverware. This form, mostly used during the Twelve Days of Christmas, was connected with an important line of fantastic beings that could be called “Ladies of the Night” as Berthold of Ratishbonne signals in 1250. This phrase signifies some beings close to fairies, of a double nature which could destroy and at the same time shelter the victim according to his attitude towards some commitments (offer nourishment) and interdicts (never spinning after midnight). These beings, Perchta, Frau Holda, Huld, Satia, Abonde, Befana, whose names are of an etymology linked to light, to abundance and prosperity, were all members of the fatal Wild Hunting. With a closer examination we see that this double nature is already existent in Lamia, Gello, Mormo, Hekate, who are apparently the oriental part of a line which crosses an ensemble of traditions of common motifs, and also in a polymorph fantastic being: the Nightmare. Either under the principal form of an elf, or under the form of a shadow, a revenant, a fairy, the Nightmare is naturally maleficent but can bring prosperity as well, if he is properly treated. Thus in our inquiry we will trace the drift of this line which results in a social method with a purpose to inflict laws and rules of attitude semi-religiously charged.

Zografou, Magda (Athens, Greece) and Pipyrrou, Stavroula (Durham, U.K.)

***Celebrating Difference: Issues in Dance in the Context of Panayia Soumela***

This presentation is concerned with the analysis and contextualisation of 'Pontian' dance performances during the celebration of Panayia Soumela in Veria province, Northern Greece. Every year on the 15th of August Pontians from around the world gather in Veria to celebrate 'their' Panayia (All Holy One) - the icon of which was brought from the homeland of Pontus - and to collectively recreate a narrative of 'Pontian-ness'. The present site of the church of Panayia Soumela was carefully selected so as to resemble the original site of the church back in Trabzond (also Trabzon). Following the argument that dance is an embodied discourse intimately related to the construction of identity, we intend to explore how Pontian dance in this

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specific context is related to the production of difference. We will argue that the systematic overvaluation of the Pontian Self is constructed around specific religious images and dance performances which are implemented towards a discursive and practical cultivation of a narrative of difference within the Greek state. For this reason we are going to draw upon Freud's insights on 'minor differences' in order to investigate how loci of emotional attachment are transformed into glorious attributes and qualities of the people they portray and their engagement in a recognisable social schema.

Zolkover, Adam (Bloomington, U.S.A.)

***Narrated Blackness: Constructing Authorship in Nineteenth-Century Collections of African American Folk Narrative***

In the aftermath of the Civil War, amidst Emancipation and Reconstruction, the United States experienced an upswing of interest in collections, popular and scholarly, of African American folk narrative. Joel Chandler Harris' 1870 Uncle Remus, His Songs and Sayings was popular enough to spawn a tide of sequels and imitators that did not ebb until the twentieth century. And William Wells Newell, in the first issue of the Journal of American Folklore, called for "the collection of Folk-Lore in America," including "lore of Negroes in the Southern States of the Union" (Newell, "On the Field and Work of a Journal of American Folk-Lore," JAF 1(1) 1888: 3). These collections represented a significant body of text, but neither among folklorists nor popular authors did they contain accurate or adequate information about authorship. Instead, explicitly or otherwise, they constructed a kind of idealized raconteur. In this paper, I intend to examine several of these fictive African American voices in order to ask the questions: how does the form of a collection mold ideas about the authorship of individual narratives? And how do these ideas refigure and reinforce given notions about what constitutes racial difference? Using Harris' Uncle Remus character as a baseline, I shall look at J. A. Macon's 1883 Uncle Gabe Tucker, and at a selection of early collected material from the Journal of American Folklore, in order to delineate the differential construction of authorship. And following the lead of Patrick Mullen's 2008 *The Man Who Adored the Negro*, I will examine the ways in which it is not only hatred, but love, that perpetuates racial stereotypes -- the ways in which paternalistic whites, in the name of racial harmony, reconstructed resistance as capitulation, and their own nostalgia for the ante-bellum South as universal longing for the simplicity of racial hierarchy.

