CONTENTS & ABSTRACTS

MUSICAL WORLDS

WALTER ZEV FELDMAN
KLEZMER TUNES FOR THE CHRISTIAN BRIDE: THE INTERFACE OF JEWISH AND ROMANIAN EXPRESSIVE CULTURES IN THE WEDDING TABLE REPERTOIRE FROM NORTHERN BESSARABIA

By the early eighteenth century Ottoman ruled Moldova became a unique social interface of local and immigrant Orthodox Christians, Muslim Turks and Tatars, and Ashkenazic and Sephardic Jews. During the nineteenth century this process resulted in a mixed Ashkenazic klezmer and Gypsy lăutar instrumental repertoire with two distinct branches – Judaized Moldavian dance genres for the Jews, and Moldavianized Jewish genres for the Moldavian Christians. One notable result of this mixture was the custom of both Christian and Jewish musicians performing the "Songs of the Cup" (Cântec de pahar) at the Christian wedding table, a large part of which were taken from the klezmer dance melodies termed Khosid, in Romanian known as "Husid." This Moldavian repertoire of Jewish origin was first documented by Romanian sociologists in the 1930s, then in post-Soviet Moldova, and later through the current author's fieldwork in the Republic of Moldova, Germany and Israel between 2011 and 2015.
Keywords: klezmer, lăutar, Moldova, khosid, transitional repertoire, intonatsia.

RENATO MORELLI
VOCI DEL SACRO: FILMING POLYPHONIC CHOIRS IN SARDINIA (VISUAL ANTHROPOLOGY NOTES)

In Cuglieri, a small town in midwestern Sardinia, festivities during Holy Week are traditionally accompanied by a small choir called a *concordu*. The choir is composed of four specialised male voices, and they perform the *Miserere* (psalm 50) and *Stabat Mater,* both in Latin, and both with highly complex settings. Their tradition has been passed on orally, and has miraculously been preserved to the present day, presenting an extraordinary musicological interest. The four elderly singers have been careful to pass on this important patrimony to their sons, and now they are finally able to sing together. The film *Voci del Sacro* presents these two generations of singers while they are active in the three most intense and meaningful days of Holy Week. This article examines some methodological problems of visual anthropology, related to the making of this film (which has obtained four international awards): live sound recording, video recording with five cameras, interviews, museographic use.
Keywords: Visual anthropology, sound recording, multicam recording, para-liturgy, holy week procession, Sardinia, Cuglieri, traditional poliphony, multi part music.

OLIVER GERLACH
THE MODAL STRUCTURE OF THE *CANTU CUNCORDU* FOR THE HOLY WEEK AT CUGLIERI

This article was added on request by Renato Morelli who asked me for transcriptions and also asked questions about a possible influence of the local Byzantine heritage on the island of Sardinia. Since the transcription does not simply explain the modal structure of para-liturgical chant for Good Friday at Cuglieri, this article tries to offer comparisons with other traditional music of the Mediterranean, its various religious backgrounds in-between Rome and Constantinople, and the analytical challenge of those glissandi used by the traditional singers of the Sardinian village Cuglieri within the modal context of singing the *Miserere* and the *Stabat mater*.
Keywords: para-liturgy, Good Friday procession, Sardinia, Cuglieri, cantu cuncordu.

ENDURING MYTHS, STORIES, AND FACTS

KARAN SINGH
SACRIFICING SONS AND DECAPITATED HEADS:
A GIFT OF SEVERED HEAD IN THE MYTH OF BARBARIKA

The folk myth of Barbarika, metamorphosed in folk deity of Khatu Shyam, points to hybrid space formation within Indian folk space through union between Aryan and *Rakshasa* cultures. The myth brings to fore a process of creation of severed head as a sacred object and its position as a marker of heroism through ultimate sacrifice within Hindu culture by creating a correlation between demonic body/*daivic* soul. With its situatedness in folk culture of North India, the myth points to the processes of contestation, amalgamation and transference within folk and classical religious spheres and their role in delimiting binaries between Aryan/Dravidian, Nomadic/agricultural, Patriarchal/matriarchal provinces.
Keywords: folklore; Puranic tales; Khatu Shyam; Barbarika; severed head.

