

ABSTRACTS AND KEYWORDS

HONORING THE ROMANIAN CENTENNIAL

VICTOR SPINEI

**L'UNION DES PRINCIPAUTÉS ROUMAINES EN CONTEXTE
EUROPÉEN**

RADU TOADER

**LES ÉTAPES DE LA CRÉATION DE L'ÉTAT NATIONAL UNITAIRE
ROUMAIN**

La cristallisation de la conscience de soi, de la nation puis de la conscience nationale conduit progressivement à la formulation des grands objectifs politiques des roumains: l'émancipation nationale et sociale, l'unification de tous les territoires habités par les roumains (mais d'abord sous domination étrangère), l'indépendance de l'Etat, l'unité et la cohésion politique, administrative et institutionnelle; la modernisation de la société roumaine. Les grands moments de notre histoire (l'Union de 1859, la Constitution de 1866, la conquête de l'indépendance de l'Etat entre 1877-1878), les guerres de réunification de la patrie (1913, 1916-1918, 1919), le retour de Transylvanie, Banat, Crisana, Maramures, Bucovine et Bessarabie (1918) à la mère patrie présente les roumains toujours prêts à agir pour atteindre ces objectifs majeurs. En dépit des toutes les vicissitudes de l'histoire (occupations et domination étrangère, guerres), les Roumains découvrent, à la fin de 1918, *leur heure astrale*: la réalisation de l'Etat National Unitaire Roumain sous le sceptre du Roi Ferdinand le Fidèle.

Mots-clés: Cristallisation de la conscience nationale, commandements nationaux, territoires historiques habités par les roumains, réunification, modernisation de la société roumaine.

EMIL ȚÎRCOMNICU

**THE MACEDO-ROMANIANS (AROMANIANS) AND MEGLENO-
ROMANIANS: THEIR POLITICAL AND CULTURAL RELATIONS
WITH ROMANIA (FROM THE XIXTH TO THE XXIST CENTURY)**

The Macedo-Romanians (Aromanians) and Megleno-Romanians, dialect-based communities living south of the Danube, have enjoyed the support of the Romanian cultural and political intelligentsia ever since the moment the modern state Romania was founded. The Romanian elites have supported the national awakening of the Macedo-Romanians (Aromanians) and Megleno-Romanians, their Romanian language education, keeping and promoting their cultural patrimony. For the Macedo- and Megleno-Romanian communities, this support entailed building schools and churches, collecting folk literature, publishing anthologies, scientific works, treatises, linguistic atlases, dialect and popular customs dictionaries. The Macedo-Romanians

saw Romania as the Motherland; they called it Vlahia, Vlachland or Romanianland. Thanks to the efforts of the Romanian diplomats, when the Balkan nationalities experienced their renaissance, they also benefitted from two Ottoman decrees (in 1878 and 1905, respectively) which acknowledged their right to education in the Romanian language and the right to be represented by people from their communities. Owing to this support, the immaterial patrimony of the Aromanians and Megleno-Romanians, minorities in relation to the Romanian state, has endured and was promoted worldwide.

Keywords: Macedo-Romanians, Aromanians, Balkans, dialect-based communities, schools and churches, cultural patrimony.

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CENTENARUL ROMÂN ÎN TEXTE ȘI FOTOGRAFII ISTORICE (THE ROMANIAN CENTENNIAL BY HISTORICAL TEXTS AND PHOTOS)

FROM FOLKLORE TEXTS AND CONTEXTS TO ACADEMIC CONCEPTS

KEIKO WELLS

VARIATIONS AND INTERPRETATIONS OF THE JAPANESE RELIGIOUS FOLK BALLAD, *SANSHŌ-DAYU*, OR “PRINCESS ANJYU AND PRINCE ZUSHIŌ” (3): RE-CREATION IN MODERN FICTION, FILM, AND CHILDREN’S LITERATURE

