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Human Relationships in and through Songs: Meanings and Contexts



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CONFERENCE THEME

Human Relationships in and through Songs: Meanings and Contexts

The focus of the conference is one of the dominant interests in folklore studies, namely, human relationships. Two main lines of discussion are suggested: to examine relationships as they are revealed in songs and to consider inter-human communication that develops through singing.

The paradigm of human relationships in folk songs and ballads includes various communication patterns shaped by tradition. These patterns can be interpreted taking into account family affiliation or situational, contextual belonging to the groups distinguished by origin, social status, gender, age, etc. Belonging to a particular group determines customary and ritual nature of the relationship.

Singing itself is to be perceived as a distinct activity in which the relation of a community or an individual to the tradition reveals. What kind of relation has it been earlier and still is today? Obviously, traditional songs are still being sung in many countries. The song itself is still perceived as a phenomenon bridging peoples and generations. As the folklore tradition undergoes change, new ways of song-creating and singing are being formed and a new relation to the old singing culture is emerging. Singing brings the community together and shapes mutual relations between people – both in the past and in the present.

Conference themes

- aspects of human relationships (ritual, social, ethical) in songs;
- family, gender, cross-generational relationships;
- emotional diversity of relationships;
- relationships between different ethnic groups in songs;
- relations to Other in songs;
- the significance of relationship generating social medium;
- the ways of establishing and maintaining relationships (gift giving, etc.);
- the socializing role of singing;
- the song and singing as a way of initiation of mutual relationship and maintaining solidarity;
- the relation of singing individual / community to the tradition;
- the role of song and singing in communal interactions;
- traditional singing maintaining and practicing community and its socio-cultural environment.

PROGRAMME

MONDAY, MAY 20

Institute of Lithuanian Literature and Folklore, Antakalnio str. 6
Conference Hall

10.00–11.30: Arrival and registration

Welcome and Opening remarks

AUŠRA MARTIŠIŪTĖ-LINARTIENĖ

(Director of the Institute of Lithuanian Literature and Folklore)

LINA BŪGIENĖ

(Vice-director of the Institute of Lithuanian Literature and Folklore)

THOMAS A. MCKEAN

(President of the Kommission für Volksdichtung)

PLENARY SESSION

Chair: THOMAS A. MCKEAN (Aberdeen, Scotland)

12.00–12.45: AINĖ RAMONAITĖ (Institute of International Relations and
Political Science, Vilnius University, Lithuania)

**The Bonding Power of Songs: A Study of the First Urban
Folk Group in Lithuania**

12.45 *Lunch*

14.30–16.00 SESSION 1

Chair: GIEDRĖ ŠMITIENĖ (Vilnius, Lithuania)

14.30 JURGITA ŪSAITYTĖ (Institute of Lithuanian Literature and
Folklore, Vilnius, Lithuania)

**Song in the Period of Lithuanian National Revival: Public's
Relationship to the Oral Tradition**

15.00 DAVID ATKINSON (London, England)

**Human Relationships, Society, and Ideology in the Core
Repertoire of Eighteenth-Century Ballads in English**

15.30 THOMAS A. MCKEAN (Elphinstone Institute, University of
Aberdeen, Scotland)

Refracting Ballads across a Generation

17.00–19.00 *Guided tour in Vilnius*

TUESDAY, MAY 21

Institute of Lithuanian Language, P. Vileišio str. 5
Conference Hall

9.00–11.00 SESSION 2

Chair: SIGRID RIEUWERTS (Mainz, Germany)

9.00–9.30: MARJETA PISK (Institute of Ethnomusicology of the ZRC SAZU, Ljubljana, Slovenia)

(Folk) Singing in Language(s) of Other?

9.30–10.00: ECKHARD JOHN (Centre for Popular Culture and Music of University of Freiburg, Germany)

Bilingual Songs as a Research Field

10.00–10.30: MARJETKA GOLEŽ KAUČIČ (Institute of Ethnomusicology of the ZRC SAZU, Ljubljana, Slovenia)

Singing Other: Singing in Two Languages or Code-Switching/Stitching

10.30–11.00: MARIJA KLOBČAR (Institute of Ethnomusicology of the ZRC SAZU, Ljubljana, Slovenia)

“Whither Shall We Wander, My Wanderer?” The Cultural Dimensions of Language Selection in Song Practices

11.00 *Coffee break*

11.30–13.00 SESSION 3

Chair: MARJETKA GOLEŽ KAUČIČ (Ljubljana, Slovenia)

11.30–12.00: JANIKA ORAS (Estonian Literary Museum, Tartu, Estonia)

Singing Outdoors in Estonian Oral Tradition: Practices, Experiences, Meanings

12.00–12.30: VARSA ZAKARIENĖ (Lithuanian Academy of Music and Theatre, Vilnius, Lithuania)

Preconditions for Singing Together: A Women’s Ethnographic Group in Lynežeris Village

12.30–13.00: EERO PELTONEN (Helsinki, Finland)

Sacred Encounters: Ancient Echoes of Painted Cliffs in Finland

13.00 *Lunch*

14.30–16.00 SESSION 4

Chair: E. WYN JAMES (Cardiff, Wales)

14.30–15.00: SIGRID RIEUWERTS (Johannes Gutenberg University, Mainz, Germany)

“A chronicle of old songs & stories” – Female Singers in the Scottish Border Communities of Ancrum and Longnewton in Roxburghshire

15.00–15.30: TAMAZ GABISONIA (Ilia State University, Tbilisi, Georgia)

The Issue of Gender in Georgian Folk Music: Factors and Correlations

15.30–16.00: LARYSA VAKHNINA (M. Rylsky Institute of Art Studies, Folklore and Ethnology, Kyiv, Ukraine)

Female Characters in Ukrainian Ballads: The Motif of Transformation

16.00 *Coffee break*

16.30–18.00 SESSION 5

Chair: DAVID ATKINSON (London, England)

16.30–17.00: ANASTASIYA NIAKRASAVA (Institute of Musicology, University of Warsaw, Poland)

Songs of the Vegetarians: Contemporary Contexts for the Performance of Traditional Songs in the City

17.00–17.30: MODESTA LIUGAITĖ-ČERNIAUSKIENĖ (Institute of Lithuanian Literature and Folklore, Vilnius, Lithuania)

Singing on the Threshold: Kristina Leikauskienė

17.30–18.00: MARI SARV (Estonian Literary Museum, Tartu, Estonia)

Me, You and my Old Coat: Communication Acts in Estonian Runosongs

WEDNESDAY, MAY 22

Institute of Lithuanian Literature and Folklore, Antakalnio str. 6

9.00–11.00 **SESSION 6** (Conference Hall)

Chair: RŪTA ŽARSKIENĖ (Vilnius, Lithuania)

9.00–9.30: RIIKKA PATRIKAINEN (University of Eastern Finland, Joensuu, Finland)

Singing for the Dead or for the Living? – Death Songs and Laments as a Communicative Event in Rural Greece

9.30–10.00: INGA KOROLKOVA (Saint-Petersburg State Conservatory, Russia)

Mourning Rituals as a Special Form of Women’s Communication

10.00–10.30: OLHA KOLOMYYETS (Ivan Franko National University of Lviv, Ukraine)

“Cry for Me, Cry”: Social and Musical Aspects of Ritual Funeral Laments in the Ukrainian Carpathians

10.30 *Coffee break*

11.00–12.30 **PARALLEL SESSIONS 1 AND 2**

PARALLEL SESSION 1 (Conference Hall)

Chair: MARIA HERRERA-SOBEK (Santa Barbara, USA)

11.00–11.30: CARMEN SALAZAR SICROFF (Los Angeles Valley College, USA)

Skulls and Skeletons: Celebrating Mexico’s Day of the Dead through Poetry and Song

11.30–12.00: AUŠRA ŽIČKIENĖ (Institute of Lithuanian Literature and Folklore, Vilnius, Lithuania)

“We wish you a very long life”: Songs and Singing on Anniversary Birthdays of Seniors, a Lithuanian Case

12.00–12.30: MICHELE TITA (University of Tartu, Estonia)

Healing Music and Songs in Southern Italy: The Case of Tarantism

PARALLEL SESSION 2 (Archives Room)

Chair: AUSTĖ NAKIENĖ (Vilnius, Lithuania)

11.00–11.30: OKSANA MYKYTENKO (M. Rylsky Institute of Art Studies, Folklore and Ethnology, Kyiv, Ukraine)

“My small apple has rolled away”: The Poetic Peculiarities of Funeral Laments for Children in Ukrainian and South Slav Folklore Traditions

11.30–12.00: OLHA SHARAYA (The Centre for Belarusian Culture, Language and Literature Research, Minsk, Belarus)

Traditional Notions of an Orphan in Ritual Laments and Wedding Songs: Cross-cultural Comparison

12.00–12.30: OLENA SERKO (M. Lysenko National Musical Academy, Lviv, Ukraine)

Musical Communication as a Means of Contact in the Village Klyntsi (in the Dubno District of the Rivne Region)

12.30 *Lunch*

14.00–15.30 PARALLEL SESSIONS 3 AND 4

PARALLEL SESSION 3 (Conference Hall)

Chair: GERALD PORTER (Vaasa, Finland)

14.00–14.30: ARBNORA DUSHI (Institute of Albanology, Prishtina, Kosovo)

The Motif of Brother and Sister Reunion: Meanings and Contexts within National Culture

14.30–15.00: ANA MARIA PAIVA MORÃO (University of Lisbon, Portugal)

Relationship among Siblings in Portuguese Versions of the Pan-Hispanic Ballad “Delgadinha”

15.00–15.30: IHOR YUDKIN-RIPUN (M. Rylsky Institute of Art Studies, Folklore and Ethnology, Kyiv, Ukraine)

The Other’s Image in Balladry as the Source of Monodrama in Ukrainian and Polish Theatre of the Early Twentieth Century

PARALLEL SESSION 4 (Archives Room)

Chair: JANIKA ORAS (Tartu, Estonia)

14.00–14.30: ERI IKAWA (Ohkagakuen University, Aichi, Japan)

