

ABSTRACTS AND KEYWORDS

FROM ANCESTORS TO PREDECESSORS

MIHAELA GRIGORESCU

FIGURES DE VIEUX DANS LA PROSE POPULAIRE

L'âge de la vieillesse renvoie vers un complexe culturel. On parle de la vieillesse sous l'aspect de la gnose, du pouvoir presque démiurgique sur le réel, des sens ésotériques. La vieillesse est initiatrice. L'image folklorique du vieillard dans la prose populaire est le réflexe d'un rôle culturel prégnant dont la société l'a investi. La vieillesse confère de l'autorité, de l'expérience, de la crédibilité. Le mythe et la vieillesse fonctionnent comme des modèles pour les sociétés, elles offrent de la sagesse, de l'ordre, de la profondeur. Tous ces aspects se reflètent dans la prose populaire. L'image du vieillard est paradoxale. Ses traits caractéristiques sont, d'une part, la passivité, la sénilité, la dégradation physique, d'autre part il manifeste des qualités comme la réflexion, la connaissance, la sagesse, l'intuition. Les qualités décisives, les pouvoirs mentaux d'exception sont dissimulés sous l'apparence de l'impuissance et de la fragilité. Le sens négatif n'y est exclu. **Mots-clefs:** vieillesse, vieux/vieille, autorité, sagesse, intuition, prose populaire, typologie des personnages âgés.

EKATERINA ANASTASOVA

STS. CYRIL AND METHODIUS – FROM NATIONAL TO ETHNIC BOUNDARIES

The holy brothers Cyril and Methodius are the creators of Slavic alphabet and translators of Orthodox holy books, and they are famous not only in the all Orthodox and Catholic Slavic World. They are very important for EU-spiritual life as well, especially after 1980, when they were announced by Pop Joan Paul II as holy patrons of Europe. From 2008 the research team of the Institute of Ethnology and Folklore studies with Ethnographic Museum (Bulgarian Academy of Sciences) study the feast of the holy brothers in national and transnational perspective. The space of field work includes almost all Slavic countries and the places of holy brothers in Western Europe (Italy and Germany) as well. The feast of Sts. Cyril and St. Methodius (11/24th May) and the life and work of the two brothers take a central place in Bulgarian state building process and in the Bulgarian national paradigm as well. The paper deals with the role of the feast of Sts. Cyril and Methodius in the process of Bulgarian nation consolidation, in the period of the National Renaissance, and with the place of the myth of Holy Brothers in the interethnic relations

in Bulgaria (case of town of Sozopol). **Key words:** Cyril and Methodius, state building process, national borders, ethnic boundaries.

SANDA IGNAT

**DEUTSCHE EINFLÜSSE IN DER WISSENSCHAFTLICHEN AUFFASSUNG
UND DER TÄTIGKEIT VON ION MUŞLEA**

Der vorliegende Artikel untersucht deutsche Quellen und Anregungen in der wissenschaftlichen Auffassung und in den institutionellen Unternehmungen von Ion Muşlea. Der Gründer und Leiter des Klausenburger Folklore-Archivs der Rumänischen Akademie (1930 bis 1948) war offen und rezeptiv gegenüber deutschsprachigen Forschungsrichtungen der Zwischenkriegszeit, die sich im klassischen Sinne um die Sammlung und Speicherung der mündlichen literarischen Volksüberlieferung kümmerten. Als frankophiler Intellektueller lernte Muşlea die Gedankenwelt der deutschen Volkskunde zuerst auf dem Wege der Lektüre kennen. Erst 1928, während seiner Dokumentations-Reise durch West- und Nord-Europa, nahm er persönlich mit deutschen und schweizerischen Volkskundlern Kontakt auf. So entstanden wissenschaftliche und institutionelle Beziehungen zu deutschsprachigen Folkloristen, die er während seiner gesamten Karriere pflegte. Bekannt ist auch Muşleas Zusammenarbeit in den Jahren 1930-1950 und 1960 an der von Paul Geiger in Deutschland herausgegebenen *Volkskundlichen Bibliographie*. **Schlüsselwörter:** Ion Muşlea, Folklore-Archiv der Rumänischen Akademie, deutsche Einflüsse, *Volkskunde*, Sammlung der Folklore, ethnographische Erhebungen, folkloristische Fragebögen, volkskundliche Bibliographie, Institutionalisierung der Folkloristik.