The Japanese religious folk ballad, *Sanshō-Dayu* 『山椒大夫』 (*Sanshō, the Bailiff* or commonly known as *Princess Anju and Prince Zushiō*), is a combination of two legends, one of a young princess and another of her brother, a prince. The princess sacrifices her life for the prince, while he endures trials to become a man of status. It is a religious story, and describes the origins of the Kanayaki Jizō Bodhisattva statue. Older versions are miracle tales, in which the tortured princess dies and becomes a Bodhisattva, or Buddhist saint. Though no complete original text remains, it is said that the ballad appeared in the 14th century. It belongs to a genre called “sekkyō-bushi,” which was sung and chanted by traveling singers, who were almost always visually impaired. Sekkyō-bushi became popular in medieval Japan and was passed down as a form of religiously-themed entertainment, especially in rural areas. During the 17th and 18th centuries, *Sanshō-Dayu* was arranged in folk drama forms such as “gidayu” (a chanted theatrical narrative) or “ningyō-jōruri” (puppet plays) and Kabuki (classical dance-and-music drama). The performance versions flourished especially in urban areas. After Japan opened cultural communication with the West in the late 19th century, the story incorporated new values and became part of modern culture. The most famous versions are a novella by MORI Ōgai (1915), and the classic film by Mizoguchi Kenji (1954). This paper examines the evolution of *Sanshō-Dayu*’s many variations, and analyzes commonalities and differences to clarify the story’s history and legacy. The history of *Sanshō-Dayu* variations provides a fascinating case study of how a folk narrative can survive centuries, while evolving along with changes in society, economy and media. This paper consists of three sections: Part One, “The Narrative Tradition Kept by Visually Impaired People” (REF/JEF 1-2/2015: 5-27); Part Two, “The Theatrical Tradition in the Puppet Show and Kabuki” (REF/JEF 1-2/2017: 102-118); Part Three, “Re-Creation in Modern Fiction, Film and Children’s Literature” (published hereby). All sections focus on how the heroine and hero are depicted while using Buddhist folklore effectively for

character development. The heroine, Anju, is a sacrificial lamb, a virgin mother to her brother Zushiō, and a symbol of compassion. Zushiō, an archetypal hero of a patriarchal feudal society, becomes an orphan, wanders in the wilderness, and finally finds restoration of his royal status by virtue of his courage and divine intervention. The narrative tradition emphasizes the more mythical story of Anju, while the theatrical tradition is more interested in the adventure and human drama of Zushiō's tale, depicting Anju a powerless human maiden tossed about by a masculine warrior society. Modern fiction and film re-create the tale while emphasizing themes of social equality. They bring the evils of slavery and social oppression to the fore, and propose philosophical solutions. Modern children's literature emphasizes the tribulations of sister and brother as well as their love and respect for their parents. In conclusion, after close examination of adaptations and changes in the *Sanshō-Dayu* ballad, this paper attempts to explore Japanese religious sentiments and gender value matrices as well as the nature of narrative traditions in Japan.

Keywords: Japanese literature, Japanese culture, Oral literature, Narrative performance, Religious narrative, Religious literature, Buddhist folklore, Visually impaired singers, Transformation of narrative text, *Sanshō-Dayu*, *Sekkyō-bushi*, *Goze-uta*, *Itako-saimon*, *Ningyō-joruri*, Kabuki, Mori Ōgai, Mizoguchi Kenji, Children's literature.

UPASANA SINHA, NIRBAN MANNA

BEING AND BELIEVING: SANTHAL WORLD OF GODS AND SPIRITS

The Santhal, though one of the most significant tribes in India yet little is known about their habitus. They live not only in their human tribal society but also in a much greater and larger society consisting of different spirits and supernatural beings. Belief in the invisible world has made the Santhals deem that fate of the individual and community at large depends upon the practices which are followed by them. Taking these into consideration, the present paper probes into the theistic and animistic beliefs of the Santhal community and their concepts of health, disease, treatment, life and death which are as varied and conglomerate as their culture. The paper also delves into their centred concept of God, benevolent, malevolent spirits and the religious practices followed by them which are entangled in their cognitive process. To capture this wholeness of Santhal habitus, Folktales have been used as a medium which would ultimately help in gauging their supernatural understanding and relationships with the unseen forces which intervenes human affairs.

Keywords: theistic, animistic, folktales, Santhals, tribal literature, religion.

KIM MIN SOO, LEE JONG OH

NON-ISLAMIC ELEMENTS OF FUNERALS IN CENTRAL ASIA, UZBEKISTAN: A COMPARISON OF THE FUNERALS AND TRADITIONAL SPIRITUAL BELIEFS OF THE UZBEKS AND THE YAKUTS

The aim of this paper is to examine non-Islamic elements of Uzbek funerals. This study compares each stage of the traditional funerals of the Uzbeks and those of the Yakuts. A number of Uzbek funeral elements generally believed as remnants of Zoroastrianism, which are similar especially to those of Tajiks' in Fergana Region, are observed in the Yakut funerals. The professional undertaker system and the public's attitudes towards them share some common elements with those of Yakuts. Additional common elements between the traditional funerals

of the Uzbeks and Yakuts include various taboos based on fear towards dead bodies, using the mourning services of a professional mourner, building houses for spirits at gravesites, and ancestral rites. However, there is no evidence that either Zoroastrianism or Islam influenced on funeral rites of Turkic Yakuts. Thus, this indicates that the common elements in the traditional funeral system of the Uzbeks and the Yakuts have closer relations with the funeral rites of the Old Turks, rather than those of either Zoroastrianism or Islam.

