

ABSTRACTS AND KEYWORDS

ETHNOLOGICAL HISTORIES & STORIES

ALEKSANDRA DJURIĆ MILOVANOVIĆ

**“ON THE ROAD TO RELIGIOUS FREEDOM”: A STUDY OF THE
NAZARENE EMIGRATION FROM SOUTHEASTERN EUROPE TO THE
UNITED STATES**

Different historical and socio-political circumstances often were the cause of migration, especially in the countries of Southeastern Europe. Migration was also triggered by religious persecution of particular religious minorities by different political systems, one of them being the Nazarenes. The Nazarenes were founded by a former Reformed minister Samuel Fröhlich around 1830 in Switzerland, but they soon expanded to Central and Eastern Europe. Because of their pacifist beliefs and refusal to swear and to take an oath a large number of the Nazarenes were condemned to severe prison sentences. Defending their religious identity and escaping religious persecution, thousands of Nazarenes started to emigrate especially during the First World War and in the interwar period to North America. In North America they joined the Apostolic Christian Church (Nazarene), which was the official name of the Nazarene community in the United States and Canada. The material presented in this paper results from empirical research, conducted in Serbia and the United States, on the history of the Nazarene emigration to North America. The aim of this paper is twofold: to analyze how early migration is remembered by the Nazarenes today and how the Nazarenes, as a religious minority from Southeastern Europe, became a transnational religious community that developed in several branches. The paper shows how religion could be a ‘channel for migration’ and how immigrants used religion in processes of migration.

Keywords: religious minorities, persecution, migration, Nazarenes, Southeastern Europe, North America.

KATARINA MELIĆ

**LA MUSIQUE ET L’HISTOIRE OU LES MANIPULATIONS DU
FOLKLORE MORAVE: LA PLAISANTERIE DE MILAN KUNDERA**

Il s’agit d’étudier le lien entre la musique et l’Histoire, plus précisément l’apport et la manipulation de la musique dans la création d’une nouvelle identité nationale dans le roman de Milan Kundera, *La plaisanterie*. Kundera interroge comment, dans le contexte politique et idéologique de la Tchécoslovaquie après 1948, la musique est instrumentalisée par le pouvoir afin de consolider sa mainmise et son pouvoir de contrôle des masses. Le folklore morave (et sa longue tradition) est réécrit et manipulé sciemment afin de permettre la création d’une nouvelle

identité nationale à l'image du nouveau régime communiste établi en 1948. La deuxième partie de l'article est consacrée à une lecture des passages consacrés au folklore morave et à sa manipulation politique dans le roman *La plaisanterie*. Cela dit, en interrogeant les manipulations du folklore morave, Kundera, déconstruit l'histoire officielle tchèque qui a délibérément été oblitérée.

Mots-clés: Kundera, *La plaisanterie*, musique, folklore morave, identité, histoire, réécriture, manipulation.

ELEONORA SAVA

FOLKLORE ARCHIVES AND THE METHODOLOGICAL RECONFIGURATIONS OF ROMANIAN ETHNOLOGY

This article proposes a rereading of the folklore archives in Romania, starting from an analysis of the documentary fund preserved in the Archive of the Folklore Society from the Faculty of Letters, "Babes-Bolyai" University, in Cluj. The study shows that, in addition to being *realms of memory* (Pierre Nora) or *collections of traditions* (in the terms of classical folklore studies), these archives actually *document the research methodology*, serving as *witnesses to the history of the discipline* – ethnology, in this case.

Keywords: folklore archive, methodology, fieldwork, archiving, history of Romanian ethnology.