“The Grey Selkie” in Orkney Isles: Time, Place and Occasion for a Story

14.30–15.00: OLIMBI VELAJ (Aleksandër Moisiu University, Durrës, Albania)
**Rrapo Hekali (a Fighter against the Ottomans):
Relationships in Songs of Rebellion**

15.00–15.30: TAIVE SÄRG (Estonian Literary Museum, Tartu, Estonia)
Singing in Folk Narratives

15.30 *Coffee break*

16.00–17.30 SESSION 7 (Conference Hall)

Chair: INGA KOROLKOVA (Saint-Petersburg, Russia)

16.00–16.30: LARYSA LUKASHENKO (M. Lysenko National Music Academy,
Lviv, Ukraine)

**Musical Culture of Podlasie: Assimilation-Transformation-
Change**

16.30–17.00: ELENA SHISHKINA (State Astrakhan Scientific and
Methodological Centre of Folk Culture, Russia)

**Social Relations of Characters in the Ballads of Povolzhye
Germans: Tradition and Evolution**

17.00–17.30: THEANG TERON (University of Tartu, Estonia)

**Understanding the Cultural Universe of a Karbi Folk
Muse – A Brief Discourse**

19.00: *Conference dinner*

THURSDAY, MAY 23

Institute of Lithuanian Language, P. Vileišio str. 5
Conference Hall

9.00–10.30 SESSION 8

Chair: DELIA DATTILO (Cagliari, Italy)

9.00–9.30: BAIBA KROGZEME-MOSGORDA (Institute of Literature,
Folklore and Art of the University of Latvia, Rīga, Latvia)

**Social Classes in Latvian Folksongs: Changing Contexts of
their Presentation in Folksong Editions of the Twentieth
Century**

9.30–10.00: BRONĖ STUNDŽIENĖ (Institute of Lithuanian Literature and
Folklore, Vilnius, Lithuania)

**Different Approaches towards Lithuanian *talalinės* (Folk
Couplets): Hushed-up Songs**

10.00–10.30: LIINA SAARLO (Estonian Literary Museum, Tartu, Estonia)

**“Tee, tee titmouse!”: On the Contextualization of Childlore
Collections**

10.30 *Coffee break*

11.00–12.30 SESSION 9

Chair: AUŠRA ŽIČKIENĖ (Vilnius, Lithuania)

11.00–11.30: DELIA DATTILO (University of Cagliari, Italy)

**Spaces and Possibilities: Ancient Youths’ Social Dynamics
in Southern Italy between Love, Loss, Fear and other
Sentiments**

11.30–12.00: JURGA SADAUSKIENĖ (Institute of Lithuanian Literature and
Folklore, Vilnius, Lithuania)

**Idyllic Family Relationships in Traditional Lithuanian
Songs**

12.00–12.30: AUSTĖ NAKIENĖ, RŪTA ŽARSKIENĖ (Institute of Lithuanian
Literature and Folklore, Vilnius, Lithuania)

**Emotional Relationship with the Homeland in the
Folksongs of Lithuanians in the USA**


12.30 *Lunch*

14.00–15.30 SESSION 10

Chair: ANA MARIA PAIVA MORÃO (Portugal)

14.00–14.30: ANDREW C. ROUSE (University of Pécs, Hungary)

(Brow-)beaten Spouses: Connubial Violence

14.30–15.00: MARTHA MARIA LOPEZ RAMOS (National Autonomous University of Mexico), GILLES ANIORTE-TOMASSIAN (Chicago, USA / Mexico City, Mexico), MARIO LOPEZ (Zacatecas, Mexico) 

Songwriting Workshops with a Gendered Perspective to Raise Awareness and Prevent Violence against Women

15.00–15.30: MARIA HERRERA-SOBEK (University of California, Santa Barbara, USA)

Crime and Punishment in the Corrido: Broken Hearts and Broken Relationships in Prison-Themed Mexican Ballads

15.30 *Coffee break*

16.00–17.30 SESSION 11

Chair: ANDREW C. ROUSE (Pécs, Hungary)

16.00–16.30: GERALD PORTER (University of Vaasa, Finland)

Songs from a Workforce of Iron in the English Midlands

16.30–17.00: E. WYN JAMES (School of Welsh, Cardiff University, Wales)

Songs of Work and Wassail in Nineteenth-Century Glamorgan

17.00–17.30: ÉVA GUILLOREL (University of Caen Normandy, France)

Les chansons du mouvement des «Gilets jaunes» (Songs of the «Yellow Vests» Movement)

FRIDAY, MAY 24
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9.30–10.30: **KfV business meeting**

11.00–17.00: **Excursion to Trakai**

ABSTRACTS

DAVID ATKINSON

London, England

Human Relationships, Society, and Ideology in the Core Repertoire of Eighteenth-Century Ballads in English

The core repertoire of ballads in English printed during the eighteenth century, and introduced at last year's KfV conference in Prague, covers a wide range of human relationships – familial, romantic, comic, tragic. Although it is unrealistic to survey all of them in a short paper, it is possible to describe the relationships presented in a selection of ballads. Although chosen almost at random, there is enough variety here to warn the reader against any simplistic interpretation of what ballad relationships might have meant in their historical context. With a corpus such as this, with its wide social range, it is virtually impossible to substantiate the claim that ballads express the cultural preoccupations of a group. Instead, it is necessary to place them within broader considerations of ideology and aesthetic reception.

DELIA DATTILO

University of Cagliari
Italy

Spaces and Possibilities: Ancient Youths' Social Dynamics in Southern Italy between Love, Loss, Fear and other Sentiments

E via!

*Ammore senza genio è 'na pazzia.*¹

(Neapolitan motet)

In this presentation, I will focus on genre's dynamics among the youth of 1850–1900s Southern Italy (particularly Calabria), searching for traces of habits, attitudes, rebellions, expressions of moral rules, and social prac-

¹ Here we go! Love without feelings is crazy, *cf.* Imbriani Casetti 1872: 254.

tices as they appeared in popular poetry and folk songs collected between the end of nineteenth and the beginning of the twentieth centuries. From these – relics, to us – it is possible to deduce a partial but significant portrait of the most common processes of communication between men and women of that generation, within a highly hierarchical and seemingly archaic society. Through songs and singing, southern Italian youth found a way to pass on what was forbidden to say or express in everyday life and its contexts, as stated in this folk song from Montella:

Quanto è bello ro sape' canta!
Ma pe' lo canto vai addo' tu vuoi;
Viri la bella e non li puo' parlare,
Rinto a lo canto li rici che buoi.

(How good it is to know how to sing
Through singing you go where you want to
You look at that beautiful girl and cannot talk to her
[But] inside your song you can tell her what you want.²)

I will show some examples of songs and poetry as they were perceived, interpreted, and published in Calabria in the second half of the nineteenth century by philologists, demologists and anthropologists (Canale, 1859; Casetti e Imbriani, 1782; De Simone Brouwer, 1895; Lombardi Satriani). These anthologies are all made up of love and hanger (*sdegno*) songs, but a minor (and significant) part of them is made up of *lontananza* and *spartenza* songs from which we can build a context with some help from the local literature of that time (Padula, Accattatis, Lombroso, Pigorini-Beri, *et al.*) that already focused on wooing strategies, abduction phenomena, ostentation of violence, and other social realities whose evidence appears in folk songs, poetry, and proverbs.

² Imbriani Casetti 1872, II: 307, XII.

ARBнора DUSHI

Institute of Albanology
Prishtina, Kosovo

The Motif of Brother and Sister Reunion: Meanings and Contexts within National Culture

Ballads are sometimes thought of as monuments of spiritual heritage which contain the essence of national mentalities, but they also show us a great deal about human relationships. Through them we may come to know something about our cultural identity held their for centuries.

In this paper I have chosen to treat ballads with the motif of brother and sister reunion, which are very old creations in Albanian folklore, but which continue to be sung today. Ballads with this motif form a special category in Albanian folklore in which the best known is “Lute Fukaraja”. This motif is also found in cinematography. Although it is in other circumstances, in entirely new contexts, the continued presence of the motif proves its fluidity and longevity. By analyzing the cultural backgrounds of this motif, but also its present-day artistic variations, I will try to outline its meanings and contexts in Albanian culture. Comparisons to this motif in the ballads of other cultures might be helpful as well. I will build my analysis on the works of Albanian authors, as well as other authors who have worked on the motif.

TAMAZ GABISONIA

Ilia State University
Tbilisi, Georgia

The Issue of Gender in Georgian Folk Music: Factors and Correlations

It is noteworthy that the issue of gender in Georgian folk music does not arouse much interest in researchers and practitioners today, which testifies to a “normative perception” by both men and women. It is well known that the folklore of women in Georgia quantitatively and, in some sense, even qualitatively, lags behind that of men, and joint performance

is not so common either, though joint female-male performance, as well as female art in general, is more diverse in mountain regions (Svaneti, Racha, Tusheti) and the regions relatively detached from the influence of the Christian church (Achara, Samegrelo). This paper is an attempt to discuss possible reasons for such correlations.

One factor in the relative dearth of women's folklore in Georgia is undoubtedly the fact that, on field expeditions before the 1970s–80s, folk scholars paid less attention to women's folklore than they did to the overtly complex and artistic men's traditions. Generally, female creative work, especially collectively, is strictly segregated from men, a case particularly common in East Georgian lowland regions. Lullabies, healing songs, rituals changing the weather, laments, mourning ballads, songs for needlework have historically been the basic genres of the Georgian female repertoire. It is also interesting that women, much more than men, traditionally have the role of mediums with the otherworld.

There was a certain prominence given to women's folklore in the Soviet era, which saw female solo singers performing from the male repertoire and even directing ensembles. From the 1980s, the activity of the all-female ensemble Mzetamze did much to revive Georgian song. Nevertheless, there is still inadequate attention paid towards the issue of gender in Georgian folk music. For example, there is no mention of women's folklore in the discussions about musical dialects, it is not included the repertoire of state ensembles, etc.

MARJETKA GOLEŽ KAUČIČ

.....
Institute of Ethnomusicology SRC SASA
Ljubljana, Slovenia

Singing Other: Singing in Two Languages or Code-Switching/Stitching

This two-part paper discusses the switching of language codes and the influence of such switching on the collective whole.