Zoran, Gabriel (Haifa, Israel)

***The Tower of Asenath: a Hidden Folkloric Layer in "Joseph and Asenath"***

The biblical story about Joseph contains only a short and factual statement about Joseph's marriage with Asenath, the daughter of Potiferah, the priest of On, and the

birth of his two sons, Ephraim and Menasheh (Gen. 41, 45-50). This statement posed complex questions before the later generations. The sages were troubled by the non-Jewish origin of the mother of two important tribes, which was problematic according to the later law (not the biblical one). In order to solve the problem, they invented a complex story according to which Asenath was actually of Jewish origin (the daughter of Dinah). The Jewish community in Egypt, Alexandria, on the other hand, experienced the story through their own problem – the relationship between a religious minority and the dominating majority. In their view Joseph's marriage expressed the wish to be accepted among the native Egyptians. The sages' solution, according to which Asenath was actually Jewish, would have only weakened that wish: for them she must have been a true Egyptian, and the story should tell how she learned to accept the Jewish belief. Their story thus is that of repentance and conversion. The Hellenistic Novel "Joseph and Asenath" (second century BC), follows that process, and therefore it is, to a great extent, a mystic and psychological story.

In the present lecture I would like to deal with a certain phenomenon which cannot be fully understood in the framework of the mystical psychological conception. Asenath is described as living in a tower which her father, Potifera, built for her. This tower is entirely meaningless for the mystical psychological process taking place. It functions exactly as a wing of Potifera's house, and Asenath moves freely up and down and in and out. But at the same time it has a detailed description and is visually very present in the novel.

My thesis is that the tower is a remnant of a former plot variation, which has not been developed or has been censured, according to which Potifera objected to the marriage which took place against his will. There is a well known folkloric theme of a father imprisoning his daughter in a tower, in order to prevent a prophecy about a certain marriage bond with which he does not agree. Usually the groom comes at last in a miraculous way, climbing on her long hair (Rapunzel), flying on eagle's wings (Bialick) or in a magical suitcase (Andersen).

At a certain point the author chose not to present the marriage as taking place against the father's will, since that solution would not lead to the harmony he aims at. So he depicted Potifera as supporting that bond and wholeheartedly blessing the marriage. The only objection which must be broken is that of Asenath herself, and this is attained by the story of repentance and conversion.

Zoran, Rachel (Haifa, Israel)

### *Silence of a Storyteller*

The act of narration usually consists of two participants: the storyteller and the listener. On face value these are two separate functions, but actually in each situation of that kind a "third voice" is created which realizes the specific interaction between the two participants, and the narrative product and its significance are always the outcome of this specific interaction. In other words, the encounter between the text with its specific quality and its creator and reader alike generates a change in both participants of the act of narration, a change concerning the uncovering and

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establishing of their identity. The common story which is their point of encounter, establishes in the process of narration the "identity" of the story, that is – its meaning, and at the same time also the identity of its creators, narrator and listener alike.

This is true for every narrative act, but especially for stories which deal with the act of narration, and the heroes of which are the storyteller and his listener. In this case one can see how their identity is realized not only by means of their narrative interaction, but also through the narrative contents, which contain such an interaction.

But the act of narration contains not only its vocal performing and perceiving, but also those elements which are not explicitly uttered and perceived, but are revealed and understood in its course, its "silent" components.

Every story contains the dialectic tension between speech and silence. The silent components contain the "identity secret" of both narrator and listener. In a written text these are the immanent "gaps" which enact the reader (Iser), and in an oral text there are the "silent" components which get a voice in the course of narration and listening. In Bibliotherapy, a therapeutic system which is focused on processes of reading and writing of literary texts, this immanent quality of literary texts, both read or orally performed, is the channel through which the bibliotherapist makes his patient – the reader – speak.

The special encounter between the therapist and the patient through the literary text is the central channel through which the text establishes the therapeutic process and the patient's identity, but it has implications also as to the therapist himself, because of the reciprocal transference processes of the therapist and the patient alike towards the text.

After a short theoretical discussion of these issues I shall move to an example of a story which illustrates such a process. The text chosen is a Hasidic tale about the servant of *Ba'al Shem Tov*, in the center of which is a special situation between a storyteller and a listener: the silence of the storyteller leads at last to the understanding of the special bond between him and his listener, and to the establishing of their identity through their special point of encounter.