

ABSTRACTS AND KEYWORDS

HISTORICAL ISSUES

IONUȚ-PETRE MUNTEANU

L'IMAGE DE JUDAS DANS L'ŒUVRE D'ORIGENE

L'image de Judas l'Isariote et le rôle qu'il joue dans les Évangiles canoniques est profondément lié à toute une série de problèmes théologiques fondamentaux pour le christianisme: prédestination et libre arbitre, omniscience divine et prophéties, influence et possession démoniaque, foi et salut. Origène est un des plus grands théologiens des premières siècles et le premier qui a approché d'une manière minutieuse le sujet de Judas, en cherchant à trouver des explications aux problèmes soulevés par les témoignages évangéliques. **Mots-clefs:** Origène, Judas, patristique, apôtre, diable, prophéties, libre-arbitre.

IOAN POP-CURȘEU

**LE MEURTRE DE L'ENFANT DANS LES RITUELS DE SORCELLERIE:
COMMENTAIRES SUR UN STÉRÉOTYPE CULTUREL**

This paper retraces the history of a stereotype: the ritual infanticide that the witches perpetrate during the Sabbath. The basis of this history, which may be interesting for scholars of various domains (anthropology, folklore studies, comparative literature), is a group of texts on witchcraft, published between the 16th and the 17th centuries and signed by the so-called "demonologists" Jean Bodin, Martin del Rio, Pierre de Lancre, Henri Boguet and Jean Wier. The cross-cultural analysis applied on these texts aims at showing that the stereotype of the ritual infanticide has two main sources: the fear of the "Other" experienced by the dominant groups in the western society at the beginning of the modern era, and the pathology of melancholy, as it was defined by a tradition going from the late Antiquity to Renaissance and the baroque period. **Keywords:** witches, infanticide, Sabbath, risk, fear, melancholy.

HARALAMPOS PASSALIS

**GENRES AND CATEGORIES OF VERBAL MAGIC: TOWARDS A HOLISTIC
APPROACH**

The term "verbal magic" defines a variety of phenomena such as verbal charms/spells/incantations, exorcisms, abracadabras etc., of which the main common characteristic is the considered "magical" efficiency attributed to the verbal part of a

ritual act. This general term which is composed of the combination of two non clearly defined words, verbal and magic, is based on the attempt to discriminate the verbal part of a ritual act from the non verbal or the 'magic' from other academically defined categories, as 'religion' or 'science'. The present paper constitutes an attempt in investigating the existence – or not – of the appropriate criteria of distinguishing the magical verbal genres and supports the idea of creating a European database that would mainly include the folk terminology of different types of verbal magic with an English translation. The fore-mentioned database will take into consideration, apart from functional and morphological factors, contextual parameters as type of performers and performance (collective or private, written, oral or reading performance), restrictions on transmission, accompanied ritual acts, etc. The creation of such a database could facilitate and enable a comparative study and the holistic examination of the phenomenon of verbal magic, point out similarities and differences between different types, identify the mixture of genres and ultimately explore whether there are criteria or distinctive features which allow classification of any kind. **Keywords:** Verbal Magic, Charms, Incantations, Spells, Distinctive Features/Criteria of Classification, Performative Frame, European Database.

SABINA ISPAS

THE FROST

This essay puts together the historical and legendary facts connectable to the descriptions in the ballad *Gerul* (The Frost) – the human hero who foolishly challenges the great forces of Nature – with the contemporary worries and dangers of man trying to control and subdue the Nature and Cosmos. In this light, the old ballad proves to demonstrate and herald a lasting pedagogy, for it was never more important to discuss ecology and global balance than today, when humankind is so aware of the fragility of existing on the planet Earth and that the responsibility relies on people and their attitude towards Nature. Historical interpretations (mainly of comparative and historical research) are summoned. **Keywords:** Frost, Wind, Sun, Hero, Epos, Genesis of Folk Ballad, Pasha (Commander), Environment, Ecology.