Part one deals with the question of how the use of Macaronic songs (Porter 2008) and switching between the language codes relates to the Other. Macaronic songs, by switching and connecting two different lan-

guage codes (Thomason, Grey-Kaufman 1988), hybridizing within the songs, may establish a dialogue between two different cultures, or illustrate the domination of one over the other. The latter is/was often in environments where a majority dominates the minority (German-Slovenian, Italian-Slovenian, English-Irish, German-Turkish, but maybe not German-French) (Pazarkaya 1983). We could argue this is a manipulation of two languages and words like “code switching” or “code stitching” (Posen 1992) point to a kind of multiculturalism, or to language colonization.

The second part of the paper addresses the question of whether the use of a particular language code (e.g., dialect or the supra-dialect) in songs and speech actually directs identification with a collective (Fikfak 1999). The choice of a language code always depends on the social setting in which the bearer of a song is performing. The language of a song is an intermediate stage between dialect and literary language. The collective consciousness of the local (Botkin 1949) stems from the identification of the local through dialect (conversation, memories, reflection) (Duličenko 1981), whereas group consciousness of national identity stems from identification through the supra-dialect (singing songs, folklore as the soul of the nation). I will emphasize that both questions reveal communication with Other or Others, with singers, with researchers and with cultures.

ÉVA GUILLOREL

.....
University of Caen Normandy
France

Les chansons du mouvement des «Gilets jaunes» (Songs of the «Yellow Vest» Movement)

En décembre 2018, le mouvement des « Gilets jaunes » a pris de court les autorités politiques françaises par son ampleur : des centaines de milliers de Français ont manifesté, bloqué des ronds-points et organisé des rassemblements pacifiques ou violents pour s’opposer à la politique du gouvernement d’Emmanuel Macron. Ils ont aussi chanté. Comment peut-on analyser ces chansons à partir d’une grille d’analyse ethnologique ? Qu’ont-ils chanté, où, comment et quel sens peut-on donner à ces interprétations publiques et collectives ? Quelles ressemblances et différences

peut-on établir entre leurs répertoires et styles de performances d'une part, et les pratiques chantées héritées d'une culture de la manifestation publique fortement ancrée en France depuis des générations d'autre part ? L'analyse des chansons entendues au cours du mouvement des « Gilets jaunes » invite à appliquer les méthodes de la recherche ethnographique à des pratiques très contemporaines mais qui présentent des parallèles intéressants avec les répertoires de tradition orale, que ce soit dans le choix des airs et des paroles ou dans les modèles de communication et de transmission. L'analyse sera développée à partir d'observations de terrain et de l'étude des vidéos diffusées sur les réseaux sociaux. (Presentation in French with PowerPoint file in English)

MARIA HERRERA-SOBEK

University of California
Santa Barbara, USA

Crime and Punishment in the Corrido: Broken Hearts and Broken Relationships in Prison- Themed Mexican Ballads

Vicente T. Mendoza, the renowned Mexican *corrido* scholar, collected a wide gamut of texts including those related to prisoners. In his collection *Corridos Mexicanos* (1954), there is a section titled “Carcelarios” (prisoners) containing five texts (nos. 82–87). Each of these narratives portray men or women who have been sent to prison for various crimes, from running away with a sweetheart to killing an unfaithful lover. The titles include: “De la Presa”, “De Cananea”, “Del Prisionero de Juan de Ulúa”, “De la Prisió de Granaditas”, “De la Cuerda a las Islas Marías”, and “De Lucrecia”.

In this study, I focus my analysis on the various broken relationships depicted by the prisoner-themed *corrido* lyrics. There are seven major broken relationships narrated within the group and these include:

- The law and its representatives: police, jailers, and so forth
- Lovers
- Parents and, more specifically, the mother
- The community – friends
- The Mexican nation

- Society and the world
- God and other sacred beings – religious representatives

For my critical analysis, I plan to incorporate Michel Foucault’s *Birth of the Prison: Discipline and Punishment* (1977) and more recent studies on Chicano and African American prisoners. These ballads are narrated in the first person and detail how the protagonists have broken the law. By breaking the law, other broken bonds ensue. The protagonist generally admits his crime and, in most cases, demonstrates deep remorse at hurting his parents and particularly his mother. Many of these prisoner-themed *corridos* serve as morality tales of what not to do (for otherwise severe punishment ensues).

ERI IKAWA

Ohkagakuen University
Aichi, Japan

“The Grey Selkie” in the Orkney Isles: Time, Place and Occasion for a Story

“Selkies (seal people)”, “mermaids”, “mermen” are just a few of the names of the creatures which have been used to characterise the mysteries of the sea, and the fortunes and misfortunes of those living with it. My field-work started in the 1990s focusing on “selkie” or “mermaid” legends in the Orkney and Shetland Isles located off the northern coast of Scotland. The tellers of the stories and singers of the songs have inherited them from surroundings close to the seals, where seal hunting had often taken place. This proximity of seals and people means these stories and songs are particularly relevant to their lives. These oral traditions have been passed down, not only between family members, but also from *local heroes* who often led the boys to the sea or to enticing adventures in fishing or hunting. One of the Orkney Islanders interviewed, Mark Ross, recounts the scene when he learned a *selkie ballad* and stories from John “Jock” Sinclair, perhaps one of the most researched Orcadians. Ross’s experience emphasises the importance of context to storytelling, namely time, place, and occasion. And indeed, when, where, and how these sto-

ries and ballads were passed on, and their connection to the experience of the recipient, is perhaps the most interesting “story” of all.

Keywords: “The Grey Selkie of Sule Skerry”, Orkney, Shetland, Scotland, ballads

E. WYN JAMES

.....
School of Welsh, Cardiff University
Wales

Songs of Work and Wassail in Nineteenth-Century Glamorgan

From the very beginnings of the Welsh language in the sixth century, songs have played an integral part in Welsh communal and cultural life. After giving a general overview of the role of song in work and recreation in Wales over the centuries, this paper will concentrate on two types of song which are closely associated with the county of Glamorgan in southeast Wales in the nineteenth century.

The first of these comes from the world of work, namely oxen songs. Singing to oxen as they work is a very ancient practice internationally. Using teams of oxen rather than horses continued in Glamorgan longer than in most of Wales and a number of oxen-songs have survived from nineteenth-century Glamorgan, when those songs were such an attraction that people in the Vale of Glamorgan could be seen pausing their carts to listen to the plough-boys singing in the fields.

The other type of song under consideration in this paper comes from the world of recreation, and is linked especially to the custom of wassailing. While a number of wassailing traditions and their songs have been recorded in Wales, the best known is undoubtedly the colourful *Mari Lwyd* mid-winter custom, where groups of singers, one of them wearing a decorated horse’s skull as a hood, go from house to house requesting entry. Although commonly regarded as an ancient Welsh custom, its origins are obscure and it would seem to have developed in the industrial communities of Glamorgan in the late eighteenth and early nineteenth centuries.

ECKHARD JOHN

Centre for Popular Culture and Music of University of Freiburg
Germany

Bilingual Songs as a Research Field

Thoughts and feelings in human relationships are essentially expressed through language. Wherever there are language barriers and multicultural regions, there are bilingual songs. Up to now, traditional folk-song research has shoved them aside as a negligible form of popular and traditional songs: as a marginal phenomenon that seemed neither qualitatively nor quantitatively relevant. The historical reality is different. On the one hand, the lecture illustrates that there have been bilingual songs to a far greater extent than previously assumed, on the other hand draws attention in this context to so far completely unnoticed features of the Southeastern European region. These underline the far-reaching transnational character that such songs may develop and reveal the cultural-historical significance of bilingual songs.

MARIJA KLOBČAR

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“Whither Shall We Wander, My Wanderer?” The Cultural Dimensions of Language Selection in Song Practices

The love song “Kam bova vandrala, vandrovec moj” (Whither Shall We Wander, My Wanderer) was first recorded in Slovenia in 1898, when the Hungarian researcher Béla Vikár recorded it on a wax cylinder at Tišina in Prekmurje, together with other songs in the Prekmurje dialect. The song itself would not have attracted any particular attention if Macaronic German-Slovenian versions of the song had not also appeared among the variants later transcribed. These were recorded in central Slovenia as well as in Austrian Carinthia and Styria – that is, in an environment where both Slovenian and German were spoken. In ethnically mixed Austrian Carinthia, monolingual Slovenian versions were also recorded

at the same time, revealing various degrees of dialect features.

I will analyze the love song “Wither Shall We Wander, My Wanderer” to determine the relationships revealed through monolingual song practices, the options offered by bilingualism, the places where it manifested and why, and the role of dialects in all this. Both the status of an individual within the community and social contexts (intergenerational and interethnic) are taken into account and, alongside the singing context, the analysis also includes the context of transcription. From this perspective, the author outlines the role of folklore studies in various periods, including today’s interest in song tradition, which – in an ethnically mixed environment or an environment where Slovenian has disappeared from use – seeks to create a connection between two nations and a bridge to forgotten tradition through bilingual songs.

OLHA KOLOMYYETS

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“Cry for Me, Cry”: Social and Musical Aspects of Ritual Funeral Laments in the Ukrainian Carpathians

A funeral, in its traditional form, is one of those “rites of passage” that reflects in the most concentrated way the human relationships within a family (internal) and a community (external). Moreover, the ritual signifies what has come of a deceased person’s life.

Music in the traditional funeral ritual of the Hutsulshchyna region of the Carpathian Mountains of Ukraine, both vocal and instrumental (significant for the region), plays one of the main roles in transmitting particular information about, to, and from the deceased and elicits emotions that create a unique atmosphere which unites family and community.

In this presentation, based on archive materials and my own fieldwork, I would like to explore the main characteristics of the musical element of the Hutsul funeral ritual, paying special attention to vocal genres in the context of the rite’s musical system, as well as the context of time and the motives of purpose. I will also discuss the performers’ experience and explore how they become intermediaries between the deceased and their community.