NICOLAE CONSTANTINESCU

AL. I. AMZULESCU (1921-2011) SUR LA VOIE DE L'ÉTERNITÉ

L'un des plus proéminents folkloristes de la dernière moitié du XX^e siècle, Alexandru I. Amzulescu (1921-2011) était à la fois chercheur de terrain et théoricien, à l'Institut d'Ethnographie et Folklore de l'Académie Roumaine, pendant plus de 30 ans. Il a consacré sa vie à l'étude de la ballade (*Balade populare româneşti* [Balades populaires roumaines], 3 vol., 1964; *Cântece bătrâneşti* [Chansons anciennes], 1974, *Cântecul epic eroic* [La chanson épique héroïque], 1981; *Balada familială* [La ballade familiale], 1983). Al.I. Amzulescu nous a légué une vaste œuvre scientifique concernant, particulièrement, la poésie folklorique, y compris le chef d'œuvre du folklore roumain, *Mioriţa*. Amzulescu a débuté en tant que philologue, s'intéressant surtout au texte littéraire, qu'il a étudié aussi du point de vue ethnologique et sociologique. **Mots-clé:** Alexandru I. Amzulescu, Folkloristique, Études de la ballade, Chanson folklorique, Biologie du Folklore.

SABINA ISPAS

ALEXANDRU I. AMZULESCU (DECEMBER THE 4th, 1921 – AUGUST THE 9th, 2011)

Al.I. Amzulescu was an influential field collector, transcriber, and researcher of the nowadays "C. Brăiloiu" Institute of Ethnography and Folklore (of the Romanian

Academy) in Bucharest. He specialized in Balladry Song and Singing, and wrote many papers, essays and books that marked the development of the folk poetry research in Romania. The present paper evokes his human and scholarly profile, and quote from institutional, formal reports that his colleagues wrote on him in the 1950s and the 1960s. **Keywords:** Amzulescu, Alexandru I. Amzulescu, Ballads, Folklore Research, Revista de etnografie și folclor, Archives, Institute of Ethnography and Folklore.

CLOSER TO THE PRESENT

GYÖZŐ ZSIGMOND

HUNGARIAN POLITICAL HUMOUR IN ROMANIA AND HUNGARY

The present study, based on collections of political jokes from the second half of the twentieth century, contains a concise presentation and analysis of political jokes from the end of the socialist-communist era in Romania and Hungary, and from the first decade of the new political system. The collection has been made by the author in Transylvania from 1977 onwards till the present day with the help of Hungarian (mostly), Romanian and German informants, using media, including also the Internet after 1990. As a form of resistance, as products of an activity of protest, these jokes are also of documentary value. From some points of view these highly popular pieces of oral literature complete our knowledge concerning this genre and socio-semiosis. The author compares the political jokes collected in Hungary with those collected in Romania (particularly in Transylvania), and points out the similarities as well as the differences. For example, their interethnic, international character is interesting, together with the manner in which they present a special humour, that of a national minority (here that of Hungarians living in Romania), and the way the different political and economic situations support the creation of different jokes. Although not examined sufficiently, jokes are probably the liveliest form of folk creativity of our times. Research in folklore has recently concentrated on some political jokes, but there are still many questions left unanswered, many facts are still obscure and further research could lead to very interesting findings. For communities using a common language but living in different territories and under different conditions – as Imre Katona's and my research work on the jokes of 1998 shows – the telling, understanding and explanation of gestures and jokes do not prove to be a problem, although the variants can be substantial (cf. Katona 1999; Zsigmond 2001). The jokes of the same people may differ depending on whether they are the majority or a minority group. The question arises: what happens when the jokes react to the same incident? How do jokes employing gestures change after the change of the political system? We will try to provide answers in this study. Imre Katona and the undersigned collected the political jokes of 1998 at the same time – in Hungary and in Romania respectively. At that time we were responding to Vilmos Voigt's request, now I venture alone as Imre Katona has regrettably died since. I tried to be extremely meticulous about the circumstances of the gathering of the data. As I reside in Romania in the Transylvanian town Sf. Gheorghe/Sepsiszentgyörgy, but work in the capital, Bucharest, I have had obviously plenty of opportunities to record the jokes of this region. At the same time I spent about a month in Budapest in November and December 2001, I resorted to

