

ABSTRACTS AND KEYWORDS

FOLKLORE (RE)SOURCES

KEIKO WELLS

**VARIATIONS AND INTERPRETATIONS OF THE JAPANESE
RELIGIOUS FOLK BALLAD, *SANSHŌ-DAYU*, OR “PRINCESS ANJYU
AND PRINCE ZUSHIŌ” (1): THE NARRATIVE TRADITION KEPT BY
VISUALLY IMPAIRED MINSTRELS**

The Japanese religious folk ballad, *Sanshō-Dayu* 『山椒大夫』 (“Sanshō, the Bailiff” or “Princess Anjyu and Prince Zushiō”), is a combination two legends, one of a young princess and another of her brother. The princess sacrifices her life for her brother, while the prince endures trials to become a man of status. It is a religious story, and describes the origin of the Kanayaki Jizō Bodhisattva statue. Older versions are miracle tales, in which the tortured princess dies and becomes a Bodhisattva, or Buddhist Saint. Though no complete original text remains, it is said that the ballad appeared in the 14th century. It belongs to a genre called *Sekkyō-bushi*, which was sung and chanted by traveling singers, who were almost always visually impaired. *Sekkyō-bushi* became popular in medieval Japan and has been passed down as a form of traditional religious entertainment, especially in rural areas. During the 17th and 18th centuries, *Sanshō-Dayu* was arranged in folk drama forms such as *Gidayu* (a chanted theatrical narrative) or *Ningyō jōruri* (puppet plays) and *Kabuki* (classical dance-drama). The performance versions flourished especially in urban areas. After Japan opened cultural communication with the West in the late 19th century, the story incorporated new values and became part of modern culture. The most famous versions are a novella by Ōgai Mori (1915), and the classic film by Kenji Mizoguchi (1954). This paper examines the evolution of *Sanshō-Dayu*'s many variations, and analyzes commonalities and differences to clarify the story's history and legacy. The history of *Sanshō-Dayu* variations provides a fascinating case study of how a folk narrative can survive centuries, while evolving along with changes in society, economy and media. This paper consists of two sections: Part One, “The Narrative Tradition Kept by Visually Impaired People”; Part Two, “The Dramatic Tradition in the Puppet Show, Modern Fiction and Film”. Both sections focus on how the heroine and hero are depicted while using Buddhist folklore effectively for character development. The heroine, Anjyu, is a sacrificial lamb, a virgin mother to her brother Zushiō, and a symbol of compassion. Zushiō, a traditional hero of a male-dominant feudal society, becomes an orphan, wanders in the wilderness, and finally finds restitution by virtue of his courage and divine intervention. The narrative tradition emphasizes the more mythical story of Anjyu, while the theatrical tradition is more interested in the adventures and human drama of Zushiō's tale. In conclusion, after close examination of adaptations and changes in the *Sanshō-Dayu* ballad, this paper attempts to explore Japanese religious sentiments and gender value matrices as well as the nature of narrative traditions in Japan. **Keywords:** Japanese literature, Japanese culture, Oral literature, Narrative performance, Religious narrative, Religious literature, Buddhist folklore, Visually impaired singers, Transformation of narrative text, *Sanshō-Dayu*, *Sekkyō-bushi*, *Ningyō-jōruri*, *Goze-uta*, *Itako-saimon*, Mori Ōgai, Mizoguchi Kenji.

MANOLIS G. SERGIS

“THE RURAL GUARDS’ LOGBOOKS OF INCIDENTS” AS A FOLKLORE SOURCE: A GREEK ISLAND CASE STUDY

The present article is a case study of the logbooks of a rural guard (community warden) in Komiaki of Naxos (a Greek Cyclades island) of the period 1987-1991 and constitutes an attempt to reveal the value of these logbooks as folkloric research sources. More specifically, on the basis of the daily incidents of delinquent behaviours that the rural guard had to record in his logbooks following the *Bookkeeping Instructions* imposed by the Greek authorities’ views of the world of the rural guards are highlighted and most importantly views of the Naxian society and the micro-society of the village Komiaki. The study demonstrates that such rather unexploited folkloric sources in combination with other ones can significantly contribute to the diachronic study of the folk culture. **Keywords:** rural guards/community wardens, logbooks of incidents, in-between space, delinquency, Greece, Naxos, Komiaki, Greek culture/folklore.