Mourning Rituals as a Special Form of Women's Communication

This study, based on material recorded in northwest Russia by the St Petersburg Conservatory in the 1980s, considers female mourning rituals, in which the singing and crying itself are the most meaningful parts. In Russian tradition, crying was used as an instrument of active influence on various objects. The act of lamentation is both an individual and a collective practice, as is the object(s) of mourning – me, other, one, versus us or a group.

There are different types of communication, each with its own functions within the ritual:

1. *The mourning of the object* (dead, the bride, the recruit, the ancestor, mythological character). The function of this type of mourning is to establish mental contact with the object. It also has a structural value in the ritual marking its main stages (communication model: *I–Other One, I–Others, We–Other One, We–Others*).
2. *The mourning of women's fate*. The function of this type of mourning is to strengthen relationships between women, to help them to converse with each other and share and exchange emotions (communication model: *I–We, We–Us, We–Me*).
3. *The mourning of personal fate*. The function of this type of mourning is reflexion, and it can be defined as auto-communicative (communication model: *I–Me*).

These mourning rituals are represented in a variety of folklore genres – laments, lyrical songs, special non-verbal vocalizations (*aukaniya*), calendar songs. Their tunes have similarities and are based on the same intonation. The content of the poetic texts of laments and songs are also close.

Social Classes in Latvian Folksongs: Changing Contexts of their Presentation in Folksong Editions of the Twentieth Century

The group of folksongs (*dainas*) in Latvian tradition that describe the historical class structure of society is quite narrow as compared to other thematic groups. The song texts reveal various aspects of power relations between wealthy and poor members of society, i.e., between Latvian farmers or German landlords on the one side and Latvian peasants on the other.

In the first complete scholarly edition of Latvian folksongs, *Latvju dainas* (1894–1915), which became the basis for the thematic classification of Latvian folksongs, song texts were arranged ethnographically, that is, according to their use in the everyday customs and rituals of Latvian peasant life. The songs about relations among social classes were placed at the end of the edition, in a separate chapter apart from the broad folksong circles about the human life and work. A specific subchapter, “Mutual Relations between Latvians and Germans”, was created as a reference to the ideology of the Latvian first national awakening.

In the 1950s, when work started on a new complete scholarly folksong edition, based on Soviet ideology and corresponding methodology, the songs about the social classes became the departure point for the historical interpretation of folksongs that should reflect the economic and political development of Latvian society. With these songs, the *Latviešu tautasdziesmas* edition (1955–1957) was started, and later they formed a separate volume in the academic edition of Latvian folksongs (1979–2018).

Thus the publication history of songs about social classes helps us not only to follow the interpretation of their contents in different editions, but also to view the development of Latvian folksong research in changing ideological contexts.

Singing on the Threshold: Kristina Leikauskienė

Folklore research often refers to singing as something already framed within traditional community structures. The very genre divisions (work, wedding, children's songs, etc.) presume a particular communally structured lifestyle. A singer is considered as a member of the community and as a representative voice of same, while singing itself signifies an already existing community.

On the other hand, attempts have recently been made in Lithuania to apply the concept of liminality as developed by anthropologist Victor Turner, who argues that there are two major "models" for human interrelatedness, juxtaposed and alternating. The first describes society as a structured, differentiated, and often hierarchical system of politico-legal-economic positions, separating individuals in terms of "more" or "less". The second, which emerges recognizably in the liminal period, is of society as an unstructured or rudimentarily structured and relatively undifferentiated *communitas*. The idea of liminality opens a distinct perspective on singing, that of a voice coming out of individual destiny, abandonment, a marginal (liminal) state, and gathering a community of different kind, understood as *communitas*.

I will focus on one case, though there were undoubtedly many in post-war Lithuania. The discussion of ballads by South Lithuanian (Dzūkija) singer Kristina Leikauskienė-Kašėtaitė (1920-2003) from the village of Žiūrai in the Varėna district, is put in the context of her life story: widowhood, misery and poverty, illness, and the death of her son who left to work in mines. Looking back at her past, Kristina used to say: "If I hadn't sung, I would have gone crazy. Had there not been such good neighbours, I would have lost my life." Thus, her singing can be interpreted as a way to share threshold, liminal experiences with others. In the hardest times of Kristina Leikauskienė's life, her neighbours, rural women, were her supporters, her *communitas*, in which the singing served as an expression of communion. In the 1960s, the singers and songsters from Žiūrai and nearby villages got together in an ethnographic ensemble, and Kristina Leikauskienė became wholeheartedly involved in its activities.

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Songwriting Workshops with a Gendered Perspective to Raise Awareness and Prevent Violence against Women

Song lyrics from different musical genres have been used to promote violent values. Based on the idea of the Mexican *corrido* as an epic popular genre, this presentation analyzes the narrative structures and the various archetypes of the *corrido*'s heroes.

This musical genre, usually concerning themes of everyday life, the history of the Mexican Revolution, or even wayward bootleggers and *narcotraficantes*, mainly features sexist and machismo lyrics, while also being primarily performed in highly masculine spaces (e.g., local bars). The high level of diffusion and popularity of the *corrido* makes it an unusually effective propaganda tool.

In this project, we used the *corrido* song as a tool to create social awareness about the different forms of violence that women endure. The song becomes an undercover agent of violence prevention in a tough, male environment. First, we began a discussion with participants from different walks of life, engaging in a process of composing and writing about gender stereotypes that reproduce or induce different forms of violence against women. And so was born our *corrido* with a fresh gender perspective: "The Story of Lupe Fernández".

We then worked with professors, social workers, counsellors, and directly with children, teenagers, and victims of gender-oriented violence, as well as other students already registered in music classes.

In 2018, we conducted a survey with groups we had previously worked with, to assess results, and realized that the workshops had gone beyond our original goals. We had created a safe space for discussion, a truly levelling and democratic mobile meeting space, where participants could freely share experiences, ask questions, creating a feeling of relief for themselves and empathy from the listeners.

The workshops were places of diverse participation, where the writing process allowed revival of participants' voices, encouraged teamwork,

and supported their talents through the creative process. The playlist of the videos reflecting the work done can be found at www.youtube.com/playlist?list=PLcyGHNRNcH4K8Whvc9N-rV3yF1UzDi-jR

The project is specifically designed to address violence against women, but is always adapted to the local cultural perspective of the participants. We focus on teaching values against violence in a participatory horizontal manner where attendees can create their own personal materials and integrate them into the popular song/musical repertoire. By working with such a powerful tool where the popular musical repertoire is reinvented with a message, or at least is utilized as a tool for raising awareness, we are reaching into communities in two ways.

First, through the direct impact of the workshops on participants, academics, and the audience, by giving them tools to create their own personal change regarding stereotypes and their use in conversation or songwriting (a very similar process).

Second, by working with street musicians and other public space musicians, we ensure that the songs enter the communities' psyches, whether consciously or subconsciously, intending that the nonviolent, gender perspective become a standard within the social construct, getting rid once and for all of violence against women.

A traditional version of the song "La Historia de Lupe Fernandez", with English subtitles, recorded in El Saucito community near the Zacatecas/ San Luis Potosi State border can be heard at youtu.be/uki3YUx7xks. After the song was written, we invited some of our urban international musician friends to add some spice to it, creating a bridge between genres, cultures, and countries, a beautiful addition to make the songs even more accessible to a broader audience:

soundcloud.com/gilles-aniorte/sets/corridos-with-a-gender.



Musical Culture of Podlasie: Assimilation-Transformation-Change

Podlasie is a territory of ethnic borderlands, where the Polish, Ukrainian, and Belarusian cultures have coexisted for centuries. Political conflicts of the last century, and deportations during “Operation Wisla,” have led to a situation where today the territories of northern and southern Podlasie, which some decades ago featured a unified ethnic dialect, now differ in ethno-cultural terms.

Traditional musical folklore (mostly in passive repertoires) existed in the northern part of Podlasie (which was not touched by the mass transmigration of the mid-1940s) until the end of the twentieth century, and continues nowadays, to an extent. Native folklore and traditional culture are supported by the local Ukrainian and Belarusian communities (with support of the Polish Government), which periodically organize various concerts, competitions, festivals, etc.

In southern Podlasie, native music culture has partially been recovered by people who, in 60s and 70s returned from exile to northern Poland. However, today Ukrainian musical folklore has almost disappeared; it has been replaced predominantly by Polish non-ritual music, which existed among the local Polish population earlier, partly complemented by the musical repertoire of resettled Poles starting from mid-twentieth century. Today there are scarce remnants of the Ukrainian folk music which dominated just a few dozen years ago, and they make up a small part of the newly formed musical culture, consisting of fragments of heterogeneous ethnic, territorial and social-demographic origin.

My paper investigates the dynamics of this transformation in Southern Podlasie using audio recordings from the last third of the twentieth and the beginning of the twenty-first century. Particular attention is paid to the processes of interpenetration and assimilation of the repertoire by closely co-existing Polish and Ukrainian musical cultures. The final aspect of the study is a comparison of ethnic and cultural processes in northern and southern Podlasie.

THOMAS A. MCKEAN

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Refracting Ballads across a Generation

The late Stanley Robertson was a storyteller and singer extraordinaire, a giant of tradition, capable of telling stories round a campfire and lecturing to a university audience with equal ease and fluency. He was very deliberate about passing on his tradition to others, characterising it as a chalice to be looked after, used, polished, and passed. Included in this model of transmission is his own family who were implicitly and explicitly instructed in the fine points of Scottish Traveller culture: old roads and pathways, beliefs, customs, and, of course, ballads and songs. Through interviews with Robertson’s children, I will explore the very different legacies individuals can inherit from a single source.

OKSANA MYKYTENKO

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Kyiv, Ukraine

“My small apple has rolled away”: The Poetic Peculiarities of Funeral Laments for Children in Ukrainian and South Slav Folklore Traditions

Traditional notions about unjustified death at a young age shape the special character of the funeral ritual for children and these are reflected in the funeral lament. As a rule, such events are subject to the most mournful sympathy and sincerity reflected in the emotional basis of the text. At the same time, it was not usual to mourn after a baby’s or a first child’s death. This was evident in the tendency to raise the social and age status of the dead child on the ritual level (e.g., with vestments). The motif of the *death-wedding* is perhaps the most frequently seen in this cycle. We also pay attention to traditional oppositions – male/female children (especially evident in the South Slav folklore tradition) – which are reflected on the lexical level. The poetic style of the text is based mainly on two ar-

tistic “codes” – vegetable (metaphors of withering, etc.) and ornithological and zoological symbols. The style and composition of the mourning are characteristic features of the improvised ritual folklore text.

