University of Tartu

5th International Conference of Young Folklorists

Folklore of Connections, Folklore of Conflict

October 7–9, 2015
University of Tartu Viljandi Culture Academy

Abstracts

Tartu 2015

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The conference is organised by the Department of Estonian and Comparative Folklore, University of Tartu, the Native Crafts Department of the University of Tartu Viljandi Culture Academy, and Tartu Nefa Group in partnership with the Institute of Lithuanian Literature and Folklore.

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The 5th International Conference of Young Folklorists
Folklore of Connections, Folklore of Conflict

University of Tartu Viljandi Culture Academy
October 7–9, 2015

Wednesday, October 7

11.00–11.30 Registration; Coffee/tea
(Viljandi Culture Academy, Posti 1)

11.30–13.00 Opening of the Conference and 1st keynote lecture (Posti 1-105)

Chair: Ülo Valk

Conspiracy Theories and Contemporary Legends
Alexander Panchenko, Institute of Russian Literature, Russian Academy of Sciences/St. Petersburg State University, Russia

13.00–14.30 Lunch (on your own)
14.30–16.00 Presentations (parallel sessions)

Vernacular Forms of Diplomacy and Notions of Power
Room no. 105
Chair: Ergo-Hart Västrik

The Letters of Indigenous Peoples in Brazil
Suzane Lima Costa, Bahia Federal University, Brazil

When the President Comes: The Potemkin Order as a Mode of Well-being in Belarus
Anastasiya Astapova, University of Tartu, Estonia

An Aerodrome for Putin: Tradition, Gift, Power and its 'Domestication' in the Altai
Dmitrii Doronin, Russian State University for the Humanities/RAS Institute of Ethnology and Anthropology, Russia

Revisiting Scholarship of the Past
Room no. 107
Chair: Antti Kiviranta

The Sovietisation of Folklore Studies in Estonia and the German Democratic Republic: Connections and Mutual Models
Kaisa Kulasalu, University of Tartu, Estonia

Chastushka Skobar` and Urban Romance in the Academic Music of the Second Half of the 20th Century (Using the Example of the Russian Copybook by V. Gavrilin)
Ekaterina Porizko, State University of Music and the Performing Arts Stuttgart, Germany/University of Tartu, Estonia

Visual Representations of the Seto in Estonian Documentaries
Aivo Põlluäär, University of Tartu, Estonia

16.00–16.30 Coffee/tea
16.30–18.00 Presentations (parallel sessions)

Betwixt and Between: Creating Distance and Proximity
Room no. 105
Chair: Liisi Laineste

Expressions of Online Hate Speech – A Folkloristic Study of Internet Hostility toward the Swedish-speaking Population in Finland
Karin Sandell, Åbo Akademi University, Finland

Creating Distance through Narratives: Men Between Estonia and Finland
Keiu Telve, University of Tartu, Estonia

"Russians and Serbs are Brothers Forever": Construction of Brotherhood through Songs, Slogans and Banners on the Football Terraces
Julia Amatuni, European University at St. Petersburg, Russia

Rituals and Ritualisation
Room no. 107
Chair: Katre Koppel

"Relax, it's not True": Comedic Metadiscourse in the Context of Ritualisation
Antti Lindfors, University of Turku, Finland

Debates on Widowhood Rites and the Social Status of Widows in Multireligious Gurunsi Communities of North-Eastern Ghana
Marko Veisson, University of Helsinki, Finland/ University of Tartu Viljandi Culture Academy, Estonia

Changing Folk Customs and Festivals among the Sarania Kachari Community in Assam
Gitu Rani Kalita, Gauhati University, India/University of Tartu, Estonia

20.00–22.00 Reception (Estonian Traditional Music Center, Chamber Hall, Tasuja pst 6)

Thursday, October 8

9.00–10.00 2nd keynote lecture
(Posti 1-105)

Chair: Elo-Hanna Seljamaa

Paradigms of Folk Resistance: Climate Change, Tradition, and the Imagination
William Westerman, New Jersey City University, USA

10.00–10.30 Coffee/tea
10.30–12.30 Presentations (parallel sessions)

Intersections of Humans and Nature, Natural and Supernatural
Room no. 105
Chair: Keiu Telve

Co-operation and Conflict among Humans, Bosom Serpents and Lizards in Late Medieval Italy
Davide Ermacora, University of Turin, Italy/Université Lumière, France

Religious Encounters of the Khoibu Tribe: Conflicts and Compromises in Vernacular Traditions
Tolheishel Khaling, University of Tartu, Estonia

"It is a Sin to Lament in the Forest": The Lamentation Tellers and the Spirits of Natural Spaces
Elena Iugai,Vologda Institute of Business/Russian State University for the Humanities, Russia

Anomalous Phenomena in the Environment: Connecting and Conflicting Viewpoints on the Supernatural
Kristel Kivari, University of Tartu, Estonia

Religion, Belief and Magic
Room no. 107
Chair: Ave Matsin

Disabling as Punishment in Lithuanian Folk Beliefs: The Case of Cripples
Asta Skujytė-Razmienė, Institute of Lithuanian Literature and Folklore, Lithuania

Verbal Magic in a Banat Bulgarian Village
Svetlana Tsonkova, Central European University/University of Pécs, Hungary

"Bewitched": Narratives on Family Conflicts Caused by the Magic Power of Women
Marina Baiduzh, Russian Presidential Academy of National Economy and Public Administration, Russia
Nadezhda Rychkova, Russian State University for the Humanities, Russia

"The Rustling of Skirts Disturbs the Religious Devotion" – A Contemporary Religion-based Conflict in a Village in Northern Hungary
Anna Tihanyi, Eötvös Loránd University, Hungary

12.30–14.00 Lunch (on your own)
14.00–15.30 Presentations (parallel sessions)

Folktales, Storytellers and the Differences They Make
Room no. 105
Chair: Merili Metsvahi

And the Moral of the Story is… On Machiavellian Intelligence and Re-shaping the Malay Folktale
Ikhlas Abdul Hadi, University of Leeds, United Kingdom

ATU 313 *The Magic Flight*: How the Gender of Teller and Collector has Affected the Story
Liis-Marii Roosnupp, University of Tartu, Estonia

Folk Religion, Language and Cultural Memory in Palestinian Folktales
Farah Aboubakr, University of Edinburgh, United Kingdom

Material Culture in Social and Historical Contexts
Room no. 107
Chair: Madis Rennu

The Finnish Harmonium: How Does Social Context Dictate the Popularity (and Obscurity) of a Musical Instrument?
Antti Kiviranta, University of Tartu, Estonia

The Doll and Netlore: Old/New Play Practices (Latvian Examples)
Svetlana Pogodina, University of Latvia, Latvia

Bread Related Symbolism, Preservation and Changes in Society
Indra Cekstere, University of Latvia, Latvia