LAURA JIGA ILIESCU

THE ONE WHO HANDLES THE BOOK: SOME CONSIDERATIONS ON THE GESTURE OF READING ALOUD AS IT APPEARS IN FORMALIZED FOLK NARRATIVES AND IN THE CONTEXT OF TRADITION

Within a society characterized by both *mixed orality* (in Paul Zumthor's terms) and by a religion based on the revealed *Book*, as the Romanian one was in its pre-industrial times, people assigned a sacred meaning to the unit which includes the gesture of writing, the ones of reading and listening (during the aloud lecture of the texts) and the book, as well. Outside the consecrated space of the church, but in connection with it, the practice of reading aloud – in solitude or in front of an audience – performed in ritual contexts for devotional, therapeutic, divination, exorcising purpose, is attested in the Romanian tradition since the 16th century and until today. The author's interest here concerns the motif of the continuous reading performed by lay people, as it appears in the contexts of tradition, on the one hand, and as it is expressed and formalized in variants of the

Romanian folktales (especially the one entitled *The lad born with the book in his hands*; ATU 849*), on the other hand. **Keywords:** ritual reading, folktales, Romania.

METIN EKE

A MUSICAL AND CULTURAL EXAMINATION OF THE KIRKUK (IRAQ) FOLK SONG KNOWN IN TURKEY AS “ALTUN HIZMAV MÜLAYIM”

The Turkmens who have been present in Iraq for centuries have rich cultural heritage, traditions, customs, folklore and folk music, which retain their vitality even today. The Turkmen are Oguz Turks who migrated from Central Asia. In areas with a heavy Turkmen population, Turkish is their standard language. While the Turkmen speak the South Azerbaijan and Urfa dialects in their everyday lives, the language of formal correspondence and education is the Modern Turkish of Turkey. “Meshk” method is known as the usage of rhythmic and melodic elements with the dominant human voice in the ballad which is traditionally and orally transferred from master to the student in Turkish music. This method can be observed in Iraq Turkmen music. The Iraqi’s Turkmen musicians have done their music in their countries up to 1970 and then proceeded by recording albums in Turkey even started from 1960s. These musicians have collected Kirkuk Repertoire and some has educated from the conservatories and developed Turkish music repertoires. Some types of *uzun hava* (free-meter songs) and *kırık hava* (songs in a fixed meter) in Turkmen and Turkish folk music display similarities in form to Turkish *türkü* (anonymous folk songs). These songs are the free-meter *divan* and *hoyrat* forms, and the fixed-meter folk songs. In this paper, the folk song titled *Altun Hizmav Mülayım*, collected by Kerkük musician Abdurrahman Kızılay, which is very popular in Turkey and has been recorded by several Turkish musicians, is examined from the standpoint of melody, rhythm and literature, and its similarities to Turkish *türkü*. Information on the contexts of *türkü* singing, performance styles and tonal systems will be provided. **Keywords:** Culture, Music, Song, Turkmen.

CONTEMPORARY PARADIGMS

FLAVIA GERVASI

POUR UNE CONCEPTION ANTHROPOLOGIQUE DE L’ESTHETIQUE MUSICALE DE TRADITION ORALE, A PARTIR DE LA CONTRIBUTION THEORIQUE DE JEAN-MARIE SCHAEFFER

La recherche d’une catégorisation de la «beauté» musicale, bâtie sur les critères issus de la philosophie occidentale, a conditionné les études ethnomusicologiques et d’anthropologie musicale, comme le montre l’expérience d’Alan Merriam, premier partisan d’une théorie esthétique auprès des sociétés dites primitives. Au cours de l’histoire de la pensée philosophique, la superposition entre esthétique et grand art a rejeté toute possibilité de considérer les pratiques musicales extra-occidentales comme des expériences esthétiques. La parution de l’ouvrage *Adieu à l’esthétique* de Jean-Marie Schaeffer (2000) s’avère riche d’appuis épistémologiques qui permettent de réviser l’étude de l’esthétique appliquée aux terrains anthropologiques. La conduite esthétique est pour le philosophe français une expérience relationnelle, une modalité cognitive grâce à laquelle l’être humain prend connaissance du monde environnant. Dans son être avant

tout *biologique*, la conduite esthétique s'inscrit dans une modalité cognitive, par conséquent elle est universelle. L'on ouvre ainsi une possibilité spéculative afin de considérer les expériences esthétiques dans le domaine de l'anthropologie musicale. **Mots-clefs:** Esthétique, anthropologie, épistémologie, herméneutique, tradition orale.