AUSTĖ NAKIENĖ, RŪTA ŽARSKIENĖ

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Emotional Relationship with the Homeland in the Folksongs of Lithuanians in the USA

Massive emigration from Lithuania started in the 1860s and lasted up until World War I. Most immigrants were peasants who left in search of a better life in Pennsylvania’s coal mines or Chicago’s stockyards. They built churches, published newspapers, established schools, brass bands, choirs, etc., in their colonies, socializing and marrying mostly among their own as they tried to (re)create an environment that was dear to their hearts.

This paper presents the folklore of Lithuanian immigrants recorded by Dr Jonas Balys, who came to the USA after World War II. He visited Lithuanian immigrants from 1949 to 1951 and recorded numerous songs, folktales, and other folklore genres on magnetic tape. From this material, Balys prepared a two-volume publication *Lietuvių dainos Amerikoje / Lithuanian Folksongs in America*. The first volume, with the subtitle *Narrative Songs and Ballads*, appeared in 1958, and the second, *Lyric Songs of Love, Customs, Work, Feasts and Entertainments*, in 1977. These books contain 1174 folk songs representing traditional rural ways of life, but there were also some immigrant songs relating the reminiscences of their homeland. “Even today I see everything in my imagination and I don’t forget anything. Lithuania stands like a mirror, like an altar before my eyes”, said Uršulė Žemaitienė, Balys’s most prolific singer.

Immigrant songs describe the pain of parting from loved ones, and give impressions of the strange new land. Among them most popular were songs “Užaugau kaimely, pas savo tėvelį” (I grew up in the village with my father) and “Aš, Lietuvos bernužėlis, laiškėlį rašysiu” (I, a Lithuanian lad, will write a letter). The latter song was printed on postcards,

for even a non-literate person could sign a postcard and send it back home. Thus, through song, Lithuanians could return to their homeland in their thoughts.

ANASTASIYA NIAKRASAVA

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Songs of the Vegetarians: Contemporary Contexts for the Performance of Traditional Songs in the City

The starting point of my paper is the belief in the unbreakable bond between the traditional vocal repertoire with the daily life of the performer; the world that surrounds a performer is by default reflected in his or her songs. Referring to examples of old Belarusian songs (the domain of women), I show this connection and the direct link the singers' own fates have with the content of songs they perform.

In the face of changing traditions and in the search for new means of expression, townspeople have discovered in rural polyphonic songs a world of beauty and the possibility of restoring social bonds. They have started practising community singing. My practice as a workshop conductor has confirmed that people from big cities like Warsaw are fascinated by multipart songs from the East.

Participants are of different ages and during workshops they strive to preserve the polyphonic style and peculiar manners of traditional singing. For the performers, adapting to the traditional *sound* is as important as the *meaning* of the lyrics being sung, but it turns out that contemporary performers have the similar need to identify with the "sung word" as former "traditional" performers. What should one do, for example, when attitudes toward women, gender in general, or animals in the songs do not correspond to the viewpoints of these contemporary performers? It is a challenge and often a difficult choice for singers. In one case, part of the tradition is rejected and perishes and in the second, it is rewritten or "corrected". The modern rendition of traditional songs is thus part of a globalization process wherein rural traditions revive in the city and the multipart songs of other countries become rooted in a new area.

Finally, I will show how old songs continue to be able to express people's state of mind today. But they do not resonate simply in the comfort of your home, but most revealingly on the street during demonstrations in defence of your own and other's rights.

JANIKA ORAS

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Estonian Folklore Archives of Estonian Literary Museum
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Singing Outdoors in Estonian Oral Tradition: Practices, Experiences, Meanings

In this paper, I will give a systematic overview of different ways of singing outdoors/in nature in pre-modern Estonian oral singing culture. To understand the diverse functions, meanings, and effects of outdoor singing in traditional rural communities, I try to include as many aspects of the performance as possible, e.g., the ethno- and zoomusicological, ecoacoustic and music-psychological studies.

Outdoor performance situations can be categorized by the types of communication. At one end of the scale there are important communal rituals in which participants sang together and focused on communication with each other, while at the other end, there are situations in which the main dialogue partner of the singer was nature, and in which the singing had an auto-communicative function. The type of communication in different situations influenced not only bodily behaviour, the positioning of the singer in space, coordinating the voices, voice production, etc., but also the purely musical and specific textual features of the songs.

My special focus is on loud singing in nature – communication not only with other people but also, or predominantly, with nature. Beyond different practical functions, this kind of singing had emotional effects on the participants, quite difficult to apprehend from the old handwritten texts, and also difficult to explore during an interview. These functions are connected to special states of mind and create overwhelmingly positive feelings – pleasure, safety, belonging – that are reflected in the personal remembrances of participating or observing.

Relationship among Siblings in Portuguese Versions of the Pan-Hispanic Ballad “Delgadinha”

“Delgadinha” (0075) is one of the most widespread ballads (“romances”) in the pan-Hispanic world, found in Portugal, Spain, Brazil, Latin-America, Sephardic communities, North American Portuguese and Spanish speaking communities, and perhaps one of the most studied. Many scholars have produced articles and theses about the ballad from different perspectives or have used it to illustrate their ideas about its structure or meaning. Among them are Mercedes Diaz Roig, Ana Valenciano, Diego Catalán, Manuel Gutiérrez Estévez, Beatriz Barroso, José Manuel Pedrosa, Paloma Díaz-Mas, J. J. Dias Marques, Teresa Araújo, Bráulio do Nascimento, Sarah Portnoy, Beatriz Mariscal Rhett, Maria Herrera-Sobek, Teresa Catarella, and myself.

The main theme of “Delgadinha” is an attempted father-daughter incest, so studies usually focus on the problems caused within the family by father’s proposal and daughter’s refusal. They may emphasize the cruelty of the punishment, the reactions of the mother and other family members to girl’s begging for water, or the reasons why she dies just before water is taken to her.

This paper will focus on the reactions of Delgadinha’s siblings in about 300 Portuguese versions published between 1820 and 2000 (as recorded in Pere Ferré, *Bibliografia do Romanceliro Português da Tradição Oral Moderna*), including those contaminated with “Silvana”, another incest romance. In particular, I will concentrate on the segment of the narrative in which Delgadinha’s brothers and sisters do not help her, grouping their excuses by type. Variation will be studied in order to understand the differing relationships of siblings within the family structure.

Singing for the Dead or for the Living? – Death Songs and Laments as a Communicative Event in Rural Greece

In the Greek culture of death, especially in the rural parts of the country, two different traditions have existed side by side: that of the Eastern Orthodox Church and of folk tradition.

The Orthodox tradition and its performers in Greece are men (priests, singers), whereas the folk traditions of death and its rituals are guided by women. The vernacular worldview that appears in demotic death songs or laments is distinctively different from that of the Church. This is noteworthy, especially considering that these traditions have co-existed in this area for a very long time. In the case of funerals, these two traditions never intermingle, yet they belong to the same sphere of rituals in which everything and everyone has its own role and function.

During my fieldwork in three mountain villages of Northern Greece in 2017, I collected songs and laments related to death from lament specialists, elderly women. These orally transmitted songs illustrate what people believe happens after death. They convey the longing and pain at the loss of a close one. The songs are also historically relevant since they are evidence of an ancient culture surrounding death. In 2018, on Good Friday, I observed the female folk tradition of singing the lament of the Mother of God (το μοιρολόι της Παναγίας) in the church of Aiani during the decoration of the epitaph of Christ with flowers. This tradition is closely connected with Greek mortuary rituals.

The singing and lamenting is mainly, but not exclusively, directed towards the afterlife. The main audience for the act of singing is the community of the tradition-bearers. In this paper, I examine the way folk tradition and the tradition of the Orthodox Church co-exist in the Greek culture of death. How does the concept of the Otherworld appear in the fieldwork data and how does it differ from the perception of the Church? By comparing these traditions, I will discuss performer-recipient relationships and the control of the funeral ceremony.

EERO PELTONEN

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Sacred Encounters: Ancient Echoes of Painted Cliffs in Finland

This presentation focuses on archaeoacoustics, a research field which unites Archaeology and Ethnomusicology. I will introduce a recent research project by the University of Helsinki in which the acoustics and echo features of prehistoric paintings on lakeside cliffs in Northern Finland were measured with scientific tools and data. The exceptional echo effects at the cliffs and the images of drummers and possible witches/shamans painted on them suggest that these places have been the subject of rituals in which the voice, song, and possibly drumming, played a central role.

This summer the University research team will measure the echoes of the painted cliffs in Eastern Finland. I will be joining them, bringing his experience of the human voice, traditional music, and prehistoric art. At the conference, I will explore the origin, meaning, and possible uses of these sacred archaeological sites. I will also discuss the inspiration to compose tradition-based runosongs suitable for the soundscapes and images at the cliffs. This process is carried out by singing and playing with the echo of the painted cliffs and by letting this interplay create melodies, rhythms and poetry.

MARJETA PISK

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(Folk) Singing in Language(s) of Other?

From its disciplinary beginnings, folk song research in Central Europe was tightly connected with the efforts of national movements. Researchers have thus often played an affirmative role by collecting only songs in, for example, Slovenian, stressing the cohesive function that songs have in the processes of building a nation. Folklorists collecting in the border region of Gorica/Gorizia, however, reported that people “cling to foreign

songs” and nineteenth-century local newspapers are full of complaints about singing in other languages.

What motivates people to sing in the language of the Other, or to combine languages in one song. The historical analysis of (folk) singing in different languages of the Other (Italian, Friulian, German) besides in Slovenian in Goriška Brda, will be complemented with the questions arising from today’s practices in nearby Venetian Slovenia, especially of youth singing in a language of an (ethnic) background that is different from their colloquial language. What does the decision to sing in one language reveal about singer’s inclination to or even affiliation with one particular group? How does singing in a particular language reflect and affect the relations between different groups living in one community? Have these processes in local contexts remained the same despite the globalized world, or have they changed through the time?