16.00–23.00 Workshops and evening programme in Intsu village for registered participants (Männiku metsatalu/Männiku Forest Cottage)

Friday, October 9

9.00–11.00 Presentations (parallel sessions)

Political Folklore: Between Ukraine and Russia
Room no. 105
Chair: Alexandra Arkhipova

'The Facts We Trust': Attitudes to News during Social Polarisation
Elena Malaia, Russian State University for the Humanities, Russia

The Sky is Blue and the Wheat is Yellow: The Colour Code of Russian Politics
Maria Volkova, Russian State University for the Humanities, Russia

Folk Songs as Protest Mediators: The Case of the Maidan
Nataliya Bezborodova, University of Alberta, Edmonton, Canada

'Polite People' and Emergent Discourses
Danila Rygovskiy, Russian State University for the Humanities, Russia

Methods of Approaching Field Data
Room no. 107
Chair: Kristel Kivari

What Happens When a Spiritually Orientated Woman Gives Birth at a Hospital? The Example of Women from the Source Breathwork Community
Katre Koppel, University of Tartu, Estonia

Braided Identity: Cultural Practice as a Way of Navigating Liminal Space
Leida K. Mae, Independent Researcher, Canada

A Folklorist within the Family
Atifa Durrani, Allama Iqbal Open University, Pakistan (Skype presentation)

On Regional and Individual Differences in *Bylinas*: A Corpus Study
Dmitry Nikolayev, Russian State University for the Humanities/Russian Presidential Academy for National Economy and Public Administration, Russia

11.00–11.30 Coffee/tea
11.30–13.30 Presentations (parallel sessions)

Identity and Othering
Room no. 105
Chair: Anastasiya Astapova

'Russian' Characters in the Mythological Narratives of the Nganasans from the Taimur Peninsula as a Way to Represent Relationships between Ethnic Groups
Maria Momzikova, European University at St. Petersburg, Russia

Construction of an 'Outsider' Image in Cultural Interactions between Kazakh Natives and 'Oralman' Kazakhs
Yulia Naumova, Russian State University for the Humanities, Russia

Choice of Identity and Struggle for Existence: The Amri Karbi Staying Betwixt and Between
Debajit Sharma, Gauhati University, India/University of Tartu, Estonia

War and Nation-Building
Room no. 107
Chair: Helen Kästik

Constructing the Past, Explaining Experience
Andreas McKeough, University of Helsinki, Finland

Songs and Power: The Case of the Russian Civil War
Rustam Fakhretdinov, European University at St. Petersburg, Russia

Latvian Legal Folklore – Individual Guide or Nation-unifying Element
Kristīne Rotbaha, University of Latvia, Latvia

13.30–15.00 Lunch (on your own)
15.00–16.30 Presentations (parallel sessions)

History and Memory in the Making
Room no.105
Chair: Andreas McKeough

Lepcha/Rong Folklores: (In) Quest of History and Identity of the Indigenous People of Sikkim
Reep Pandi Lepcha, Jadavpur University, India

The Superhero for Every Regime: Czech Spring Man between Communicative and Cultural Memory
Petr Janecek, Charles University in Prague, Czech Republic

Heroic Performances: Producing Locality through *Zeybek* Music and Dance Culture (Aegean Region, Turkey)
Lydia Zeghmar, French Institute for Anatolian Studies, Turkey; Université Paris Ouest Nanterre-La Defenses, France

Negotiating Death and Dying
Room no. 107
Chair: Davide Ermacora

Mancha Puja of Tiwas: The Vernacular Perspective
Pallavi Dutta, Gauhati University, India/University of Tartu, Estonia

Constructing Death through Folklore by the Rabha Tribe of Assam
Bijoy Sankar Barman, Gauhati University, India/University of Tartu, Estonia

The Passage to a New Life: Carols and Rituals 'for the Dead' in Romanian Winter Solstice Traditions
Giorgia Bernardele, University of Padua, Italy (Skype presentation)

16.30 Closing of the Conference

Preface

The International Conference of Young Folklorists is a series of meetings established and sustained by the Departments of Estonian and Comparative Folklore and Ethnology, University of Tartu, and the Institute of Lithuanian Literature and Folklore. The conference aims to foster academic communication, collaboration and research in the field of folklore by bringing together advanced students and recently graduated scholars from different countries and giving them an opportunity to present their research to an international audience. This year's meeting is the fifth of its kind, following previous conventions in Tartu (2011, 2013) and Vilnius (2012, 2014).

The 2015 International Conference of Young Folklorists is, however, also unique, for it is the first to be held in Viljandi in collaboration with the Native Crafts Department of Viljandi Culture Academy. Viljandi Culture Academy, since 2005 a college of the University of Tartu, has been providing specialised culture education since 1952. Today, it is a groundbreaker in Estonia in applied higher education in various areas of culture. By holding this conference at Viljandi Culture Academy, we wish to stimulate interaction between academic and applied approaches to folk culture as well as to present various institutions active in this field in Estonia.

This year's topic, Folklore of Connections, Folklore of Conflict, focuses on the role of folklore in the formation of relationships and attitudes. The conference explores how folklore bridges and connects individuals and groups, providing them with means to construct, reinforce, display, or question identities and cultural patterns, and

how it is used as an instrument for exclusion and othering. Several conference panels will study the customs and rituals of various ethnic groups and interactions between neighbours as they are represented in and dealt with via various genres of folk culture. Power relations and vernacular forms of contesting authority is also a recurrent theme along with magic, rituals used to come to terms with death, and relationships between humans, animals and the supernatural.

The ever-growing interest in the International Conference of Young Folklorists attests to a need for such a forum. The three-day programme of this year's meeting features around 50 presentations from 17 countries in Asia, Europe, North and South America as well as two keynote lecturers: Dr Alexander Panchenko (Institute of Russian Literature, Russian Academy of Sciences/St. Petersburg State University) and Dr Bill Westerman (New Jersey City University).

The 5th International Conference of Young Folklorists has been organised by the Department of Estonian and Comparative Folklore, University of Tartu, the Native Crafts Department of the University of Tartu Viljandi Culture Academy, and Tartu Nefa Group in partnership with the Institute of Lithuanian Literature and Folklore, Vilnius. The meeting is made possible through generous support from the following organisations and institutions: the Cultural Endowment of Estonia, the Embassy of the United States in Tallinn, the Council of Gambling Tax, the Estonian Ministry of Education and Research (National Sciences Programme), and the Estonian Research Council (Institutional Research Project "Tradition, Creativity and Society: Minorities and Alternative Discourses" (IUT2-43)). We are greatly indebted to them for their contributions.