ALEXANDRU PĂCURAR

ASPECTS CONNUS ET INEDITS DE LA VIE ET DE L'ACTIVITE DU GEOGRAPHE ET ETHNOLOGUE ROMULUS VUIA

Romulus Vuia (1887-1963), géographe de formation et ethnographe passionné, a eu une contribution déterminante à la création et à l'enrichissement des collections d'artefacts du Musée Ethnographique et du Parc Ethnographique de Cluj. Outre son activité d'enseignant à la Section de Géographie et ensuite à la Faculté des Lettres de l'Université Regele Ferdinand I de Cluj, où il a été titulaire de la Chaire d'Ethnographie et de Folklore, il s'est remarqué par ses efforts de vulgariser l'art populaire roumain et de préserver et valoriser ce trésor identitaire unique, ainsi que par les conférences qu'il a soutenues dans le pays et à l'étranger. Dans le contexte dramatique de l'hiver 1943/1944, le professeur Romulus Vuia a effectué un périple dans l'espace culturel de langue allemande d'Europe pour soutenir six conférences sur le village roumain traditionnel, les coutumes des habitants et l'art populaire roumain. Ces conférences soutenues dans des centres universitaires prestigieux d'Allemagne, d'Autriche et de Suisse ont suscité de nombreux échos dans la presse de langue allemande, qui sont synthétisés dans l'étude ci-présente. Dans des articles élogieux, les auteurs de langue allemande soulignent presque à l'unisson la forme irrégulière et éparpillée du village roumain traditionnel, qui reflète l'esprit d'indépendance du paysan roumain, les formes autochtones de l'art populaire roumain, qui ont une longue tradition et figurent parmi les plus anciennes et les plus prestigieuses manifestations de l'art populaire européen. La créatrice de ces formes matérielles d'existence – remarquent les auteurs de ces articles – est une paysannerie fort liée à la terre et à l'histoire de la Roumanie.

Mots clés: Musée ethnographique et Parc ethnographique de Cluj, Transylvanie, conférences, presse de langue allemande, village traditionnel roumain, art populaire roumain.

FOLKLORE & FOLKLORISTIC (RE)SOURCES

KEIKO WELLS

VARIATIONS AND INTERPRETATIONS OF THE JAPANESE RELIGIOUS FOLK BALLAD, *SANSHŌ-DAYU*, OR “PRINCESS ANJU AND PRINCE ZUSHIŌ” (2): THE THEATRICAL TRADITION IN NINGYŌ-JŌRURI (PUPPET PLAYS) AND KABUKI (CLASSICAL DANCE-AND-MUSIC-DRAMA)

The Japanese religious folk ballad, *Sanshō-Dayu* 『山椒大夫』 (*Sanshō, the Bailiff* or commonly known as *Princess Anju and Prince Zushiō*), is a combination of two legends, one of a young princess and another of her brother, a prince. The princess sacrifices her life for the prince, while he endures trials to become a man of status. It is a religious story, and describes the origins 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 was passed down as a form of religiously-themed 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-and-music drama). This paper consists of three sections: Part One, “The Narrative Tradition Kept by Visually Impaired People” (REF/JEF 1-2/2015: 5-27); Part Two, “The Theatrical Tradition in the Puppet Show and Kabuki” (published hereby); Part Three, “Re-Creation in Modern Fiction, Film and Children’s Literature” (to come out in REF/JEF 1-2/2018). All sections focus on how the heroine and hero are depicted while using Buddhist folklore effectively for character development. The heroine, Anju, is a sacrificial lamb, a virgin mother to her brother Zushiō, and a symbol of compassion. Zushiō, an archetypal hero of a patriarchal feudal society, becomes an orphan, wanders in the wilderness, and finally finds restoration of his royal status by virtue of his courage and divine intervention. The narrative tradition emphasizes the more mythical story of Anju, while the theatrical tradition is more interested in the adventure and human drama of Zushiō’s tale, depicting Anju a powerless human maiden tossed about by a masculine warrior society. Modern fiction and film re-create the tale while emphasizing themes of social equality. They bring the evils of slavery and social oppression to the fore, and propose philosophical solutions. Modern children’s literature emphasizes the tribulations of sister and brother as well as their love and respect for their parents. 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, Goze-uta, Itako-saimon, Ningyō-jōruri, Kabuki, Mori Ōgai, Mizoguchi Kenji, Children’s literature.

YOUNGSOOK SUH

MEANING OF DEATH IN TRAGIC LOVE SONGS: COMPARISON BETWEEN KOREAN NARRATIVE SONGS AND ANGLO-AMERICAN BALLADS

In this paper, I investigate how the meaning of death is presented in tragic love songs by comparing Korean narrative songs and Anglo-American ballads. I explore tragic love songs in which couples could only make a real marriage after their deaths. Particularly, I shed light on how the circumstances of marriage and a sequence of events appear in the songs by looking at the structures and metaphors of the songs and singers' perceptions of the songs. In the Korean narrative song *Mr. Lee's first daughter*, for example, a man cannot accept a woman due to their different social classes. A similar case appears in the Anglo-American ballad *Lord Thomas and fair Annet* (Child #73). A man abandons his lover and chooses another girl due to her large dowry. In both contexts, those marriages without love were common in the middle ages. The marriages, however, were broken up by death in these songs. This means that the couple can escape from reality only through death. Furthermore, singers expressed their desires to make their love come true in songs with these unbelievable, mysterious motifs such as transmigration to butterflies in Korean songs or the roses and briars in Anglo-American ballads. This can be interpreted as people wanting to be united with their love even after death and wishing for their love not to be forbidden by anyone.