Keywords: Central Asia, Uzbeks, Yakuts, Traditional funeral, Non-Islamic element, Common elements of Turks.

MOHAMMAD R. AZADEHFAR, MARYAM SHAHRIARI

SAY BODY MOVEMENTS, DON'T CALL IT DANCE: LAMENTATION RITUAL CEREMONIES IN DASHTESTAN IN SOUTHERN IRAN

Dance and lamentations stands against each other in the mind of people. In other words, in most societies dance is mostly related to cheerful ceremonies much more than they are used for grief and sorrowful times. In Dashtestan, southern province of Iran by the Persian Gulf, people perform dance ceremonies in the occasions of martyrdom and death of young members of the society. Even though one culturally does not allow to call such ceremony “dance”. This study tries to examine two main issues: “why music of this region is considered sorrowful” and “what is the structure of lamentation ceremonies with regards to songs and body movements”. The findings of this study revealed that most songs performed in Dashdetan are sorrowful due to several disasters people of this region experienced over last centuries, including famine, wars and earthquakes. The most distinguished song genres of this region in lamination ceremonies is called is *Sharveh*. Body movements in lamentation ceremonies contains special patterns of feet and hand movements. Ceremonies performed in groups as in circle dances. Lamentation singing is a prestigious way of singing in this region. The men and women ceremonies performed separately in different venues and men are not allowed to present and observe women ceremonies while presenting women to which men ceremonies are permitted. We examine both men and women ceremonies in this article, illustrating the patterns of body movements, lyrics and song structures within the cultural context.

Keywords: Dashtestan music; Dashtestan Songs; Bushehri Songs; music in South Iran; Songs in south Iran.

ELZA ISMAYILOVA

THE KOROGHLU EPIC: ITS ORIGIN AND DISSEMINATION AREAS (ON THE BASIS OF AZERBAIJAN AND TURKEY VERSIONS)

Nowadays there is a very long tradition of epos in a wide geography, spreading from the Middle Asia to the Balkans. The epic *Koroghlu* plays an important role among the common values of the Turkish people. In this study, which we have taken on the collected texts from Azerbaijan and Turkey, researchers on Koroghlu is widely introduced. Detailed information is given about identity of Koroghlu, the hero of epic. Koroghlu was one of the leaders of the Jelali revolts in Anatolia, which he was lived in the late 16th century, in the beginning of the 17th century and he was a historical person, but he is idealized as a hero. It is justified that he was an *ashug* poet. At the same time, the article also shows that the era and sprawl area of the heroic epic Koroghlu has turned into a subject that has attracted the attention of researchers, travelers and folklore lovers.

Keywords: Koroghlu, Azerbaijan, epos, Turkic world, Anatolia, Jelali, revolt.

JONATHAN ROPER

CHARMING IN NEWFOUNDLAND: RECENT EVIDENCE

While many admirable collections of the texts of charms exist, there are fewer reliable accounts of how charming is and was carried out. Based on periodic fieldwork conducted in Newfoundland, Canada, between 2000 and 2015, involving both active charmer and their clients, this article presents information on the practice of charming. Topics covered include those of the transmission of charms, reciprocity, the knowledge of how to be a charmer, the knowledge of how to be a patient, and how the tradition explains failure.

Keywords: verbal charms, charming, Newfoundland, anglophone, practice, context.