HELGA STEIN

VON SIEBENBÜRGISCH-SÄCHSISCHEN UND RUMÄNISCHEN OTENKLAGEN AM ZECKESCH (VALEA SECAȘULUI), KREIS ÜHLBACH (JUD. SEBEȘ)

In der deutschen Volkskunde ist eine gesungene Klage am Sarg allgemein nicht bekannt. Aus Siebenbürgen werden vereinzelt seit dem 18. Jh. und häufiger seit dem 19. Jh. Berichte und Textfragmente überliefert. Über die Melodien ist bisher nichts bekannt. 1963 konnte die Verfasserin in vier Dörfern: Gergeschdorf (Ungurei), Törnen (Păuca), Weingartskirchen (Vingard) und Busd (Boz) 12 Klagen aufnehmen. Dieses Gebiet am sog. Zeckesch (Valea Secașului), mit seiner historischen Sonderstellung – der Abhängigkeit der rumänischen und siebenbürgisch-sächsischen Bauern von ungarischen Landherren – führte zu einer größeren Nähe der ethnischen Gruppen. Das Interesse lag bei der zweisprachigen Darbietung der sächsischen Klagenden: Anlass zum Sprachwechsel, Wahl der Motive und Unterschiede. Neben im Dialekt individuell formulierten Erinnerungen stehen bei den siebenbürgisch-sächsischen Sängerinnen auch auskristallisierte Motive und Formeln in rumänischer Sprache. Weitere Untersuchungen an den wichtigsten ethnischen Gruppen in Siebenbürgen: Rumänen, Ungarn und Deutschen, lassen sowohl vom inhaltlichen als auch vom musikalischen noch interessante Aufschlüsse erwarten. **Schlüsselwörter:** totenklagen, siebenbürgisch-sächsischen, ethnischen Gruppen, Zeckesch, Kreis Mühlbach.

INSPIRING ETHNO-ANTHROPOLOGIES

JÉRÔME THOMAS

LES ORIGINES DU CORPS SAUVAGE DANS L’IMAGINAIRE OCCIDENTAL

Les Espagnols débarquèrent sur le sol américain pétris de représentations et de stéréotypes hérités de l’Antiquité et de l’époque médiévale. Leur conception de l’altérité et leurs rapports aux populations amérindiennes n’étaient pour eux envisageable qu’à travers le prisme d’images et de

schémas mentaux très fortement ancrés dans leur inconscient. L'Indien, figure emblématique de l'altérité et de l'exotisme, surgit soudainement et fut affublé de toutes les panoplies physiques même s'il ne faut pas oublier que l'Afrique, l'Asie avaient déjà été l'objet d'explorations, d'interrogations et de confrontations avec leurs habitants. Dans cet article, nous nous intéresserons à une figure spécifique, celle du corps sauvage, une des trois catégories médiévales avec les monstres et la graduation de l'humanité du Nègre jusqu'aux Européens. Comment, dans l'iconographie, furent appliquées aux Indiens les catégories médiévales liées aux représentations d'hommes sauvages. Les artistes européens se retrouvèrent confrontés à des problèmes de représentation a priori insolubles en particulier ceux concernant la pilosité indienne. Alors que l'un des signes forts de la sauvagerie était, pour les européens, une forte pilosité, les colonisateurs firent face à des populations imberbes qui «traquaient» le poil. Nous verrons de quelle manière les graveurs et dessinateurs s'adaptèrent à cette situation en suivant ce questionnement: comment s'est construite cette nouvelle altérité amérindienne au début du XVIe siècle. **Mots clés:** homme sauvage, Indiens, Amérique, corps, stéréotypes.

IOAN POP-CURȘEU

SOCIAL REPRESENTATIONS OF RELIGIOSITY IN THE TWO SĂPÂNȚA CEMETERIES

This paper analyses the signification of popular religiosity in the two well known cemeteries from Săpânța (Maramureș, Romania). The cemeteries, fruit of the artistic vision of Ioan Stan Pătraș (1908-1977), contain many ranks of richly decorated blue crosses showing, in verses and images, episodes of the villagers' lives. First, through iconographical analysis, I criticise the idea spread by communist propaganda that Pătraș leaves behind the tradition of religious art in favour of a laic and profane approach to death and the sacred. Then, I propose an interpretation of religious characters painted on the crosses of Pătraș and of his disciples: Christ, the Virgin, angels, death, white doves, Saint Elias... Before the conclusions, I try to understand why the universe of religious practices is seen in the rural community of Săpânța (but also in other social groups) as a mainly feminine one. **Keywords:** Săpânța, Maramureș, Merry Cemetery, social representations, religious representations, iconography, folk culture, popular culture.