Organising committee of the conference

Abstracts

KEYNOTE LECTURES

Conspiracy Theories and Contemporary Legends

Alexander Panchenko
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Conspiracy theory is a powerful explanatory model or way of thinking that influences many cultural forms and social processes throughout the contemporary world. Generally defined as "the conviction that a secret, omnipotent individual or group covertly controls the political and social order or some part thereof" (Fenster 2008, 1), conspiracy theory includes a number of principal ideas and concepts that make it adaptable for a broad variety of discourses and forms of collective imagination. Proceeding from the necessity to explain and localise evil as a social and moral category, conspiracy theories produce ethical models that oppose 'us' to 'them', 'victims' to 'enemies', 'heroes' to 'anti-heroes'. At the same time, conspiracy theories are extremely teleological; they do not leave any room for coincidences and accidents and explain all facts and events as related to intentional and purposeful activities of 'evil actors'. Quite often, conspiracy theories are grounded in a holistic worldview that leads, in turn, to a particular hermeneutic style. Reality is always considered to be deceptive; 'simple', 'superficial', and 'obvious' explanations must give place to more complicated intellectual procedures aimed at the disclosure of 'concealed truth'. From this perspective, the concept of mystery appears to be the most powerful element of conspiratorial narratives that operate in both pre- and post-industrial societies. Recent academic research of conspiracy theories provides a set of interpretations ranging from medicalisation ('social /political paranoids') to the concept of 'popular knowledge'

as a specifically postmodern phenomenon. It is obvious, however, that the social, political and cultural power of conspiratorial narratives should not be underestimated. In modern and postmodern societies, conspiracy theories often motivate political action and social praxis, accompany the transformation of institutional and informational networks, provoke moral panics and changes of identity.

The presentation deals with the role of conspiratorial motifs and themes in formation and transmission of what is known as 'contemporary legend'. The discussion of empirical data includes two case studies, the history and present day transformation of 'organ theft legends' and apocalyptic narratives about 'the Beast of Brussels'. Proceeding from the concept of emotional communities formulated recently by American historian Barbara Rosenwein (2010), I will try to show how and why present day conspiracy theories and practices of 'conspiratorial hermeneutics' are inspired by particular combinations of emotional, moral and epistemological expectations.

References:

Fenster, Mark 2008. *Conspiracy Theories: Secrecy and Power in American Culture.* Revised and Updated Edition. Minneapolis and London: University of Minnesota Press.

Rosenwein, Barbara H. 2010. Problems and Methods in the History of Emotions. – *Passions in Context* 1 (I), 1–32.

Alexander Panchenko is a leading research fellow at the Institute of Russian Literature, Russian Academy of Sciences and a professor of anthropology at the Department of Liberal Arts and Sciences, St. Petersburg State University. His research interests include anthropology of religion, vernacular religion in Europe, charismatic Christianity, new age religion, conspiratorial narratives,

contemporary legend. For the 2014–2016 period, he is the principal investigator of the Conspiratorial Narratives in Russian Culture research project supported by the Russian Science Foundation.

Paradigms of Folk Resistance: Climate Change, Tradition, and the Imagination

William Westerman
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The early twenty-first century will see an unprecedented confluence of two major forces, perhaps only one of which was anticipated a generation ago. The first of these was the establishment of global capitalism as the sole hegemonic political–economic paradigm of our time, while the second was the beginning effects of anthropogenic, possibly catastrophic, climate change.

Drawing on Raymond Williams' famous elaboration and extension of Gramsci's concept of hegemony and counterhegemony, this paper will look at the notions of 'residual' and 'emergent' (themselves residual from a different era of cultural critique), and ask whether a new praxis of opposition is possible. If so, what will it look like, and will it be necessarily and by definition emergent?

Those public intellectuals at the forefront of climate change activism – perhaps most notably journalists Bill McKibben and Naomi Klein as well as poet and essayist Wendell Berry – like many environmental activists before them, suggest that getting 'back to' technologically simpler, even more traditional lifestyles is the way to 'progress' towards being able to survive, or even prevent, the impending challenges of the Earth's potential climate collapse.

The climate activism movement in conjunction with global neoliberalism call on us to re-examine the meaning of terms such as 'progress', 'simplicity', 'tradition', and 'community' in the context of mass extinction and radical climatic change and its accompanying impact on subsistence.

All this is part of a larger discussion of 'tradition' in a progressive, rather than regressive, vision for a more just future. That use of

traditional, folk art forms, not as a withdrawal from the world but as a form of local engagement and, paradoxically, global citizenship bridges a gap in Williams' schematic. This raises a two-sided question: When is the invocation of tradition a source for progressive social change that does not hold tradition to be something static? And, conversely, can invented, emergent tradition be a residual challenge to the hegemony that is not 'progressive' in any sense of the term, but in fact reactionary, even destructive of other cultural tradition, as in the case of ISIS?

As an example, this paper will focus on work taking place by Pacific Island activists to save their islands through protests based around traditional belief systems and material culture. In particular I will be discussing "kayaktivism," in which local activists used traditional canoes as an alternative strategy for marine-based protest. Using social media to engage in fieldwork, which in fact mirrors their use of social media for organising resistance across vast distances, this paper includes conversations and ideas from activists in Fiji, Kiribati, Tonga, Vanuatu, and the Solomon Islands about how they draw on traditional culture for emergent progressive social action. I ask whether traditional culture is more sustainable, and thus a force for 'progressive' social change, and whether the union of residual and emergent bring meaning and wisdom to the shape of protest in ways that form a third force in counterhegemony.

William Westerman (PhD in Folklore and Folklife, University of Pennsylvania) is Assistant Professor at New Jersey City University, Department of Sociology and Anthropology. He served as a Director of Cambodian American Heritage Museum and Killing Fields Memorial in Chicago as well as the Historical Society of Plainfield and Drake House Museum (N.J.). In addition to founding and running a program for immigrant artists and musicians at the International Institute of New Jersey for nine years, he has also worked or curated exhibits at the Museum of Chinese in the Americas and other museums of history and ethnography, and was editor of the New Jersey Folklife *journal for five years. He was a*

lecturer at Princeton University teaching courses on writing, refugees and human rights for five years and has also been on the faculty of the Master's Program in Cultural Sustainability at Goucher College, and the Macaulay Honors College of the City University of New York. His research interests include migration and asylum, community arts, political protest, and social justice. Dr Westerman is currently working on the forthcoming book, Manifestations: The Arts and Material Culture of Grassroots Protest in the U.S.

SECTION PRESENTATIONS

And the Moral of the Story Is… On Machiavellian Intelligence and Re-shaping the Malay Folktale

Ikhlas Abdul Hadi
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Batu Belah, Batu Bertangkup is a popular Malay folktale that warns children of the dangers of disobeying their parents. In the story, the children's disobedience causes the suicide of their mother – an outcome which has arguably influenced many generations of Malay people to fearfully submit to their elders. The tale has survived through various media such as oral stories, movies, and countless children's books. However, with the recent publication of AdiFitri Ahmad's graphic novel *Taubat Si Tanggang* ('The Redemption of Si Tanggang'), old folktales, which include *Batu Belah, Batu Bertangkup*, are fitted with new endings, articulating new perceptions of old morals. I will analyse the choices taken in the development of the *Batu Belah, Batu Bertangkup* tale through the perspective of evolutionary literary theory, employing Michelle Scalise Sugiyama's idea of Machiavellian intelligence. Sugiyama (2005, 189) argues that storytellers have the power to influence their audience through their stories, either upholding or questioning cultural values. The aim of this paper is to explore the role of the storyteller as a figure of authority, investigating the various methods employed in telling the different versions of the popular Malay folktale and how they are a type of strategy used to affect the mind-set of its audience.