VEDRANA MARKOVIĆ, ANDREA ĆOSO PAMER

ROLE AND IMPORTANCE OF KLAPA SINGING FOR THE DEVELOPMENT OF HARMONIC EAR IN SOLFEGGIO CLASS

In the framework of the project *Identity Elements in the Montenegrin Music as a Basis for Development of Multiculturalism and Interculturalism* (implemented at the Music Academy Cetinje since 2013 and part of the National Projects group, supported by the Ministry of Science and Ministry of Culture of Montenegro) we focus on, among other things, implementation of appropriate contents from the Montenegrin music heritage in a contemporary solfeggio class. Klapa singing, as multipart a cappella singing which is characteristic of the Bay of Kotor and Montenegrin Littoral, attracted our attention. Having in mind that klapa singing in the Bay of Kotor was mostly influenced by klapa singing of neighboring Croatia, we identified this type of traditional singing as an element that can significantly affect the affirmation of multiculturalism and development of intercultural dialogue. This work will show the manner in which klapa singing can contribute to development of the harmonic ear in the framework of a solfeggio class and which methodical procedures the teacher can apply by using klapa music as didactic material.

Keywords: Montenegrin music heritage; music school; a cappella singing.

IZALY ZEMTSOVSKY

DO WE NEED A CONCEPT OF “MUSICAL SUBSTANCE”?

The article is aimed at introduction of a new concept that should be topical for both musicology and ethnomusicology – the concept of “musical substance.” Author suggests making a distinction between timbre and substance. Many different timbres could exist together in the element of a single musical substance. Music requires considering and understanding of the existential mode of musical substance. Musicians constantly dwell in substance, exist in it. Musical substance possesses a certain kind of syncretic power, which is realized in performance. Oral tradition knows only melody that is fused with substance and emerges from substance in a mode of syncretic articulation. Musical substance and ethnohearing are like communicating vessels in which a given substance constitutes the materialization of a given ethnic hearing. A change in substance leads to re-intoning. Hence the law of coexistence of musical substances in ethnic tradition. Dropping substance from the chain of “music-making—intoning—musical substance—articulating” leads to irreversible losses in the life of an oral tradition.

Keywords: musicology, ethnomusicology, musical substance, ethnohearing, auditory existence, existential mode, syncretic articulation, ethnic sound-ideal, voice, timbre, oral tradition, musical civilization.

LOCAL RESEARCH AND CONTRIBUTIONS

MARIUS MAZILU, EMANUELA TIMOTIN

THE ROMANIAN TRADITION OF *THE SISINNIOS LEGEND* (THE 16TH-19TH CENTURIES): TYPOLOGY AND MANUSCRIPT VARIATION

The Sisinnios Legend, a narrative which describes the influence of a female protean demon with multiple names who inflicts harm on pregnant women, women lately confined and newborns, has enjoyed an important diachronic and intercultural transmission. This article focuses on its Romanian tradition, and analyses more than 60 unedited codices preserved in archives in Bucharest and Cluj, dating from the late 16th century to the mid-19th century. The minute classification of the texts reveals the variability of the Romanian tradition, its multiple sources and layers. Occasionally, the narrative turns into a charm or acquires the features of the exorcisms approved by the Church, which explains the clergymen's involvement in the transmission of the protective writing, although it was listed in the *Index of Banned Books*.

Keywords: Saint Sisinnios, female demon, archangel Michael, newborns, folk religion.

NICOLAE TEODOREANU, MIHAELA NUBERT-CHEȚAN

PARADIGMATIC MUSICAL STRUCTURES: AN APPROACH TO THE “CĂLUȘ” RITUAL PERFORMED IN ARGEȘ, ROMANIA

The present study intends to draw up an inventory of minimum melodic structural units, generally called *musical cells*, organized in categories according to their similarity or difference. Therefore, some procedures inspired from structural linguistics will be applied. Thus, several musical cells will be separated and considered paradigms, modelled from all the melodic variants of each musical cell. Basically, we differentiate the main cells from the secondary ones in terms of melodic profile and structural role. The degree of concentration of different paradigms, their “density”, is a factor responsible for the variation quantity in both the morphology of a single piece and in the individual repertoires. The melodic variations are very significant because they generate performing styles. These are defined as “stylistic marks” which express individual options or singularizes the *Plimbări* (“Walks”) in concordance to a certain performance context.

Keywords: paradigm, musical cell, variation, density, performing style.