GERALD PORTER

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Songs from a Workforce of Iron in the English Midlands

Iron production has been one of the backbones of the English Midlands for at least seven centuries, and around it has grown a diverse song culture. Even the simplest songs discussed here can be regarded as dismantling the barriers between work, the raw material of ore and the wider social and political life of the workers. The later songs take up a position, a place to stand, and characteristically the position of the singers offers resistance to authoritarian and life-denying attitudes. Significantly, many of the songs, both in the iron- and later in the steel-works, were sung at work, and at least partly in unison, a practice that has been emphasised in recent research in other fields (Korczynski, Pickering and Robertson 2013, Porter 2018). Singing in the arduous conditions of a workplace in this way can be called performing a role, a way that singers assert their sense of community. In fact, songs for individual singers which were actually performed are often even harder to find, and have usually been written by outsiders and in recent times (Ewan MacColl, “My Old Man”).

AINĖ RAMONAITĖ

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**The Bonding Power of Songs:
A Study of the First Urban Folk Group in Lithuania**

The paper explores the birth and the reasons for vitality of “Ratilio”, the first urban folk group in Lithuania. Established in 1968 at Vilnius University, the ensemble emerged against the backdrop of fragmentation and alienation of Soviet society, as well as the harsh Soviet programme of modernization. At the time, the practice of singing as a mechanism of community building was still alive but rapidly vanishing in the Lithuanian countryside. A longing for community and intimate social bonds in an urban setting, and particularly in a society characterized by distrust and estrangement, were the main triggers for establishing the group.

After presenting the socio-historical context of the birth of the folk movement in Lithuania in late 1960s to the early 1970s, I will analyse the social and political role of singing in Lithuania in the Soviet era, during the period of the so called “Singing revolution” of 1988–91 and, finally, in the current post-modern urban society of independent Lithuania. The paper draws on more than forty in-depth interviews, collected in 2010–18, with former and current members and leaders of “Ratilio”.

SIGRID RIEUWERTS

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**“A chronicle of old songs & storys”:
Female Singers in the Scottish Border Communities
of Ancrum and Longnewton in Roxburghshire**

In consequence of seeing a fragment of the Ballad “Mary Hamilton” (MSB 41; Child 173) in the *Minstrelsy of the Scottish Border*, Mrs Greenwood wrote to the editor, Walter Scott, and offered a more complete and “correct” version. “There are many old songs I remember to have heard

in my youth," she claimed and described her ballads as a genuine female repertoire. She had learned Border ballads like the ones Scott published in the *Minstrelsy* from her mother and her aunt and they in turn had learned "an innumerable Selection" of ballads from an old woman named Kirstan Scott; thus there were three generations of female tradition bearers. According to Greenwood, this old woman was "quite a chronicle of old songs & stories". Since both her mother and aunt were above sixty years of age in 1805, they must have learned these ballads in the first half of the eighteenth century in Longnewton (which is situated roughly halfway between Jedburgh and Melrose), where they were born and where Kirstan Scott lived.

By focusing on the Scottish Border communities of Ancrum and Longnewton in the eighteenth century and by addressing questions of age and gender, I will explore the *Sitz-im-Leben* of some Border ballads that found their way into Scott's *Minstrelsy of the Scottish Border* (1802–30).

ANDREW C. ROUSE

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(Brow-)beaten Spouses: Connubial Violence

There is a centuries-long history/tradition of ballads and songs about domestic violence towards, and murder of, one's spouse. While this paper examines these, it will also look at less drastic, though doubtless unpleasant domestic conflicts between the spouses, when the "victim" is not so much beaten as browbeaten. The number of such pieces reflects a popular relish for the gothic and macabre hardly surprising when one notes the press of people attending public hangings, by far the most popular form of entertainment in the United Kingdom until public executions were abolished in 1868 (partly through the strenuous lobbying of reformers like the author Charles Dickens and PM Robert Peel). The last woman to be publicly executed (in that very year) was Frances Kidder, hanged for murdering her husband's daughter; he was there to witness the event.

True to the genre, many songs about domestic violence and upheaval abound in humour, both in text and tune. It is possible that the prevalence

of song texts with seemingly inappropriate tunes, while partly being a way in which otherwise gruesome/unpleasant topics, can be performed in such a way as to diminish their unpleasant impact, just as humour is used as a safety valve against otherwise horrible events. It is also yet further proof, should any be needed, that the number of texts circulating far outnumbered the corpus of tunes.

LIINA SAARLO

.....
Estonian Literary Museum
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“Tee, tee titmouse!”:

On the Contextualization of Childlore Collections

In the 1920s and 1930s, the focus of fieldwork and studies on Estonian folklore shifted from classical genres like runosong and folk tales to the peripheries of oral tradition. Genres considered uninteresting and trivial before, such as childlore, found themselves the subjects of massive collection campaigns.

Walter Anderson, the first professor of folklore at the University of Tartu, and a representative of the historic-geographic school, organized the collection of children’s songs all over Estonia, with the help of a published questionnaire. The campaign succeed because it was targeted at school teachers and pupils. During those two decades, about 60,000 pages with thousands of song variants were sent in. His success inspired several local contributors – like a school teacher of Laiuse parish, Priidu Tammepuu – to continue collecting on their own, using the same methods and sometimes the same questionnaire.

The childlore collections of Anderson and his followers can be considered to be a *thick corpus* in many ways. First, literally – the questionnaires were answered by whole grades and schools, and the childlore tradition was documented exhaustively. Second, pupils were instructed to follow the principles outlined and added contextual data about the origins of the documented songs.

Nevertheless, the collections derogated and marginalized by Estonian folklorists for many years, first because of the implied triviality and

second because of supposed inauthenticity. The general assumption was that pupils fabricated and cribbed from each other.

The tasks of archivists, researchers, and publishers of these collections are undoubtedly complicated, but the methods of digital and interdisciplinary humanities can yield very interesting and fruitful results. This paper will discuss ways to contextualize Anderson's and Tamme-puu's childlore collections from Laiuse parish.

JURGA SADAUSKIENĖ

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Idyllic Family Relationships in Lithuanian Traditional Songs

In the eighteenth century, German philologists noted the subtleness of the expression of emotion in traditional Lithuanian songs. In the nineteenth century, Lithuanian, Polish, and Russian folklorists built up an elaborate myth of the naïve, virtuous, ethical peoples of Lithuania. This romantic ideal has not been problematised until the mid-twentieth century. In fact, our archival sources contain verses revealing a rougher life altogether, featuring, for example, obscene episodes and fighting. Lithuanians liked ballads about violent behaviour in the domestic sphere, too, so it is not surprising to hear about the scourge as an element of childhood in oral tradition.

Nevertheless, in the oldest layer of songs, there are plenty of texts where the family's life is portrayed in a glowing, positive way. The subject of an idyllic home atmosphere reaches its apogee in wedding, family, and youth songs. Usually, the subject is a young person who cares deeply about his close relatives, who is proud of his family, and the farming craft and lifestyle adopted from their parents. The identity of that person is usually explained simply – I, the son of my father; I, the daughter of my mother – though sometimes other family members are added – I, the sister of five brothers, or I, the brother of five sisters.

In this paper, I will analyze the identity of these subjects, the motifs that form their image, and the traditional culture of the countryside, along with the ethics and psychology of these people in order to find and explanation for their portrayal.

CARMEN SALAZAR SICROFF

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Skulls and Skeletons: Celebrating Mexico's Day of the Dead through Poetry and Song

No other festival reveals Mexican national identity better than the celebrations on 2 November, All Souls' Day, better known as the Day of the Dead. A long tradition that goes back to pre-Columbian times, the commemorative event survives, constantly changing and evolving, acquiring new forms and attitudes. Although the Day of the Dead is a time of remembrance, it is also a time of celebration with festivities that may last several days in which art and music play an important role. This paper focuses on the humorous literary poems called "Calaveras" (skulls) and songs performed on this special occasion. Both the poems and songs use humour as a means of communicating Mexicans' attitude and relationship to death. I analyze the evolving nature of songs, from the melancholic and tragic themes of love and death found in the traditional *sones* with their slow-paced rhythms, to the more contemporary spirited songs that humanize death, treating her as a "friend", or mocking her as a skeletal figure that induces laughter. Symbolically represented by a female skeleton figure, Death has over a hundred names that give title to the many songs that explore the Mexicans' attitude towards life and death. However, I will highlight those that include themes that fall within the context of social consciousness.

TAIVE SÄRG

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Singing in Folk Narratives

Narration and singing are combined in many oral cultures. The collections of the Estonian Folklore Archives are useful in surveying the Estonian narrative genres that contain singing or musical vocalisation, and in analysing singing as a special way of communication through stories.

There are more and less reliable ways to combine narrative and musical expression in folklore. Folktales with songs, stories containing musical

vocalisation (e.g., imitations of natural sounds, shouts, calls, or charms) and jokes with songs, form relatively fixed genres. There are also different narrative genres that contain more or less consistently onomatopoeic formulas and other concise expressions with a musical character. In addition to these, due to the specific nature of folklore collections, many folk songs or musical vocalisations are presented as parts of different conversations, personal narratives, descriptions, or interviews during communication with the collector. For example, vocal imitations of instrumental music might be included in memorates about musicians or dancing, the ritual songs and chants that occur in descriptions of old calendar or wedding traditions, etc.

What role does singing have as a special way of communication in narrative genres? Who communicates with songs and why? My hypotheses, developed at the initial stages of this study are based on folktales with songs, stories containing musical vocalisation, and jokes with songs. Besides archival collections, the sources of material and inspiration have been the works of the Estonian folklorists Kristi Salve and Vaike Sarv, *Seto Folk Tales with Songs* (1987) and Pille Kippar's *Estonian Animal Tales* (1997). In the context of a story:

1. Singing communicates information about the identity and character of a person; a song can even be used as a "password" that combines a voice-identity and a formula (e.g., if a person's face is not seen as in the case of a girl incarnated as a singing tree).
2. As far as singing is related to the identification of a person, it can be used to mask one's identity through imitating the voice and learning the formula it is possible to "steal the password" (e.g., a wolf behind the door).
3. The song has a crucial effect on the storyline and singing is often related to dramatic turns of events (e.g., the wolf's song to the goats is like fate knocking at the door).