Folk Religion, Language and Cultural Memory in Palestinian Folktales

Farah Aboubakr
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Palestine has long been associated with three religions, namely Judaism, Christianity and Islam. This paper will discuss the manifestation of religion within Palestinian folktales in general and in *Speak, Bird, Speak Again* (1989) and its Arabic version *Qul Ya Tayer* (2001) in particular. In so doing, I will show how language, in this case Palestinian Arabic dialect, plays an important role in blending 'official religion and its teaching' with 'folk religion' particularly in rural areas in Palestine. The fusion of the two spheres, I argue, discloses how Palestinian dialect is embedded with many religious expressions, which are associated with a versatile interpretive folk culture and social system. For instance, despite being controlled by supernatural forces, action in the folktales is rooted in Palestinian approach to rewards and punishments and the doctrine of predestination in Islam. Synthesising various concepts within memory and identity studies, such as cultural memory, post-memory and narrative identity, the paper will also examine how language shapes the manifestation of Palestinian cultural identity, giving prominence to Palestinian national and cultural distinctiveness, while also expressing the desire for memory regeneration and social unity among Palestinians. Hence, religious beliefs, via the medium of language, I put forward, maintain a sense of continuity, knowledge and affirmation, giving voice to the heritage of a nation at stake.

References:

Muhawi, Ibrahim; Kanaana, Sharif 1989. *Speak, Bird, Speak Again: Palestinian Arab Folktales*. Berkeley, Los Angeles: University of California Press.

Muhawī, Ibrahīm; Kanā´na, Sharīf 2001. *Qul Ya Tayer: Qūl yā ṭayr* (Speak Bird). Beirut: The Institute of Palestine Studies.

“Russians and Serbs are Brothers Forever”: Construction of Brotherhood through Songs, Slogans and Banners on the Football Terraces

Julia Amatuni
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Football hooliganism today is a widespread international movement – it exists basically all around the world. The spread of fans’ culture is connected to general globalisation processes, but it still has specific regional features as cultural and national backgrounds of those groups of supporters determine the ways of interaction with foreign hooligans.

The ’imaginary brotherhood’ between Russian and Serbian football fans could be considered part of a common discourse of historical union between those two countries. My particular interest is how the idea of brotherhood works in the case of matches between teams from Russia and Serbia, and which symbols of friendship become relevant in that situation.

The purposes of this paper are, foremost, to look at folklore of football fans and show which songs, slogans and banners actualise and represent the idea of Russian and Serbian brotherhood, and why. Secondly, I examine how different symbols unite or separate supporters of Russian and Serbian football clubs even if formally they were supposed to be (and were represented as) ‘brothers’.

This research was conducted using anthropological methods of participant observation during the football matches and unstructured interviews with Russian and Serbian football hooligans.

When the President Comes: The Potemkin Order as a Mode of Well-being in Belarus

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As Aldis Purs suggests, Potemkin villages are "an elaborate, false construct designed to conceal an unpleasant or unwanted situation" (Purs 2012, 49). Enumerating multiple cases and possible applications of the term (and its synonyms), I base my research on Belarus, a former Soviet and still socialist independent state which is often referred to as "the last dictatorship of Europe". Going there for fieldwork at least twice a year I noticed the great popularity of stories about Potemkin villages erected for the visits of the president, high officials, or foreigners. Analysing vernacular attitudes towards Potemkinism, I argue for a multidimensional understanding of it, suggesting that in a socialist state Potemkinist order becomes a viable alternative to democracy and a significant means for the country's self-representation, both in terms of internal and foreign policy. Potemkin villages become an important element in the imagined Belarusian give-and-take contract between the people and the authorities, at the same time providing the brand of an exemplary ordered country on the international arena.

References:

Purs, Aldis 2012. *Baltic Façades: Estonia, Latvia and Lithuania since 1945*. London: Reaktion books.

“Bewitched”: Narratives on Family Conflicts Caused by the Magic Power of Women

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The paper examines the complex of texts about male adulteries, which are explained as the result of female enchantment. This everyday magic discourse is transmitted by adulterer and “women-victims” and can help them bridge their family conflicts.

The authors elaborate a few cases in which the adulterers explained their behaviour as the result of a love spell, one of which had been cast by the victim wife who was accused of black magic. The research is based on field data (interview and observation) and Internet materials (individual stories about love spells posted in social network and blogs; texts from websites of contemporary magic specialists). The field data was collected in Tyumen and Krasnoyarsk regions between 2013 and 2015.

Magic explanation of adultery includes the following aspects:

1. The mythological models in imagining contemporary magic specialists as beautiful women. It is important to say a woman who charms a man, may not be a witch herself, but may go to the magic specialist for help.

2. Some words are used with different meanings in contemporary Russian, and in situations of conflict. For example, ‘to bewitch’ and ‘witch’.

3. The influence of popular culture. Primarily, the majority of advertisements and promotion materials by magic specialists published in the media construct the tale-type called “a weak man is under the love spell of a woman”. The power of the witch and the helplessness of man are used as the excuse for adultery.

These aspects will be examined in detail in the presentation.

This research is part of the Structures and Mechanisms of Cultural Memory project and was supported by the Presidential Academy of National Economy and Public Administration.

Constructing Death through Folklore by the Rabha Tribe of Assam

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Residing mostly in the plains of the districts of Kamrup and Goalpara, the Rabha tribe is one of the major tribal communities in Assam. The Rabha tribe consists of various groups such as the Rangdani, Maitori, Pati, Dahuri, Hana, Bitoliya, Kocha. Whereas groups like the Patis and the Dahuris have been highly acculturated with the neighbouring non-tribal society in terms of socio-cultural norms, customs, language and religious practices, the Rangdanis and the Maitoris maintain their own tribal heritage and entity distinctively. Like other tribal people, the Rabhas are also admirers of festivity and observe all the rites and rituals within a colourful programme. Even the family oriented ceremonies of marriage and death are observed with musical performances with durations of one to seven days and nights. Basically, there are four kinds of post funeral ceremony (Sraddha) prevalent in Rabha society. While visiting Rampur village in Goalpara district, the informants were of the view that whenever an eminent person in the community dies, the funeral ceremony is accompanied by dance and song in the form of Pharkanti. In this paper, an analysis of the death rituals and customs of the Rabha tribe of Assam will be explored both from the folkloric and the literary point of view, and an attempt to engage with the scope of understanding both the belief and the social undertone of the Rabha society will be made while discussing the process of constructing death through folklore by the Rabha tribe of Assam.