MIRCEA PĂDURARU

THE CONCEPTUALIZATION OF THE DEVIL AND THE DYNAMICS OF THE RELIGIOUS FIELD

The present article analyses the reasons why under the word Devil there are so many different meanings and it tries to understand the reflexes, the attitudes and the influences that determine the construction of the *Devil concept* by the religious persons. It is argued here that the personal idea of Devil is in fact a pragmatic synthesis between various influences of the most important players from within the religious field (Church, prophet, sorcerer) and some objective, contextual data. **Keywords:** religious field, Devil narrative, ethnological discourse, priest, sorcerer.

MARIN CONSTANTIN

ETHNOGRAPHIC AUTHENTICITY IN ROMANIA: VISUAL AND NARRATIVE HIGHLIGHTS OF PATERNITY IN CRAFTS

Authenticity is one of the most recurrent themes in Romanian ethnographic literature as well as in the current vocabulary of peasant artisans. The present article basically assumes that authenticity might be investigated in a “rearward” manner, in the attempt of identifying circumstances in which a direct relationship could be established between a given craftsman – as bearer of folk traditions – and his/her artifacts. To the extent to which such “tracking” would “map” the folk-art creation and diffusion, it could presumably be approached (in ethnographic terms) as a possible *quest for authenticity*, in accordance with a series of functional *layers* in contemporary artisanship, as concerns “main”, “secondary”, and “tertiary” types of folk artwork clientele and also the “local-and-regional”, “national”, and “international” provenance of it. **Keywords:** Romania, ethnography, crafts, authenticity.

MATERIAL ETHNO(GEO)GRAPHIES

GABRIELA OSACI-COSTACHE, OCTAVIAN COCOȘ, ALINA COCOȘ

OLD OCCUPATIONS IN A SUB-CARPATHIAN AREA OF ROMANIA: CARTOGRAPHIC EVIDENCE FROM THE 18th TO THE 20th CENTURIES

This research retraces the ethnographic landscape of the last two hundred years in the Sub-Carpathian area between the Olt and Dâmbovița rivers, with the help of nine large-scale historical maps. The useful information for the intellectual reconstruction of the past cultural landscape was processed in GIS environment (using the QGIS software), thus being established the precise locations of the old occupations. These have been identified based both on the place names that refer directly to the occupations and on the toponyms that merely suggest them (352 altogether), by pointing to construction elements dedicated to various occupations (sheepfolds, workshops, etc.) or to the specific working tools, raw materials, old agricultural practices and outcomes. Likewise, the authors have taken into account 2160 map symbols, in order to capture elements from the past (mills, sawmills, dwellings, stagecoach stops, pastures, etc.). In the study area, there have been identified both agricultural occupations (related to crop growing, but especially to stock breeding, which was the main traditional occupation) and non-agricultural ones (related to wood processing, mining, etc.). The analyzed cartographic data have also allowed us to discover a number of extinct occupations. **Keywords:** old occupations, extinct occupations, historical cartography, toponyms, ethnographic landscape, Mușcelele Argeșului.

LUCIAN DAVID

PASTORAL LANDSCAPE IN THE RUCĂR-BRAN CORRIDOR: SHEEPFOLD DYNAMICS

The phytogeographical resources that have supported the development of pastoral landscape are pastures, natural hayfields, and more recently, the cultivated fodder plants. The favorable natural setting, the varied topography, the soil cover, the richness of vegetal species, the well-developed river system etc., correlated with the existence of extensive pastures and hayfields have encouraged the development in the Rucăr-Bran Corridor of a pastoral civilization, which is well known both at home and abroad. The map analysis provides the opportunity of identifying the sheepfold alterations with respect to location, altitude, slope aspect etc., over the period 1911-

2014. **Keywords:** Rucăr-Bran corridor, natural landscape, pastoral landscape, sheepfold, topographic map.

MONICA SIMILEANU, ALEXANDRU CHELMUȘ, ROXANA RĂDVAN

MICROCLIMATE MONITORING ANALYSES CORRELATED FOR RISK MANAGEMENT OF THE FOLKLORE ARCHIVE'S PAPER COLLECTION

The current paper takes into study the microclimate conditions and their impact on the paper collection belonging to the archive of the Romanian Academy's „C. Brăiloiu” Institute of Ethnography and Folklore, assessing the dynamics of t and RH during the course of a full yearly cycle. The microclimate data compared are collected for two scenarios: one in which the storage rooms were rarely accessed and one with a regular basis human resources access. Control of temperature and relative humidity is the critical feature in the preservation of archival collections. Although the T an RH correct values are still disputed, the general recommendation is a constant temperature no higher than 21°C and a constant value of the relative humidity chosen from 30% to 50%. Research indicates that relative humidity at the lower end of this range is preferable since deterioration then progresses at a slower rate. **Keywords:** microclimate, relative humidity, temperature, dust, temperature dynamics, paper archive, conservation.

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