ISHITA VERMA & NIRBAN MANNA
RAMCHARITMANAS AND BAKHTIN:
A STUDY OF THE DEVELOPMENT OF NOVELISTIC DISCOURSE DURING THE MEDIEVAL PERIOD

Deliberating on the rudimentary essence of an epic, Mikhail Bakhtin, in his essay "Epic and Novel: Toward a Methodology for the Study of the Novel" states that the epic has always been a poem about the past. He calls the epic the "absolute past" which is complete and closed like a circle. In this essay, he makes a comparison between the epic and the novel calling the novel a new and developing genre. Bakhtin's classification of the epic as juxtaposed with his classification of the novel can be applied to a study of Tulasidasa's *Ramcharitmanas* which is a retelling of the Sanskrit epic *Ramayana* by Valmiki in the vernacular or Awadhi. Like Homer's *Odyssey*, *Ramcharitmanas* also features the characteristics that Bakhtin has associated with the novel, particularly "heteroglossia" and "centrifugal" narrative. The present paper seeks to analyse the *Ramcharitmanas* from the point of view of such concepts propounded by Bakhtin. In his later essays Bakhtin calls the novel a "species" of the great epic tradition. It is through this paper that one tries to prove the way the epics like Ramcharitmanas laid the foundation of the genre called the novel in Indian literature.

MAXIM ANATOL'EVICH YUYUKIN
ON MYTHOLOGICAL MOTIVES IN ONE BYLINA

This article deals with mythological motives reflected in the bylina "Dobrynya and Nastas'ya". This work of Russian oral literature has not been mentioned so far among the bylinas which have preserved traces of the East Slavic mythology. Meanwhile, the close connection of the motives of (oak-)tree splitting and of wedding (= combat against a female rival if we take into consideration the folk metaphor "wedding – battle"), we find in it, allows comparing this bylina with the Lettish and Bulgarian epic songs representing variants of the principal Indo-European myth. The author analyzes genetic relations of many details of these texts in order to explain their origin, mutual connections, and transformations. Considerable attention is also given to the images of the main personages. The image of the warrior maiden Nastas'ya Mikulichna is included in the range of associations leading to the figure of a creature who belongs to the infernal world, and, finally, to the image of a snake near the world tree – a rival of the thunderstorm god. Numerous parallels connecting the image of Dobrynya with the main figure of the Ossetic Nart epic Soslan/Sozyryko (some of which are obviously secondary in the bylinas) indicate its compound character, which combines the original features of the thunderstorm god with the borrowings from East Iranian epic.
Keywords: Slavic mythology, bylina, "Dobrynya and Nastas'ya", principal myth, image of a(n oak-) tree, image of a snake, Thunderstorm god, Indo-European parallels.

SAFA GARAYEV
LAUGHTER İN AZERBAİJANİ FOLKLORE: BEHAVİOR CONCEPTS, PSYCHOLOGİCAL CONFLİCTS, AND SOCİAL COMMUNİCATİON

The importance of laughter in the cultural context is first of all linked to its social context. As a metaphor, laughter does not only provide the exchange of integrative information between members of the community. It is at the same time one of the behaviors envisaging aggressive relationships in society. This can be clearly seen by observing metaphors related to laughter in the socio-cultural environment of Azerbaijan. As we know, psychosocial complexes are rendered more metaphorically in folklore. In this regard, understanding folklore requires studying its social environment in a distorted form. To understand the essence of folk behavior and the texts related to laughter, one must pay particular attention to its meanings acquired in the social environment. Extensive research has shown that laughter jokes are accepted and perceived differently by male and female businesses; noisy laughter and much; it is also valued in different contexts. In other words, the social environment encounters these types of laughter differently. To shed light on the meaning of laughter, many facts about folklore and social relationships are involved in the research in this article.
Keywords: laughter, psycho-semantics, laughter in a male environment, aggressive laughter, *Hunter Pirim*, mystery in men, laughter in Azerbaijani folklore.