The Passage to a New Life: Carols and Rituals ‘for the Dead’ in Romanian Winter Solstice Traditions

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The presentation is devoted to a particular category of carols ‘for the dead’ in Romanian folk tradition, with some references to East Slavic ritual folklore. Part of the material that will be discussed comes from the Archive of Folklore of the Romanian Academy in Cluj.

In spite of their relatively marginal position in contemporary Romanian repertoires and ritual practices, these songs and the related ritual practices were probably far more widespread in the past, when they played a crucial role during Christmas celebrations. Carols for the dead were performed according to two modalities of execution: 1) near the burial place of the recently deceased; 2) in houses, sung for dead relatives of the visited family. The sub-differentiation of the carols for the dead as it relates to the functions of age, sex, social position and in some case profession of the deceased recipient appears to be very similar to the differentiation in the carols ‘for the living’: what makes the analysis of this category extremely challenging is the fact that most carols addressed to the dead are formally identical to the carols which, in the respective local tradition, were sung for the living.

In the presentation, special attention will be given to carols ‘for the unmarried dead’, which convey symbolic patterns and explicitly refer to marriage.

Folk Songs as Protest Mediators: The Case of the Maidan

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Moments of conflict generate lore and symbolic expressions, and the Maidan protest (in Kiev, Ukraine, in winter of 2013–2014) is no exception. Protest folklore produced a lot of new interpretations and re-inventions of the known folk and pop-culture songs of different epochs, such as: *Horila Shyna* (*A Tire Has Been Burning*, after the folk wedding song *Horila Sosna*, *A Pine Tree Has Been Burning*), *Byla Mene Maty* (after the folksong *My Mother Beaten Me*), *Ballada o Bor'be* (*Ballade about Fighting*, by Vladimir Vysotsky), *Voiny Sveta* (*Warriors of Light*, a song by a Belarusian ethno-rock band). The Ukrainian vernacular Christmas carol *Shchedryk* performed by a Ukrainian rock singer with Le Grand Orchestra reflected both national traditional seasonal rituals and the protestors' expectations. Newly invented songs were produced, such as *Tse Perebor* (it has an ambiguous meaning that can be translated as *It Is a [Musical] Fingering* or *It Is Too Much*) and *Vitya, Chao!* These examples of the protest songs were in active use as the Maidan protest unfolded.

The requiem hymn dedicated to people shot dead in the Maidan, *Plyve kacha po Tysyni* (*A Duck is Floating on Tysyna River*) went out of the pure protest lore paradigm. Originally a folk song performed by a well-known ethno-rock band, it came into high (elite) culture.

The paper will trace symbols of protest lore and different patterns of imagination through elements of folk songs.

Bread Related Symbolism, Preservation and Changes in Society

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My research is about traditional Latvian rye bread in the calendar and in family festivities. The aim of the research is to clarify the preservation of bread related symbolism and changes in society.

My research into the traditional bread baking and related magic is based on fieldwork conducted between 1982 and 2015. I worked as an ethnologist in Gauja national park, Latvia, until 2009. Rye bread and the traditional bread baking process, baking tools and bread signs were objects of special interest. For the scientific research I prepared a questionnaire about bread baking with 36 questions. The oldest correspondents were born at the end of the 19th century. Until middle of the 20th century rye bread was baked in every Latvian farm.

Comparative research material was obtained in museums in Latvia and Tartu in order to study the possible influence of Livonian culture on Latvian traditions. Livonians who have lived in the territory of contemporary Latvia belong to the Finno-Ugric linguistic family.

Special attention is devoted to bread signs and baking magic. There are 46 different signs, used on bread loaves, made using the hand or fingers. The most popular is the cross sign: there are six different types of cross (Cekstere 2004). Magical words are also often pronounced when baking.

The name bread (in Latvian *maize*) is connected with the oldest grain in the territory of Latvia, barley (in Latvian *mieži*). The word *maize* means all food as well (Karulis 2001). Bright rye cultivation in Latvia started in the 8th or 9th century AD and rye bread gained the most important place in everyday life.

On January 8th 2014 the European Commission approved Latvian sweetened rye bread into the Traditional Speciality Guaranteed Products program. Society is again interested in homemade bread. Several bakeries bake bread from cereals cultivated in the traditional way. The interest in the symbolic use of bread and the signs associated with it within family tradition has increased.

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The Letters of Indigenous Peoples in Brazil

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How can the letters written by indigenous peoples and sent to the Brazilian government become important documents when discussing questions of authorship and creative reworking of traditions? This is the question I intend to address in this paper. Theoretical and methodological research called *Letters of Indigenous Peoples in Brazil* aims to build a file/memory of the letters produced by indigenous peoples, which today circulate with wide repercussions in social networks and news portals within and outside the country. These letters have been written by indigenous peoples since the 1980s in order to claim their rights to exist as traditional communities with their own cultures, arts and ways of life. In this way, these people have demonstrated how questions of ownership, authorship and creative reworking of traditions can be manifested through written texts in different languages. I believe the role of folklore studies in shaping the public discourses on knowledge and policy making will contribute to enlarge this discussion. For this purpose, I will also analyse letters from outside the virtual space and outside Brazil written and sent to the Federal Government and international organisations from the enactment of indigenous rights in the Constitution of 1988 to the present date. With the settlement of these memories, a map of the autobiographical writings of indigenous peoples will be produced, in order to characterise the emergence of the history of the indigenous subject in political education and in literary Brazil. Thus, the letters will provide elements for discussion about how authorship and creative reworking of traditions build memory and contribute to the formation of people's identities. Therefore, this paper will be based on a discussion of authorship and public discourses in knowledge and policy making, as proposed by América César (César 2011, 78) when assessing the authorships of the Pataxó people in Brazil.

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América Lúcia Silva César, Lições de Abril 2011. *A Construção da Autoria entre as Pataxós de Coroa Vermelha* (Construction of authorship between Pataxós of Coroa Vermelha). Salvador: EDUFBa, 77–93.

An Aerodrome for Putin: Tradition, Gift, Power and its 'Domestication' in the Altai

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The Altai people use traditional practices of gift exchange in their relationship with the federal government and large corporations. This creates new connections and identifies the social boundaries of different groups. Two related cases will be considered in the presentation.

The first case is the relationship of the Altai people with the open joint stock company Gazprom. The second case is the 'domestication' and 'appropriation' (Aneignung) of the Russian President by the traditional models of the Altaic folk worldview.