NICOLAE PANEA

SUR LA SUBTILITE

L'article enlarge le problème et la signification anthropologique de l'odeur, en discutant même l'importance culturelle, mentale et subjective que parfums et miasmes jouent dans la société urbaine contemporaine. **Mots-clefs:** odeur, parfum, miasmes, anthropologie culturelle, anthropologie urbaine.

NAŠKO KRIŽNAR

THE LIST OF INTANGIBLE CULTURAL HERITAGE (THE CASE OF SLOVENIA)

The author summarises the findings of the targeted research project *A list of intangible heritage as part of a unified list of heritage* that was managed from 2007 to 2008 by the Slovene Ethnographic Institute at the Scientific Research Centre of the Academy of Sciences and Arts. The project group first surveyed the underlying principles of the "Convention for the safeguarding of the intangible cultural heritage" (UNESCO 2003) and Slovenia's Cultural Heritage Protection Act CHPA (2008), which offer a formal legal framework for dealing with intangible or living heritage in Slovenia. It then researched existing knowledge about intangible heritage in Slovenia, relying on key works such as *Slovene Ethnography I* (1944) and *II* (1952); *Intangible Cultural Heritage* (2005); *Slovene Folk Tradition* (1980); *Slovene Folk Culture* (1962); and *The Slovene Ethnological Lexicon* (2004). At the same time, it also evaluated the situation regarding the recording and documenting of intangible heritage in other countries. On the basis of its findings, the group produced the following research documents: (a) a list of institutions and databases in Slovenia concerned with intangible heritage; (b) a list of categories and types of intangible heritage in Slovenia; (c) a temporary list of intangible heritage in Slovene ethnic areas; (d) the principles for maintaining the list, criteria for inclusion and the protocol for setting up the list; (e) a model of a database for a list of living heritage. The list of living heritage is something new in Slovenia. Setting it up will require more detailed research, as the existing approaches to intangible heritage are not precise enough for the needs of the list. The envisaged criteria for inclusion are derived from both the CHPA and the Convention. Living heritage differs from immovable heritage primarily in that it involves essential direct contact with people as the subjects of heritage. They must agree to participate in the process of researching, recording and documenting, as well as the later public presentation and public access to their activities. There is thus a need for consensus between the experts, public services and the exponents of living heritage regarding rights and obligations. In some cases, for example folk verbal arts and visual arts, arts and crafts products, as well as public visual presentation, there are also copyright questions that need to be settled to the satisfaction of those involved prior to inclusion in the list or declaration as a 'living masterpiece'. In order for the

legislation relating to intangible heritage to begin to function, the Cultural Heritage Protection Act envisages an institutional Coordinator of the Protection Living Heritage which will establish the necessary links between the exponents of heritage, research institutions and the list. **Keywords:** Slovene Ethnography, Intangible Cultural Heritage, Slovene Folk Tradition, Slovene Folk Culture, Slovene Ethnological Lexicon.

CRISTINA MIHALĂ

**THE GRAFFITI PHENOMENON –
ORAL AND WRITTEN CHARACTERISTICS**

This is just a brief introduction to the graffiti phenomenon, as it appeared in the Western popular culture and particularly in Bucharest (Romania). It is based on a field research (June 2009–May 2010), as well as on consulting the international bibliography. In the field of Romanian cultural studies, this is the first approach and academic proposition; its grain of originality consists in discriminating some characteristics that pertain to the features and dialectics written–oral. **Keywords:** graffiti, urban space, popular culture, graffiti code, graffiti jargon.

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