HIKMAT GULIYEV
PSYCHOANALYTIC APPROACH TO THE CHARACTER OF MULLAH NASREDDIN

This article deals with a psychoanalytic-contextual analysis of the Mullah Nasreddin, wide-spread in Turkic, non-Turkic, Muslim, as well as non-Muslim cultural environment. To analyze the origin of Mullah Nasreddin character's laughing behaviors in jokes, its comic and ironic characteristics, the ideas and imagination contained in legends and versions about this personage have been involved to the research in this paper. Descriptions representing Mullah Nasreddin as a target of laughter, as well as texts related to his unusual birth were approached in this article in the psychoanalytical context, as a result of which there was revealed that the laughter determining the origin of Mullah Nasreddin, demonstrating comic and humorous behavior in the anecdotes is conceived as "punishment of the committed sin" in the texts of legends and sayings. And it necessitates approaching the laughter as "punishment of the committed sin". To understand the essence of Mullah Nasreddin personage in the culture, the sayings and beliefs well-spread among the people and the facts related to his unusual birth were estimated in the capacity of analysis of contradictions and paradoxes in his behavior.
Keywords: Mullah Nasreddin, psychoanalytical context, phallic opposition, laughter.

OMOTAYO OMITOLA
THE BLOGGER AS FOLKLORIST:
ELEMENTS OF THE FOLKLORIC IN SELECTED NIGERIAN BLOGS

Bloggers collect and also generate folklore in the course of blogging. They explore both online and offline sources and archive their contents. The archival nature of blogs fulfills a crucial element of the folkloric: easy transmission. Bloggers also give their own interpretation of featured folklore, thereby fulfilling another crucial element of the folkloric: unstable interpretations/meanings. Concerned with the viability of blogs as cultural artefacts, this paper subjected three months' (October – December, 2016) worth of contents from three Nigerian blogs—Linda Ikeji's Blog (a filter blog), Jarus Hub (a notebook) and Geek Blog (a knowledge blog)—to close textual readings to determine the frequency with which and the manner in which they refer to online sources, especially other SNSs. Although each blog has a different focus, all three blogs contribute to the propagation of folk culture, identifying with other, more interactive SNSs and creating cultural meaning and artefacts with them by adopting and archiving their posts, thereby ensuring their (blogs') own viability.
Keywords: blogs, bloggers, folklore, folklorist, archive.

PARTICULAR HISTORIES

MILA SANTOVA
THE ROLE OF SCHOLARS OF THE BULGARIAN ACADEMY OF SCIENCES IN THE IMPLEMENTATION OF THE CONVENTION FOR THE SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE (2003 CONVENTION) IN BULGARIA

The scholars of the Bulgarian Academy of Sciences who are experts in the area of the intangible cultural heritage have an important role to play in laying down the parameters and ensuring the implementation of the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage (2003 Convention). Their expertise has been conducive to the first steps made by Bulgaria in that area, as well as to any subsequent action undertaken in that respect in both a national and an international context.

Keywords: Convention for the Safeguarding of the Intangible Cultural Heritage, Bulgarian experts, Bulgarian Academy of Sciences.

HANG LIN

IN OR OUT OF THE TAIGA, WITH OR WITHOUT REINDEER: RESETTLEMENT AND THE CHANGING LIFE AND CULTURE OF THE AOLUGUYA EWENKI

In 2003 the Ewenki of Aoluguya, Inner Mongolia, were relocated to a purpose-built settlement as "ecological migrants", justified on the grounds of environmental protection and social development. Although many Ewenki herders are increasingly attracted to the lifestyle offered by regional centers of urbanization, others interpreted the relocation as an attack on the traditional lifeworld, with a number of the Ewenki moving back to the forest where they reside in five major campsites. Together with the changing way of living and the increasing importance of tourism as a revenue source, indigenous cultural practices have declined, including shamanistic performances, traditional medicinal use, and traditional dress, whereas the incidence of alcoholism has increased. By analyzing the specifics of Ewenki reindeer herding and domestication, concentrating in particular on how reindeer shaped the economic and religious lifeworld, this article explores to what extent did their distance to the reindeer and the increasing importance of tourism changed their indigenous way of economic, social, and religious living. Through an examination of the enormous influence of the 2003 relocation, it further explores the multi-dimensional interaction between environment, human, and animal, and by doing so probes into the complex relationship between environmental change and adaptability of ethnic culture.
Keywords: Aoluguya, cultural dilemma, ecological migration, ethnic culture, Ewenki, reindeer herding.