The new gas pipeline to China must go through the Altaic sacred place (the Ukok mountain plateau). Thus, political protest and the mobilisation of the religious and ethnic identities of the Altai people took place. So the need for a bribe or for gifts emerged. Gazprom has given gifts to the Altaians: a new National Museum, the promise of jobs and gas for residents. In 2012 representatives of the Altai people gave symbolic response gifts at the opening of the Museum. The head of Gazprom received as a gift the main medal of the Altai Republic, a very expensive stallion and an Ode to Gazprom in the Altai language. These gifts are not simple return gifts, they suggest further communication and commitment.

Using their ritual gifts the Altay people 'caught' the (Russian) power, and they did not stop there. On the same day the national leader of the Altai people stated that the new Altai airport must have a name. In 2011, the national leader of the Altai proposed that the airport should get the name of the spirit-master of the sacred mountain Bobyrgan. In 2012, there was another, but typologically

similar idea: the airport should get the name of another ruler, President Putin. In this situation, Putin was symbolically expropriated by the Altai people. Putin is not just the president, but he is part of Altai land, like Bobyrgan. I will talk in more detail about this situation of 'appropriating of sovereigns'.

The study was conducted with the support of the Russian Humanitarian Foundation in the framework of the Anthropology of the Market and the Transformation of Social Relations among Indigenous Peoples of the North, Siberia and the Far East (Project № 15-01-00452).

A Folklorist within the Family

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The research is a descriptive account of my personal research experiences encountered during my M Phil studies (anthropology) on family folksongs. The study is a qualitative one and based on participant observation and in-depth interviews with family members (from the Rajputs community) regarding folk wedding songs. Connected to the family through marriage my position as a researcher kept on oscillating both as an outsider and insider throughout the fieldwork. The power relationship I shared with those whom I researched is a combination of compromises, co-operations and negotiations. I came across various experiences where I have to negotiate and collaborate with my researched in several ways. Similarly, they use several strategies and tactics that I had to cope with as well as manage when conducting interviews. This research paper discusses the experiences of both the researcher and the researched in the field.

Mancha Puja of Tiwas: The Vernacular Perspective

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The Tiwa are a tribe living in North East India and divided into the hill and plain Tiwas. They practice rituals, magic, worship, and perform festivals, some common among different Tiwa clans and some particular to certain clans. Mancha puja is a worship common among hill and plain Tiwas. They worship Mancha raja if someone dies in any kind of accident. The Mancha puja is lead by a priest called the Ojha, who also worships other gods and goddesses like Deupriti (representing either the house deity or the ancestors), Pakraja (a tiger-like deity living in the forest) and Posmota (the earth goddess) as well as Mancha raja. The family who has lost a member in an accident offers a pig, a goat and chickens to Mancha raja and other deities for their own wellbeing to please them. The relatives and other village people are also involved in the ritual to prevent misfortune befalling them. In Mancha puja, people express their sentiments and emotions through the material culture and Ojha predicts the future of other people: whether they will have any bad luck or not. The main aim of Mancha puja is to cope with malevolence and avert new accidents. This paper resulting from my fieldwork will focus on the vernacular perspective and interpretations of Mancha puja and the reasons due to which people employ Mancha puja in the case of accidental death.

Co-operation and Conflict among Humans, Bosom Serpents and Lizards in Late Medieval Italy

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A dialogue *Amicitia* ('Sympathy') contained in the Colloquia of Erasmus of Rotterdam refers to Erasmus' three-year stay in Italy (1506–1509). At a certain point of the fictional dialogue (full of anecdotes based on the lore of antipathy and sympathy in the natural world), Erasmus writes, with evident wonder, of some late medieval variants he heard from Italian peasants of a snake entering the human body (tale-type AaTh/ATU 285B*). In particular, the friendly lizard is alleged to save the dozing peasant by waking him up to the hidden danger of the snake, which might otherwise enter the mouth and creep into the body. Do lizards fight with serpents? The passage gives us the opportunity to take a journey into the comparative folklore of human–animal cooperation and antagonism. Starting with Erasmus' account my talk brings together the documentary evidence for these enduring folk beliefs, which show cooperation between lizards and humans against snakes, and the general enmity between lizards and snakes.

Songs and Power: The Case of the Russian Civil War

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When anybody is singing loudly, the surrounding people are forced to hear it; the people have to accept it or to respond in some way. So, songs can be a way to talk about power and to arrange power. This way is available for almost everybody and the addressee can avoid communication. Then, songs mark social groups, unite group members and differentiate between them from the others. Consequently, social groups, which struggle for power, can use songs as a tool in the struggle. The choice of such tool is more probable in case of lack of other ways like media or military force. That is, the phrase 'a song is a weapon' is more than a metaphor.

The phenomenon of songs as weapons can be seen in material from different conflicts. It is reflected even in futurological fiction devoted to post-apocalyptic and dystopian societies.

The current work focuses on the use of song to carry power relationships during the Russian Civil War, which was fought from 1917 to 1922 and resulted in the foundation of the USSR. Some of its song practices, such as singing when going into battle, were not typical to previous Russian wars. One of the aims of the singers was to demonstrate power, especially if they were not able to demonstrate it any other way. The work is based on memoirs, materials of folkloristic expedition and fiction literature written by war participants and witnesses.

“It is a Sin to Lament in the Forest”: The Lamentation Tellers and the Spirits of Natural Spaces

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Lamentation is a ritual folk genre, accompanying a funeral rite. There are a lot of bans relating to the performance of lamentations. In some regions of Russia it was obligatory for women to have skills in lamenting, in others there were specialists who could be invited. There are fabulates about unskilled and student lament tellers. The lament teller sometimes appears as a character in other folklore genres: in memorates and fabulates, traditionally called *bylichki* in Russian scholarship. The paper is focused on the plot ‘conflict and contact between a lament teller and a spirit of the natural spaces’ (such as forest spirit or *leshyi*). When a woman goes to a place, remote from other people, for the purpose of practicing a lament, she can find herself in territory belonging to mythological creatures. Normally the aim of the lamentation is to communicate correctly with the dead, although outside the context of funeral rite lamentation could cause undesired contact with the supernatural, even if performed as training.

The research was supported by the Russian Foundation for Basic Research in the framework of the The Structural Organisation of Laments Multimedia Database, Rhythmic and Phonetic Analysis (Project № 15-36-50983).

The Superhero for Every Regime: Czech Spring Man between Communicative and Cultural Memory

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The paper analyses various ideological uses of collective imaginary connected with the Czech folkloric figure of the Spring Man. Narrative complex about this mysterious urban phantom, better known as Spring-heeled Jack, first appeared in England between 1837 and 1870, but soon spread internationally and adapted itself to suit local peculiar cultural needs (for example it spread to Russia between 1917 and 1920 when it appeared as *popriguchyk* in the city of St. Petersburg), including in Czech lands during the Second World War.

Immediately after the Second World War, this ambivalent being almost vanished from Czech oral tradition. Simultaneously, the Spring Man entered Czech popular culture, which started to venerate him as mythical superhero who fought the Nazis and their collaborators, helped real resistance fighters, and lifted the spirit of the oppressed nation.