In the context of storytelling:

1. Singing communicates information about the identity and character of a performer.
2. Songs contribute emotionality to tales, helping to structure the story and to anticipate the pivotal points.
3. Songs and other singing voices add emotionality and perceptibility to speech. They help to paint "musical pictures".

Me, You and my Old Coat: Communication Acts in Estonian Runosongs

The Estonian runosong tradition forms a branch of larger Finnic tradition known among most of the Finnic ethnic groups. Especially in the Estonian area, but also elsewhere, it is peculiar to this tradition to express many things through the eyes of lyric first-person “I”. This does not apply to all songs, but still is a prevalent tendency in Estonian songs. The lyric “I” can be a narrator, or the song text may be conceived as a communication act, with the intention to directly influence the listener: Let us go and do things!; Shut up you unworthy!; Grow, rye!

There also exist song types that are usually sung in the third person, without the engagement of the singer; these are more often narrative songs and songs about animals. In the Karelian tradition, where mythological narratives prevail among recorded song texts, the plot is usually told in the third person, with the mythological singer Väinämöinen as the main character. When the same motifs occur in Estonian tradition, the lyric “I” of the singer is usually engaged as a mythological character itself or somehow taking part in the actions. For example, in the song about creating the world, the bird who lays its eggs and later on distributes the nestlings as sun, moon, stone, etc., is looking for a nesting place in “our backyard”. In brief, the main character in Estonian runosongs is “I”, the singer.

Another feature reflected in runosong tradition is an animistic worldview present in the Finnic belief system. As all the world is considered to be animated, the communication acts in runosongs do not happen only between humans, but also between singer and the entities or phenomena in the environment: trees, wind and cold, feast days, field, human limbs, etc. The communication between birds and animals can be allegorical or not.

Musical Communication as a Means of Contact in the Village Klyntsi (in the Dubno District of the Rivne Region)

During one of the expeditions to the Dubno district in 2018, I received a video recording of the wedding ceremony “Korovay”¹ shot in 2011 by people from the village of Klyntsi.² The bearers of culture, seeing that their traditions are going into oblivion, are trying to preserve their own rituals for future generations by themselves.

Baking a wedding bread – *korovay*, the first important wedding rite – is accompanied by ritual music, that is, the use of musical communication. According to the video, the direct participants of verbal communication are hosts, *korovainytsi* (women-cooks), and the headman. The same musical communication is reproduced in ritual folk songs performed by the ensemble of *korovainytsi*. In this case, the ensemble acts as one person, because all of their actions are common. They create musical accompaniment and do not personally participate in mixing the wedding bread.

In the process of the *korovay* rite it is monitored interpersonal, group communication, as well as communication with the higher forces. Interpersonal communication is presented by verbal, musical instruments and gestures:

- Between *korovainytsi* (those who bake *korovay* and those who sing) contact occurs with folk songs
- Between hosts – by verbal means – by respectful attitude to one another, the community of actions in anticipation of the *korovainytsi* and in the blessing
- Between *korovainytsi* and hosts, with the help of words different questions are answered according to the *korovay*
- Between the *korovainytsi* and the headman – women ask for broom, shovel, communication is done with the song
- Between the hosts and the headman – at the moment of blessing for baking and putting *korovay* into the stove.

¹ The video recording was kindly shared with me by Nadiya Yatsyuk, a resident of Lypa village in the Dubno district of Rivne region.

² Situated 7 km away from Lypa village.

A special role is played by communication with higher forces, which should provide a happy future for newlyweds. This is presented exclusively by musical means:

- Appeal to the *korovay*
- To the stove
- To God, to the blessed

The women's ensemble plays a very important role in the *korovay* baking ceremony. On the one hand, they are participants of the action, asking for a blessing for *korovay*, a broom from headman, talking directly to the *korovay*, to the stove, to the bride, to the *korovainytsi*, and, on the other, the third person, who gradually recounts the actions of all the participants in the rite. An interesting moment of communication during the final stage of *korovay* is the ritual dance with baked bread.

All participants of the *korovay* rite are partners of mass (group) ritual communication. The reciprocity of their thoughts on the idea of the recording of *korovay*, the commonality of actions in the process of reproduction of the rite, is called for the desire to preserve the musical folklore of their native land.

OLHA SHARAYA

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Traditional Notions of an Orphan in Ritual Laments and Wedding Songs: Cross-cultural Comparison

The particular semantics, pragmatics, and axiology of the orphan, from verbal and ritual perspectives, have been revealed through cross-cultural comparisons of the traditional notion of an orphan in ritual laments and wedding songs in the traditional culture of Belarus, Russia, Ukraine, Bulgaria, Serbia, and the Finno-Ugric territories. Traditionally, the orphan has been considered with respect to the historical family forms and kinship systems.

This paper takes into consideration geographic differentiation on the basis of presence/absence and the degree of spread of bridal laments and

orphan songs, which can be widely spread, very local, or entirely absent. I will consider the most common motifs of funeral laments and laments relating to the orphan bride and will show that many peoples share ideas, in their funeral rites and laments, but that there are significant differences in the wedding rituals, laments, and songs. Patrilineal family structures have influenced the formation of traditional notions of the orphan in various cultural traditions.

The research explores the connection between family rituals and folk religiosity associated with ancestor worship and shows how an orphan's wedding among Finno-Ugric peoples, Russians, and Belarusians reflects traditional beliefs according to which the dead ancestors influence the life of their descendants.

ELENA SHISHKINA

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Social Relations of Characters in the Ballads of Povolzhye Germans: Tradition and Evolution

The present research deals with various genres of the Povolzhye German folklore, such as ballads, spiritual hymns, and songs about homeland. In German ballads, the characters' relationships originate in tradition and change in agreement with the social historic vision. The Volga German characters inherited from the German medieval tradition, such as millers and hunters, tailors and dukes, kings and grand ladies, nuns and burghers, apprentices and students, soldiers, monks and knights, have been preserved in today's Volga German tradition.

This paper will explore some reasons for this vitality in the epic tradition of the Volga Germans' folklore at the end of the twentieth and the early twenty-first centuries, including the continuous underground folk singing tradition begun in the 1940s.

The research demonstrates that the genre of Povolzhye German ballads has been well preserved by soloists and singing groups in Russia since the eighteenth century. 252 ballad plots exist in Germany, according to published sources, while 48 have been preserved in living tradition

in Russia. (I recorded 67 musical ballad texts in Russia between 1992 and 2018.)

The inevitable Russification occurring at the end of the twentieth century led to the development of predetermined development of the ballads choral versions in a number of cases. Our analysis detected their close connection to such components of Russian polyphony as timbre, harmony, melodics.

The report touches upon some results of the Russian German genocide in 1941–1956, such as active migration after the Deportation that caused deterioration of the Russian Germans’ culture, some loss of their ethnic identity. Some modern characteristics of the subculture’s mentality are also dealt with.

I consider the ballad to be one of major markers of ethnic identity for the Volga Germans, whose solo monotonic ballad variants, with richly embellished tunes, rhythmic capriciousness, and refinement, have been an unexpected discovery in modern records of ballads.

BRONĖ STUNDŽIENĖ

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Different Approaches towards Lithuanian *talalinės* (Folk Couplets): Hushed-up Songs

Talalinės (folk couplets) is a genre of Lithuanian folk songs belonging to the culture of laughter, which have not, to date, had serious interest from researchers. In Lithuanian folklore research, this deliberately “hushed-up” song repertoire had a reputation of consisting of inferior, lightweight songs. This likely has led to the situation where academic discourse was content with mere primary information about these songs, while other forms of sung folklore were given much broader and more detailed presentation in the publications that appeared in the second half of the twentieth century.

In fact, these witty songs are a novel form of folklore in which “a cheerful mood is expressed and occurrences of daily life and people are vividly portrayed and aptly judged, sometimes with mild mockery, some-

times with biting irony”. They appear in the middle of the nineteenth century and continued to be quite popular, though, as the same text goes on to say, their “survival, collection and appreciation has been partly impeded by the fact that many of them are obscene”.

Nevertheless, folk couplets found their place in the first book addressing the genres of Lithuanian folklore, published in 1963. In a small review, the author writes a verdict destined to last: the folk couplets (*talalinės*), in particular the sung couplets with obscene content, are said to be of low “ideological-artistic value”. At that time, this sent a clear cautionary message: it is simply inappropriate to tolerate this inferior form of folklore.

As a matter of fact, there is little disagreement about the deep distinction between the folk couplets, which represent a “low” style, and other sung folklore of a quite different kind, one which raises national self-esteem. The performers of folk couplets and their listeners saw this distinction pretty well, but that by no means diminished their interest in singing them.

This presentation will discuss this embarrassing cultural situation and explore people’s relation to manifestations of obscenity, the pragmatics of these folk couplets, and the question of why, along with the fear of these songs going public, there is certain benevolence towards them within the community.

THEANG TERON

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Understanding the Cultural Universe of a Karbi Folk Muse – A Brief Discourse

I believe that music is the heart of every culture and the soul of every human expression. My paper will focus on the tradition of folksongs and ritual incantations practised by the Karbi, an indigenous tribe situated in the Karbi Anglong Autonomous district of central Assam in north-eastern India. The Karbi possess a rich oral tradition, much of which consists of undocumented verses used in rituals, ceremonies, and on festive occasions. Karbi folksongs are mostly oral, generally repetitive in structure,

lengthy, and seemingly dissonant and monophonic to first time listeners, and maybe considered vocal songs, although Karbi folk instruments also have a role. Karbis are “ancestor worshippers” who engage in a series of life-preserving rituals, verses in the songs narrate multiplicity of relations and origin stories of the people.