ZSIGMOND GYŐZŐ

ON/ABOUT THE HISTORY OF HUNGARIAN ETHNOMYCOLOGY

The structure of the article: brief summary of ethnomycological research in the world, short history of Hungarian ethnomycology, beginnings, current situation, results, problems and projects. Ethnomycology itself, in its bud, was created in the Hungarian language area during the Renaissance. Nowadays exists a group of Hungarian ethnomycologists (linguists, mycologists and ethnologists too among them) and some book containing ethnomycological studies were published too. Important to mention the mycological-ethnomycological review edited in Sf. Gheorghe/Sepsiszentgyörgy from 2003, the Moeszia. Erdélyi Gombász which is unique of this kind in the world.
Keywords: ethnomycology, Romania, Hungary, folklore.

GEORGE-BOGDAN TOFAN, ADRIAN NIȚĂ

THE ETHNO-MUSEOGRAPHICAL ACTIVITY OF OCTAVIAN C. TĂSLĂUANU FOR THE ESTABLISHMENT AND OPERATION OF THE «ASSOCIATION» MUSEUM, SIBIU

This academic endeavour stems from the need to emphasize the activity of Octavian C. Tăslăuanu within the *Transylvanian Association for Romanian Literature and the Culture of the Romanian People* (*ASTRA in Romanian*), between 1906-1914, today partially forgotten and ignored. Since

1922, Octavian C. Tăslăuanu had been compiling his writings, including works published in magazines and journals, as well as new ones. This compendium was supoosed to contain eight sections, the fouth being titled *"In the field of culture"* and set out to focus, among other, his cultural activity as administrative secretary of ASTRA. Without a clear and definitive schdeule, in 1938, he extended his writings to 15 volumes, rearranging some of them as memories, such as *Confessions II – Confronting life*, containing chapter II entitled *"At ASTRA in Sibiu (1906-1914)"*, unfinished. The manuscript also contained several drafts, among them "My activity at the «Association»" and a 15 chapter plan of a future book *Ten years of activity at «Association»*. As he passed away on 23rd October 1942, some of these volumes remained unpublished until 1976, when his birth centenary was celebrated. Thus came into being the volume *"Confessions"*, published at Minerva Publishing House, Bucharest. Furthemore, the entire ethnological and museographical activity of Octavian C. Tăslăuanu at the *«Association»* Museum of Sibiu was "extracted" and overwhelmingly organized in *Transilvania Journal*, published between 1906-1919, following a logical succession of events.

Keywords: Octavian C. Tăslăuanu, Sibiu, ASTRA Museum, Transilvania Journal, ethno-museography.

ADRIANA AVRAM
HERITAGE REINTERPRETATION: SHIFTING PERSPECTIVE IN *FRANZ BINDER MUSEUM OF UNIVERSAL ETHNOGRAPHY* IN SIBIU, ROMANIA

Universal ethnography museums are institutions that, by their core mission, preserve and display traditions and tradition-based objects from around the world. But museums are also entangled actors of their own tradition of doing things, focused on objects as atomic unit (that eventually fail to speak for themselves). This paper brings into discussion the shift in paradigm that affects world cultures museums worldwide and that is visibile in our country, too. While their "ethnographic" character has been questioned and challenged gradually starting with the rise of postmodern anthropology, the future of museum tradition implies adapting to change in the anthropological approach to museum-making and museification of the past. On the verge of our museum reorganization, the case study presents how reinterpretation of already investigated sources tailored the thematic design of the 2018 temporary exhibition "Egyptian Mummies: an European Story" (October 2018 – June 2019).

Keywords: reinterpretation, postcolonial, museumification, wonder, orientalism.

RESTITUTIO

Bucharest, 1969: The 5th Congress of the "International Society for Folk Narrative Research" (Facsimile Papers, Part V)

V.K. Sokolova / K.D. Upadhyaya / V. Voigt / R.M. Dorson, S.G. Sankar, K.M. Briggs (photos)

KATHARINE MARY BRIGGS, *English Tale-Types in Sixteenth and Seventeenth Literature*
VERA KONSTANTINOVNA SOKOLOVA, *La formation et les premiers types des légendes historiques*
VILMOS VOIGT, *World-Wide Reduction Possibilities of Recent Folk Tale Research*
HARI S. UPADHYAYA, *Indian Folk Narratives and the Hindu Family Structure*
KRISHNA DEVA UPADHYAYA, *Some Aspects of Indian Ballads*

SOLOMON ADEBOYE BABALOLA, *Humorous Trickster Tales in Yoruba Oral Literature*
GHIZELA SULIȚEANU, *La musique dans les narrations des Orientaux de la République Socialiste de Roumanie*

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