The paper focuses mainly on these symbolic uses of the Spring Man by various political regimes, forces and ideologies from 1946 to date. These mainly nationalistic uses include, chronologically: critique of Nazi collaborators immediately after the Second World War, critique of the bourgeoisie in the late 1940s, critique of intervention of Warsaw Pact armies in Czechoslovakia in 1968, critique of the communist regime in the 1980s, the travesty of antiglobalisation activism in the early 2000s, as well as Spring Man's recent re-uses for superhero comics revival, nostalgic popcultural returns to the period of the 1940s and the subcultural iconography of the anti-Fascist street movement. Thanks to these cultural reincarnations, the Spring Man, like his fabled spring boots, provided unusual

ideological elasticity and stayed to be reinterpreted in both Czech popular culture and folklore alike for more than half of century.

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Changing Folk Customs and Festivals among the Sarania Kachari Community in Assam

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The Sarania Kachari community consists of several assimilated tribes who descend from the indigenous Kirata population of North Eastern India. The community speaks Assamese, which is of Tibetan-Mongoloid origin. The community is currently struggling to establish their own distinct identity and to be acknowledged as a scheduled tribe (historically disadvantaged indigenous people, according to the Indian constitution). Among their seasonal festivals and rituals Bator puja of Tamulpur, Bah Gohai, Bambol pita, and Moh kheda have become symbols of their tribal culture, which is currently undergoing significant change. These rituals are organised for the well-being and health of the villagers. Bah Gohai (bamboo god) is a seasonal festival welcoming the new year by worshipping Bah Gohai as Lord Shiva. Sarania Kachari started to celebrate this festival together in 2005 with the objective of strengthening their identity movement. There are some other festivals like Bambol pita (a merry making festival), Bihu (an agricultural festival), Moh kheda (a festival aiming at driving mosquitos away), Aamoti chuwa (a festival celebrating the menstrual period of mother Earth), and some crop rituals like Aag-ana and Noa khowa.

During my field study I came across different festivals celebrated in different areas among the people of Sarania Kachari community, which manifest considerable variation. Some celebrations look similar but have different names. This paper will focus on the changing folk customs of Sarania Kachari community of Nalbari and Baksa districts.

Religious Encounters of the Khoibu Tribe: Conflicts and Compromises in Vernacular Traditions

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Anomalous Phenomena in the Environment: Connecting and Conflicting Viewpoints on the Supernatural

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The broad sphere of the supernatural in contemporary discussions includes strange experiences and sightings that are associated with qualities of the environment: lines of energy, circles in the grass, inexplicable lights, UFOs. During the Soviet period, recording these experiences and the available research on the topic had political significance, while today the interest has moved from the military–political context to that of the policies of the knowledge-society. As such, the public legitimacy of these experiences is accepted within the framework of folklore or religion. This approach marginalises these accounts as sources of knowledge and draws a line between official and vernacular theorising.

Indeed, this kind of approach to the supernatural involves folkloric stories and the sources are the witnesses' accounts of what happened. The will to share these stories in the context of research points to the participants' hope that researchers will give meaning to their inexplicable experiences. Here the border between folklore collection and research into the supernatural meet, and the results polarise viewpoints on the subjective–objective scale of legitimate and alternative.

I will introduce materials from periodical conferences on anomalous phenomena in the environment both in Russia (Tomsk Polytechnic University) and Estonia (Baltic Dowsers' Association), and also from research into UFOs and Earth energies in Estonia in recent years.

The Finnish Harmonium: How Does Social Context Dictate the Popularity (and Obscurity) of a Musical Instrument?

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A. F. Debain invented the harmonium in France in the 1840s. A free-reed instrument (like the accordion or the harmonica) that auditorily resembles the church organ but takes roughly the space of an upright piano, it was picked up by instrument builders in Germany, Eastern & Northern Europe and North America by the end of the century. In Finland roughly about 10 factories manufactured harmoniums from the 1860s and countless 'village blacksmiths' also produced their own designs. The instrument was important to at least three different user groups: 1) folk musicians (especially in Southern & Central Ostrobothnia), 2) 'folk'-school (in Finnish *kansakoulu*) teachers and 3) church cantors. After the WWII interest in the instrument waned as electrical instruments became more fashionable and better available. Today in Finland old, usually worn-out or broken, harmoniums can be found taking up space in school warehouses, while many more have been thrown away. The instrument has become a folk music peculiarity and an obscure collector's item.

The aim of my research is to show why and how such a widespread instrument has become so widely forgotten and what socio-cultural and musical aspects have in certain times made it popular and in other times made it unpopular. I argue that a solely technological explanation for its 'downfall' is too limited. My study, focusing on the cultural value of a certain instrument, falls between the spheres of ethnology, folklore studies, ethnomusicology, instrument studies, cultural history and cultural semiotics.

What Happens When a Spiritually Orientated Woman Gives Birth at a Hospital? The Example of Women from the Source Breathwork Community

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This paper introduces some of the results of my MA thesis, which analysed the perceptions of the body and childbirth in the Source Breathwork community in Estonia. The members of the Source community follow the popular ideas of new spirituality. By practicing a specific breathing technique and highlighting the importance of the body and bodily experiences, one of the aims of community members is to heal a person as a whole and concentrate on spiritual self-development. On the other hand, the members of the community emphasise the importance of birth, which is seen as the 'source experience' that is believed to influence deeply a person's consequent life.

Focusing on the Source community's perceptions of childbirth my paper examines the attitudes of the community members towards medicine and medical equipment. By paying close attention to verbal expressions, I point out some of the problems that have occurred in communication between community members and medical staff. Despite dissensions the Source community members are interested in cooperation with medical workers. Hence, I also bring forth the expectations that community members have of medical workers. The Source community's interaction with conventional medicine can be observed as an interaction between two different discourses and spheres.

The Sovietisation of Folklore Studies in Estonia and the German Democratic Republic: Connections and Mutual Models

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After the Second World War, Estonia was part of the Soviet Union, and Germany was divided into different occupation zones, the eastern of which became the German Democratic Republic in 1949. Sovietisation was a rupture in the culture and politics of both countries. Among other areas, research and culture politics went through serious changes. Folklore and folklore studies, which had largely been framed as national endeavours, needed to be reconceptualised within the Soviet framework. In this, both Estonian and East German scholars had Soviet Russian scholarly work as a model to follow.

Following the statement of Olaf Mertelsmann (2012, 14) that there was no one form of sovietisation, but many local variations, the presentation will follow the mechanisms of sovietisation of the discipline, institutional patterns, the connections to the overall cultural politics in both respective lands and Soviet Union in general. Conflict between the new and old folkloristics was stated, folklore was redefined, used to support the new form of government and the renowned sources of theories were the same in all Soviet and Eastern Block countries. Nevertheless, scholars in Estonia and the German Democratic Republic had their own very distinctive ways of dealing with folklore. The paper will ask what the possibilities are of studying history of folkloristics from a comparative point of view.