ADINA-ELIZA CROITORU, MADALINA-GENOVEVA UNGUREANU, CSABA HORVATH

WEATHER-LORE ASSOCIATED WITH RELIGIOUS AND FOLKLORE HOLIDAYS IN ROMANIA

Traditional knowledge of weather forecasting in connection with religious and folklore holidays is a part of Romanian cultural heritage that existed in the collective memory for decades or even centuries. In this paper we present 12 holidays that are considered to be weather predictable. This study was developed based on different sources: the analysis of both scientific references and

information available in online media, as well as on interviews with old people on this topic. The classification of the holydays was made considering the four seasons of the temperate climate, but we also considered the main climatic variable involved, the spatial coverage, as well as the origin of the holiday (Orthodox, Catholic, or pre-Christian). Weather-lore connected to most of the Catholic holidays is similar to that reported for many different regions of the world, whereas that connected to the Orthodox and pre-Christianity holidays is specific to different regions of Romania. Thus, considering the seasons, we found that holidays are distributed along the year in all seasons, with a higher frequency in winter. For some cases we found out that two holidays are connected by similarity or opposite weather conditions. Classified by climatic variables, most of the relationships are established with temperature, followed by those associated to precipitation and atmospheric instability (thunderstorms).

Keywords: traditional knowledge, weather-lore, meteorology, traditional holidays, Romania.

ELENA BĂRBULESCU

“YOU ARE SO CHAAAARMED!”: CHARMS AND ILLNESSES IN RURAL TRANSYLVANIA AT THE END OF 20TH CENTURY

The author analyses an interview about a contemporary case of witchcraft from the point of view of cultural transmission. The argumentation of the article is drafting on the most relevant details used by the interviewee to transform a contemporary illness situation into a witchcraft case.

Keywords: witchcraft, cultural transmission, rural, illness, magic.

SÎNZIANA PREDA

MAKING A COVENANT WITH THE LORD JESUS: THE APPEAL OF ‘REPENTANCE’ IN ROMA COMMUNITIES IN POST-COMMUNIST ROMANIA

In post-socialist Romania, characterised by the simultaneous tendencies towards recuperating the previously marginalized religious life and towards gradual secularization, many Roms discover a new dimension of faith in contact with denominations such as the Pentecostals, Baptists or Adventists. The paper aims to trace the outlines of this transformation starting from the identity configuration of the Roma groups investigated, and considering the influence of factors such as age, family and community models, personal (traumatic) experiences, the religious history of the community and the personal relationship with the abandoned denomination. One of the most important findings of the analysis concerns the nature of the conversion, which is rather a (re)discovery of one’s spirituality than a transition from one religion to another. Approaching topics such as *Means of accessing/adopting evangelical denominations; Roma marriage, between tradition and faith; God, repentance and the Others; The gains of repentance*, the study sketches out the patterns of change triggered by conversion in the sphere of social, neighborhood, and ethnic relations.

Keywords: Roma Communities, conversion, Evangelical, repenters, tradition.

GRAȚIELA POPESCU

LE MYTHE, UN CONCEPT OUVERT. UNE LECTURE MYTHOCRITIQUE

La tentation d'une systématique des concepts, dans le domaine sans frontières de l'Imaginaire mythologique, conduit le mythe dans la zone d'une réception critique bien répandue. Dans la faille conceptuelle des domaines d'interférence (l'anthropologie culturelle, les structures mentales, la mythologie), nous n'avons pas préféré les clivages existants, ni obligatoirement les homologues consacrées des certains théoriciens connus des processus mythogénétiques, Claude Lévi-Strauss (*Anthropologie structurale*), Gilbert Durand (*Les Structures anthropologiques de l'Imaginaire*), Mircea Eliade (*Aspects du mythe*), Roland Barthes (*Mythologies*), mais la découverte et l'harmonisation des détails, au sein d'une nouvelle unité de facture structurelle, la mythocritique.

Mots-clé: mythe, archétype, mythographie, mythocritique.

BOOK REVIEWS

RALUCA NICOLAE (Noriko T. Reider, *Seven Demon Stories from Medieval Japan*, Logan, Utah State University Press, 2016)

IOAN POP-CURŞEU (Mirjam Mencej, *Styrian Witches in European Perspective: Ethnographic Fieldwork*, London, Palgrave Macmillan, 2017)

MARIA BOZAN (Andreea Buzaş, Olga Popa, *Ilie Moise – crochiu de colecție* [Ilie Moise – croquis de collection], Sibiu, ASTRA Museum, 2016)

RESTITUTIO

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

EDITORIAL NOTE & INFO

RICHARD M. DORSON, *American Folk Narratives in the 17th Century*

STANLEY L. ROBE, *A Preliminary Report on an Index of the Folktale in Mexico*

E.M. MELETINSKY, *Problème de la morphologie historique du conte populaire*

NICOLAE CONSTANTINESCU, *Observations sur le style d'un narrateur valaque*

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