Keywords: Korean Narrative Song, Anglo-American Ballad, Tragic Love Song, death, transformation, butterflies, the roses and briars.

ALEXANDRU ILIEȘ, PETER DAMIAN HURLEY, DORINA CAMELIA ILIEȘ, ȘTEFAN BAIAS

TOURIST ANIMATION – A CHANCE FOR ADDING VALUE TO TRADITIONAL HERITAGE: CASE STUDIES IN THE LAND OF MARAMUREȘ (ROMANIA)

The majesty and the imagination of the rural population, of its singers and artisans, are obvious in each of the villages of the Land of Maramureș. This value seems to flourish and grow each and every time there is a traditional – and more recently, Christian – celebration; each of these celebrations being, in fact, opportunities and occasions to revive and animate the Maramureș village. Within this scientific endeavour we present three case studies, three tourism animation best practices organised on the occasion of, or at the same time as, traditional Christian celebrations: *Easter* and *St. George's Day* (in the *Museum of the Maramureș Village* in Sighetu Marmăției), *the Feast of the Assumption of the Blessed Virgin* (în the village *Săpânța*) and *Christmas* (in the city of Sighetu Marmăției). These three manifestations of different ages delve into important tangible and intangible heritage values. They remain deeply connected to the religious celebrations that inspired them, celebrations of utmost importance in the life and minds of Maramureș' inhabitants. At the same time, these events being a promotion of local values, through related tourism activities are and can increasingly be an important source of income for the local population. Taking place in different seasons of the year (spring, summer, winter) the three cultural events constructed around these celebrations are known as *Easter in Maramureș* (since 2013), *The Long Road to the Merry Cemetery* (since 2010) and the *The Marmăția Winter Festival of Rituals and Traditions* (since 1969). These are three (3) occasions when a part of the local inhabitants wears the so-called *popular* or traditional folk costumes,

ancient *oufits* that vary from village to village, times when local craftsmen expose their unique creations. The three case studies are examples of good practices through which the tangible and intangible heritage values, be they ancient or more recent, of an authentic and well-documented specific geographical space, are valued by *local actors*.

Keywords: The Land of Maramureș, tangible and intangible heritage, Easter in Maramureș, Marmația festival, Săpânța, Sighetu Marmației.

ROXANA RĂDVAN, LUCIAN RATOIU, ALEXANDRU CHELMUȘ
**INDOOR MICROCLIMATE MONITORING FOR LONG-TERM
CONSERVATION OF THE ARCHIVE OF THE INSTITUTE OF
ETHNOGRAPHY AND FOLKLORE „CONSTANTIN BRĂILOIU”
MULTIMEDIA COLLECTION**

This paper presents two related aspects which reflect the interest in multimedia archive management and preventive conservation. First, an overview of the national program Folkmedia - Folkloric Multimedia Deposit is presented, in order to understand the context and the strategy developed for the Archive of the Institute of Ethnography and Folklore „Constantin Brăiloiu” from Bucharest. The second aspect treated in this paper aims to highlight the importance of indoor microclimate monitoring, as an integrated and mandatory stage of the preventive conservation strategy from the Folkmedia Project. A relevant selection from the monitoring process is presented in order to outline the significance of Temperature (T) and Relative Humidity (RH) parameters in a multimedia collection deposit. As a characteristic of the project a special attention is given to the relation of complementarity established between the main activities. Gradually, all significant steps comprised in Folkmedia are treated in order to enhance the complexity of this multidisciplinary project.

Keywords: microclimate monitoring, multimedia archive, preventive conservation.

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FREDERIC C. TUBACH, *Propp’s Morphology and the Medieval Exemplum: comments on narrative structure*

DAVID E. BYNUM, *Creatures of Mixed Form in Slavic Folktale*

PAUL V. VEHVILAINEN, *The Narremic Structure of Folk Narrative*

ARCHER TAYLOR, *The Study of the Cinderella Cycle*

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CORNELIU BĂRBULESCU, *Quelques constances dans la structure du conte*

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