the help of acquaintances and friends from all over Hungary, and of course I also used the Internet in my research work. The “golden age” (1965-1989) of political jokes in Romania is over. This has been proven by comparing the collection of jokes between 1990 and 1997 to previous years (cf. Zsigmond 1997: 10). The results of my collection of 1998 compared with the one carried out equally painstakingly by Imre Katona reinforces my belief that there is a recess, but that the genre is still alive in the current political democracy. Ever since the change of the political system jokes serve less as political weapons, however, they are still needed as sources of both entertainment and protest. Our political jokes are of documentary value when establishing the presence, weight and ratio of specific problems in a given time-frame. **Keywords:** Hungarian political humour, Romania, Hungary, folklore, political jokes, oral literature, oral history, special humour of a national minority, documentary value.

RODICA RALIADE

ÉCRITS DE FRONT. DES ROUMAINES EN CORÉE

Notre article analyse quelques histoires personnelles de guerre de Corée (1950-1953) à travers de deux volets: (1) *les souvenirs* de la femme médecin, Maria Golăescu, textes d’auteur, publiés en 1985, *Des souvenirs de guerre*; (2) *les histoires orales*, intégrées dans un reportage, *Histoires vécues 1950-1953. Dans la guerre de la Corée étaient aussi des Roumains!*, interview-reportage, de Laurențiu Ungureanu, publié, en 2011, dans la revue *Historia*. Le journaliste a transcrit la conversation avec deux héroïnes, Ioana Cruceanu (86 ans) et Elena Zeleniuc (77 ans), deux témoins de la guerre de Corée, en ajoutant des explications, des commentaires personnels et des photos. Les histoires de ces participantes de l’arrière du front et témoins oculaires peuvent être classées en tant que des histoires orales; les «dits» contiennent de différents épisodes narratifs de la vie des héroïnes, et qui sont complémentaires aux histoires de Maria Golăescu. **Mots-clé:** ethnologie de la guerre, sanitaires roumains, reportages, souvenirs de guerre, histoires orales, contenus narratifs.

GIANFRANCO SPITILLI

LA FUNZIONE RITUALE DEL SUONO. L’UNIVERSO SONORO NELLA FESTA DI SAN ZOPITO A LORETO APRUTINO

The feast of San Zopito in Loreto Aprutino, in Abruzzo, is composed by a plethora of intertwined elements, in which the formalization of sounds acquires a central, determinant role. The whole ceremonial is defined by a particular soundscape. This system of sounds is the product of long elaboration across the whole history of the feast, encoded by the community in response to culturally relevant, precise, identifiable, ritual requirements, acknowledged and structured within the Loretian society. This musicological approach of the feast of San Zopito sheds light on the prophylactic valence of sounds against the tempest, as well as on their exorcist aspect, throughout the enactment of these processions. Sounds stand in direct relationship with the articulated functions attributed to the saint, and circulate by the ritual complex as a whole. During the days of the feast, while pursuing processions on the locality’s streets and squares, one dives in a peculiar acoustic environment, resulted from melting numerous elements: from

the deafening shots, to the hypnotic melody of the bagpipe, from the toll of the ox's bells, to that of the church bells, from the playing band on the road, to rattling applauses following the kneeling of the animal, the sounds of the feast are being organized in a language structured on the basis of tight hierarchy and spatial-temporal order, which arranges those moments symbolically and socially more relevant – the kneeling in front of St Peter's church, and the kneeling in the main square at the passage of the saint – with the dense-most concentration of sound events. The ritual function of the sound is being realized outside the effective festive dimension as well, by means of re-investing partially even everyday practices; this subsequent significance extension is being followed through the sound formalizations accompanying the training and the preparatory kneeling of the ox, necessary for the periodical actualization of the miracle at the core of the feast: the bagpipe and the three bells of the ox, main characters in the practices of apprenticeship, voice the Loretian community's best coherent *emic* definitions of its main musical objects in action. **Keywords:** Central Italy, soundscape, sounds, noises, feast, San Zopito, ceremonial, bagpipe, small bells, bells, training, domestication/taming, ritual, ox, processions.