This paper will analyse function, style, and performance, as well as discussing the songs’ cultural significance and social role they play. Further, I shall explore the compositional structures of Karbi folk songs and discuss methods used by the performers in different performance settings, as well as highlighting taboos and precautions a performer must observe in order to perform. I suggest that the aesthetics and performative aspects of the performer, the significance of the ritual language of songs and chants, serve as both sacred and secular purposes.

MICHELE TITA

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Healing Music and Songs in Southern Italy: The Case of Tarantism

Songs are a significant genre of folklore and it is possible to witness practices of traditional singing in a wide variety of places and settings. The case that I am going to talk about in this presentation appears in the context of south-eastern Italy up until the 1960s: the practice of singing and playing instruments as a form of healing for people affected by tarantism, a culture-bound syndrome of that geographical area that is nowadays extinct (apart from recent processes of heritagization).

Tarantism takes its name from the *tarantula*, which was said to sting mostly women around the end of June. Music and songs, belonging to the traditional and wider genre of *pizzica*, were used to treat them. It was considered that they could get rid of the venom of the spider by dancing with this music and these songs (even though definitive healing could only have been obtained by the grace of Saint Paul).

The aim of this presentation is to explore some examples of *pizzica* as witnessed by ethnomusicologists and played nowadays, highlighting

their social role in both healing and recreational contexts. I will do this with the help not only of academic literature about the syndrome but also of fieldnotes made during fieldwork in June 2018 in Galatina, Italy, one of the most important places related to this peculiar phenomenon.

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Fieldwork notes, 20 June 2018 to 3 July 2018

JURGITA ŪSAITYTĖ

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**Song in the Period of Lithuanian National Revival:
Public’s Relationship to the Oral Tradition**

Lithuanian folk song was acknowledged by “official culture” only in the first half of the nineteenth century. In response to the ideas of Romanticism prevailing in Europe, the first songbooks were published, thus formally presenting a fragment of Lithuanian folk song tradition. The intellectuals of that time, who identified themselves, first and foremost, with Polish culture and the Russian administration which ruled the country, considered Lithuanian folklore to be a mere museum exhibit, a small nation’s dwindling heritage. This attitude was created by a disconnect between the political and cultural elites and ethnic Lithuanians belonging to the peasantry.

The second half of the nineteenth century saw an increased interest in Lithuanian folklore, largely due to the mass movement known as the Lithuanian National Revival. Those involved promoted cultural and civic autonomy for the Lithuanian nation and thus encouraged the collection of folklore and oral tradition as one of the features of the nation’s identity. Folklore, especially songs, was being presented in public discourse as an expression of a unique identity and the linguistic and cultural autonomy of the majority of country’s population. The integration of folk songs into official (written) culture was, however, seriously hampered by the policy

of Russification aggressively implemented in Lithuania at that time as a reaction to the long-lasting influence and supremacy of Polish culture.

Nevertheless, literate Lithuanians sent written-down songs to the initiators of folklore collection, while representatives of the intelligentsia, who were concerned with civic and cultural education of Lithuanian peasants, illegally published songs, along with individual poetry, which were distributed through smuggling. Folksongs and individual poetry spread from these publications to personal collections. The written form conferred, in a way, a new, symbolic value on traditional song. Personal notes not only allowed authors to express their national, cultural identity, but also grew into a form of civic resistance.

The presentation will discuss in detail the specific features of personal text collections in the nineteenth century, the circumstances of their compilation, and their influence on the oral tradition.

LARYSA VAKHNINA

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Female Characters in Ukrainian Ballads: The Motif of Transformation

This paper will discuss one of the most common motifs in Ukrainian balladry: the transformation of the female character into a tree, usually a poplar (sometimes a pine wild ash), through a mother-in-law's or rival's curse. The motif is also reflected in artistic works, in particular, in Shevchenko's "The Poplar":

В нещасливу годиноньку свекруха заклала
Молода невісточка тополею стала.

(The mother-in-law cursed her at an unfortunate moment
And the young bride became a poplar.)

The ballad plotline is embodied in the popular lyric song "Не рубай тополю" (Do Not Cut the Poplar), which became a hit. The character of a

girl is often associated with a Viburnum (“Girl-Viburnum”), as well, while the evil mother-in-law is compared to the nettle.

Oleksiy Dey, Filaret Kolesa, Mykola Kravtsov, Yuriy Smyrnov, Sofia Hrytsa and others have noted plot and structural-typological parallels in Ukrainian, Belarusian, and Polish ballads. Kolesa draws attention to the motif’s origin and diffusion, suggesting that it is typical for central and eastern Ukraine, in particular, the Poltava region, while the transformation of the girl into a bird is more common in the Carpathians and the Ukrainian-Polish borderland. The climax of the plot, when the poplar or bird begins to speak in the voice of its heroine, differs regionally as well.

Bilingual plots are found in the border areas of Ukraine with Poland, and with Belarus. The best-known examples from the latter region are “Дівчина, зачарована в дерево” (A Girl Enchanted in a Tree) and “Свекруха губить невістку” (The Mother-in-Law Who Slew the Daughter-in-Law). Similar Ukrainian-Polish plots with a corresponding motif of transformation recorded by Dey and Yavorska include “A Girl Enchanted into a Tree”, “Girl Bird”, “Enchanted in Poplar”. It is likely that this motif has a pre-Christian origin in the Ukrainian tradition, and is possibly associated with the animistic concepts of our ancestors.

OLIMBI VELAJ

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Rrapo Hekali (a Fighter against the Ottomans): Relationships in Songs of Rebellion

This paper is focused on a significant historical moment for nineteenth-century Albanians: tentative liberation from the Ottoman Empire. A number of popular songs were made and my study is based on a special case, that of a peasant who became a hero in the South Albanian rebellion.

Rrapo Hekali was a well-known Albanian fighter who remains a hero in the popular imagination, especially in southern regions. In 1847, many villages in southwest Albania were against the Ottoman “Reforms of Tanzimati”, the levying of many taxes over Albanian peasants. Recruiting teenagers as soldiers was one of peasant families’ obligations. Most

of the population was unable to pay, and many of rebels in those regions cooperated with each other. For many months they were successful, but in the end one of the rich families betrayed them. Many rebels were killed or sent to jail; Rrapo Hekali died in jail in Manastir, a city now is part of Former Republic of Macedonia.

My paper aims to reveal relationships between the fighters in South Albania, how the rebellion against the Ottomans became successful through cooperation, how context and pressure shapes identity of groups and classes, how identity is structured by these relationships, how those relationships produced hope in a society that hopeless for centuries, and, finally, how destruction of these relationships produced death and, ultimately, loss of hope.

Keywords: Rrapo Hekali, popular songs, hero, rebellion, Albania, Ottoman Empire

IHOR YUDKIN-RIPUN

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The Other's Image in Balladry as the Source of Monodrama in Ukrainian and Polish Theatre of the Early Twentieth Century

The ballad opera has become a starting point for development of very diverse interpretations of ballad materials. The existence of the Other, as an element of the ballad's subjective perspective, allows for the evolution of a dramatic mode of utterance. In particular, this image becomes that of the outside observer and the eyewitness, thus imparting the properties of a "monodrama" to a staged play.

The principal *dramatis personae* in Ukrainian and Polish dramas of the *fin de siècle* often turn into such outsiders reporting on witnessed events. Thus, in Lesya Ukrainka's "Stony Master" (that elaborates the widespread ballad plot of Don Juan), the principal hero becomes a puppet for the feminine *dramatis personae*. In Leopold Staff's "Godiva" (as opposed to Tennyson's), the heroine becomes the victim and the lord acts as an outsider while abusing his own promise. The role of outsider

is occupied with Michael in Ivan Franko's "The Stolen Happiness", derived from a ballad on adultery. In his another play, "The Stony Soul", dealing with a plot on rebellion, the outsider becomes the husband of the sweetheart of the rebels' leader. Mark Kropyvnytski's "The Disorder" represents the balladic plot of a husband, who feigned death, returning at the wedding of his supposed widow with an unexpected resolution. In Stepan Vasylychenko's "Don't Sing, Ye Roosters", balladic motifs of the youngsters' nocturnal communication are resolved in a disaster of fire. Stanislaw Wyspianski's "The Marriage" restores the wedding rite of examination with riddles.

In such samples the features of a monodrama, in which the protagonist discloses conflict with the Other, can be traced.

VARSA ZAKARIENĖ

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Preconditions for Singing Together: A Women's Ethnographic Group in Lynežeris Village

Lynežeris is a small village in the woods of Dzūkija, in southeast Lithuania, around 10 km from the nearest railway. Villages closer to transport, such as Žiūrai, Marcinkonys, and Margionys, were often visited by folklorists and this is where the first ethnographic ensembles were established, becoming very popular in the 1960s and 70s. They were considered to represent Dzūkija's folklore in Vilnius and at various festivals abroad. Lynežeris was not participating in these ethnographic ensembles and, in 2004, the women of the village decided that they and their songs were as good as their neighbours and began to sing together and established an ethnographic ensemble.

This study examines the motives of Lynežeris women through qualitative interviews, paying particular attention to interpersonal relationships and intergroup relationships with other ensembles from neighbouring villages and from Vilnius, their song repertoire, and the criteria for in-group and out-group relationships.

“We wish you a very long life”: Songs and Singing on Anniversary Birthdays of Seniors, a Lithuanian Case

This paper examines the anniversary birthday celebrations of ordinary people aged 50 and over in Lithuania using video recordings uploaded to the internet over the past decade.

An anniversary or jubilee, is a way to exalt an individual, to honour him with special attention. Modern-day rituals, just as those of the past, represent a rich system of actions that can have obvious or hidden meanings. We can clearly observe symbolic connections between past, present, and future and these events take place at significant, exceptional locations. The guests express respect and give attention to the celebrants through their dress, gifts, special speeches, and celebratory poems. Relatives and family members gather and the most important past events are reviewed. The celebrants are honoured by emphasizing their accomplishments, and mentioning good deeds. Ritualized hopes for the celebrant's future are rehearsed through saying or singing wishes of goodwill. Feasts and music, mostly songs, are mandatory attributes of such celebrations.

My main goal is to reveal the celebrations' structure, repertoire, musical form, and style.

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