FIELDWORK SYNTHESSES AND REPORTS

BOGDAN NEAGOTA

FĂȘANC – THE CARNIVAL IN THE MOUNTAINSIDE BANAT: HISTORICAL-RELIGIOUS AND ETHNOGRAPHICAL ASPECTS

European folk cultures have had a 'subordinate' existence, particularly long and remarkably substantial. Official policies surrounding them varied widely. What I do aim at is to retrieve units for understanding the contribution of popular cultures to the European heritage of identities. Among the identity resources of present-day Europe, the popular cultures of Medieval and Modern Europe, partly prolonged, regionally and locally, into present, hold much consistency, primarily through deep inter-textual stratification, as well as through privileging structures of continuity. It would nonetheless be methodologically wrong to address popular culture in isolation, as if it were a buried treasure (*reliquarium*), a living-fossil cave survival, severed from and in contrast with official culture, that is, the culture of elites. On the contrary, it is more likely that popular culture functioned organically, through genuine integrative hermeneutic networks, trying to incorporate the inputs of institutional culture, translating them, with a *sui generis* hermeneutics, into vernacular language, and integrating them in regional semiotic. Because popular culture always worked by adaptation and inclusion, not by exclusion, while still preserving some sort of autonomy regarding the official social-cultural *establishment*. In order to emphasize the popular culture, from the perspective of its subsequent ceremoniality, I chose a ceremonial complex, charged by magical-religious ideologies nowadays more or less concealed, but rooted in archaic historical-religious circumstances, and beholding enough efficient adaptive mechanisms to modernity, to be visible throughout contemporary Europe: the Carnivals from Banat, with their complex diachronic inter-textual stratigraphies and mechanisms of adaptation to the present reality (politics, social-economical reality, mass-media etc.). My analyses are based on

anthropological fieldwork done in this region (21 villages) since 2007. **Keywords:** *Fășanc* / *fashing*, carnival, carnivalization, *Shrovetide* (*Lăsata secului*), popular religiosity, mask, masquerade.

ALBENA GEORGIEVA, MILENA LYUBENOVA

FIELD RESEARCH ON THE VLACH MINORITY IN NORTHWESTERN BULGARIA

The region of Northwestern Bulgaria has been the object of intense folkloristic research in the last 40 years. In the course of these investigations many villages from the contemporary districts of Montana, Vidin and Vratsa are studied, the Vlach community included. The recorded field materials are preserved in the National Center for Intangible Cultural Heritage (NCICH) at the Institute of Ethnology and Folklore Studies with Ethnographic Museum – Bulgarian Academy of Sciences. The field materials predominantly consist of traditional folk genres – tales, historical and religious legends, anecdotes, toponymy. Some stories about the history of the village and the village families are recorded, as well as calendar rites and folk beliefs. During the project “Traditional Cultural Relationships and Ethnic Self-identity in the Contemporary Situation on the Balkans: on materials from the region of Timok – Vlach, Bulgarian and Serbian Villages”, the academic interest is orientated towards various ethnic communities, the object of the field research being Bulgarian, Serbian and Vlach villages from the region of Timok River. As a result, in the archive are stored materials documented in the town of Bregovo, Vidin region, which are kept in the phono-archive and in the paper-archive of NCICH. The field materials from Bregovo contain information about the origin of the town and its inhabitants, about its name, about the Vlach language, the town fair, the offering sites around the town and its holidays – Christmas, St. Nicolas’ Day, St. Lazar’s Day –, on rain rituals, medicine, fortune telling, funeral practices, life histories, stories about dreams and maledictions, about everyday life in Bregovo, and about the socialist period. From those materials the stories about dreams constitute the most impressive group and show that dreams are actively present in the culture of the town community and play an important role in its social life. They take part in various situations – foretelling the future, interpreting the present, motivating ritual practices and connecting real life with the other world. Seemingly, their most important function is to be a medium connecting the living with their dead relatives. The great number of recorded stories about dreaming the dead, told mainly by women, indicates the constant and intense interest and their anxiety as well as of the world they inhabit. This anxiety is partly due to the conviction that, already *beyond*, the dead are entirely dependent on the living and their actions: if forgotten, they try to get in contact through dreams and to demand the care they lack. Dream images show what lies in the unconscious layer of mind – the individual as well as the collective one. Their appearance is deeply rooted in human’s biology, but is also dependent on the cultural context, which to a still higher degree determines their apprehension and interpretation. In the more or less closed and constant in its structure society of elderly people in the small town Bregovo, participants are involved in some common, standard models of reactions and behavior, which are inherited from the previous generations and which have become their *second nature*. The adoption of these models is the condition for an adequate

involvement in the respective social and age group; the continuous reproduction and preservation of those models is part of the group's identity. Being a minority in the Bulgarian state and living on the edge of the Bulgarian-Serbian-Romanian border, the Vlachs in Bregovo are relatively closed society, quite conservative and somewhat *capsulated* towards outer influence. Thus they have retained their traditional respect for the supernatural *other* world and have preserved the belief that dreams are the medium for getting in *actual* contact with the dead. **Keywords:** Vlach Minority, Field Research, Archival Materials, Dreams.

ADINA BERCIU-DRĂGHICESCU, VIRGIL COMAN
**LE PATRIMOINE IMMATERIEL FARSEROT, MOSCOPOLITAIN ET
MÉGLÉNOROUMAIN. RECHERCHE SUR TERRAIN (2010-2012)**

Sur la base des exigences européennes concernant la protection du Patrimoine immatériel, de la législation roumaine (Loi 26/2008 concernant la protection du patrimoine culturel immatériel) et ayant en vue les objectifs de l'activité du Département pour les Roumains de Partout, auprès du Gouvernement de Roumanie, on y a demandé et obtenu, le financement du projet: *Farserots, Moscopolitains et Méglénoroumains – valorisation on-line du patrimoine culturel*. Sur le site, on a constaté que, malgré les vicissitudes de l'histoire, ces institutions ont accompli leur mission: le patrimoine immatériel est largement préservé dans le cadre de la communauté aroumaine d'Albanie, mais aussi au sein de celle méglénite de Grèce et de la République de Macédoine, quoi que dans une mesure plus petite; on l'a gardé particulièrement en Roumanie, où le régime politique instauré à la fin de la Seconde Guerre Mondiale a été beaucoup plus permissif, comme on va voir. Malgré tout cela, le danger de sa perte est quand même évident. L'aspect de nouveauté du projet a consisté dans une recherche comparative historico-ethnographique du patrimoine culturel immatériel particulièrement des Aroumains et des Méglénoroumains de Roumanie (Constanța, Palazu Mare, Ovidiu, Nisipari et Cerna) mais aussi de ceux de la République de Macédoine (Skopje, Ghevghelja, Huma), Albanie (Pogradetz, Korcea, Moscopole, Divijaka, Elbasan, Përmet, Fiëri, Saranda, Gjirokastrë, Andon Poçi et Grèce (Kalambaka, Glikomilia, Hrisomilia, Cupa/Koupa, Skra/Liumnitza, Periklia/Berislav, Osin/Oshani, Lagadia/Lungutza/Lundzini, Arhanghelos). La conclusion essentielle de l'équipe a été que entre les communautés de Farserots, Moscopolitains et Méglénoroumains de Roumanie et celle d'Albanie, de Grèce et de la République de Macédoine, il n'y a pas un aspect de similitude mais d'identité totale autant à l'égard du patrimoine immatériel qu'à l'égard de l'identité culturelle. Malgré les vicissitudes de l'histoire et les transformations profondes déterminées en premier lieu par le progrès technologique, les Farserots et les Moscopolitains, et les Méglénoroumains d'autre part, ont continué à perpétuer la langue, la religion, les traditions, les coutumes et les métiers hérités de leurs ancêtres. Ce n'est pas moins vrai qu'ils sont déterminés de faire la même chose dans l'avenir, tout en enlevant toute barrière politique ou d'autre nature. **Mots-clef:** patrimoine culturel immatériel, Farserots, Moscopolitains, Méglénoroumains.

CRAIG PACKARD (Miroslav Vuk, compiler, editor, *Jačke Gradišćanskih Hrvata u Mađarskoj* [Songs of the Gradišće Croatians in Hungary], Budapest, Biblioteka Dunav, Takönyvkiadó, 1991; Borivoje Džimrevski, *Гajдата во Македонија* [Gajdata vo Makedonija – The Gajda in Macedonia], Skopje, Institut za Folklor “Marko Cepenkov”, 1996; Mirjana Laušević, *Balkan Fascination Creating an Alternative Music Culture in America*, Oxford, Oxford University Press, 2007).

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