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Lepcha/Rong Folklores: (In) Quest of History and Identity of the Indigenous People of Sikkim

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The history of Sikkim is preoccupied with its alien monarchs – the *Chogyals* or 'Dharma Raja', originally nomads of Tibetan lineage, who were enterprising and affluent. The establishment of monarchy resulted in subjugation of the indigenous Lepchas. The era witnessed the advent of Buddhism; the new faith incorporated rituals and practices of the indigenous people to give rise to a unique form of religion, found only in the neighbouring Himalayan region. The culture-scape experienced flux, which is persisting to date and has resulted in curious folklores which demand close scrutiny. Existing historical discourses on the indigenous tribe endorse nothing beyond the assertions that the "Lepchas, or as they call themselves, Rong-pa (ravine folk), *claim* to be the autochthones of Sikhim Proper" (emphasis added) (Risley 2005, i). This seriously undermines the identity and existence of the indigenous community, painting a grim picture quite contrary to the narratives that spring from the tribe.

Regrettably, Lepchas do not possess a comprehensive work recording their history, largely owing to their reliance on oral tradition, a fading receptacle in the face of progress. Although folklore is hardly considered as evidential proof by historians, we often notice its amalgamation into popular discourses, and this is quite apparent in Sikkim. Commenting on anything prior to the *Chogyals* invariably reverts to borrowing the intangible heritage of the autochthons. Stories of encounters with foreigners find their way into the narrative history of the Lepchas. One popular tale about Khye Bumsa (a Tibetan nomad chief) and his visit to the ancestors of the Lepchas – Thekung Thek and Nikung Nal – according to popular belief culminated in a blood treaty between the two disparate communities. These tales of 'contact' are essentially used to propitiate a discourse of harmony, suppressing any voice of dissent

from within the tribe that might result in instigating communal discord. Earlier monarchs and current governing bodies have institutionalised these tales by holding ceremonies to repeatedly instil faith in such constructs.

An erstwhile kingdom, Sikkim, now the 22nd state of India, paints a vibrant picture of cultural diversity. This mélange, however, has come at the cost of undermining the indigenous tribe. The discreet documentation of the events in the oral tales and legends of the autochthons are defining moments in the history of the tribe. Locating these accounts, I will explore the politics involved in these tales and how indigenous folklore is currently used as a tool for constructing identity and historical beliefs, and for forging contestable relationships with alien cultures, thus posing an inherent threat to the Lepcha's already fragile identity and history.

The paper is based on on-going fieldwork undertaken since 2014.

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"Relax, it's not True": Comedic Metadiscourse in the Context of Ritualisation

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In my paper I will take a look at instances of metadiscourse in the genre of verbal art known as stand-up comedy. Explicitly self-reflexive instances of metadiscourse are especially interesting with respect to stand-up, because stand-up speech is conventionally stylised as conversational first-person narrative, which privileges 'reality' over 'fiction' and builds strongly on an illusion of directness. As a genre it is defined by "an intensely direct relationship with the audience, improvisation and a firm emphasis on the here and now" (Double 2014, 26). Accordingly, stand-up metadiscourse, referring to ways in which the comic draws attention to, comments or reflects on his/her own performance, self, surroundings, etc., is one of the potent ways in which comics achieve, corroborate or paradoxically break this effect of unmediated directness. In my paper I will analyse metadiscourse from the perspective of framing and place the phenomenon more broadly in the context of ritualisation, by which is meant the delimitation of (privileged, sacred) spaces via formalised patterning of speech events.

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Braided Identity: Cultural Practice as a Way of Navigating Liminal Space

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This five-year auto-ethnographic study explores my practices of *Maausk*, an Estonian neo-pagan animist faith, and *käsitöö*, traditional Estonian handicraft, as ways of coping with having CNS Lupus and starting gender transition. I engage with the impact of being mixed-race in an Estonian community, and doing 'women's crafts' while making the decision to transition to male. My work examines cultural practice as a kind of ritual and looks at how it uses axiological and ontological connections to allow new ways of creating meaning and identity for those navigating liminal spaces. Whether the liminal space consists of life transition such as illness, or being situated outside socially defined categories, as with being transsexual, participation in cultural activities and ritual has solidified my own identity as Estonian, and my sense of community identity.

‘The Facts we Trust’: Attitudes to News during Social Polarisation

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This report focuses on the perception of the same news during political conflict depending on the worldview of the informants. One of the most important questions of this work is, what are the reasons for trusting or mistrusting the news, and where can the trigger that generates either one be found, in the media or elsewhere? This work is based on 25 interviews dealing with the Ukrainian crisis of February-March 2014. All materials were gathered in 2014 in Simferopol, Crimea.

Informants point out how strong the stream of news was and how it forced them to read articles and watch TV to check out whether the information about certain events was true or not. Against this background two facts appeared: a) the common discursive field for, seemingly, different sides of the conflict; b) the informants′ belief that truth can be logically revealed. However, during the analysis of the narratives it became clear that in spite of confidence in the rationality of the news, the informants trust only news that coincides with their view of the world.

The conclusion stems from the case study of my article, which I am going to present, and is based on analysis of the reaction of two informants to the same event, which came to their attention through the same information channel. According to my corpus of texts this event is the first dispersal of Maidan on the night of November 30, 2014. Two informants say that it was the first news that started their Maidan chronotope, but they interpreted it in the opposite way, based on their own character code and explanatory models. Thus I am going to demonstrate that it is not news that defines the discourse of the carrier, but the carrier defines the attitude towards news.

Constructing the Past, Explaining Experience

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The Finnish Civil War of 1918 lead to some 36,000 lost lives. The war was a political civil war between the Reds and Whites, and interpreted as both a socialistic revolution and a war for independence. The Whites won the war and therefore wrote its history. However, experiencing a civil war disrupted the familiar nationalistic discourse. The response was an active movement of producing, collecting and archiving first-person narratives by those who had supported the Whites. The aim was to define and keep safe a new interpretation of the past – a new national narrative. The Reds ways of writing about the war and commemorating were marginalised after the war. However, they shared a strong ideological bond, forged from the perspective of victimhood by experiencing the traumatic aftermath of the war – the mass executions and prison camps. Thus it was difficult to talk about the war to other people.

In my presentation, I will talk about these different societal, cultural and ideological positions and their effects on the collective remembering of the war. I will show how they affected the shaping of collective, ideological interpretations of the past. These interpretations were articulated and mediated with the help of narratives, rituals and traditions. I will look at their cultural function by showing how they affected personal interpretations of experience in first-person narratives. The presentation is based on my doctoral dissertation (due August 2015) and serves as a platform for presenting its findings.

‘Russian’ Characters in the Mythological Narratives of the Nganasans from the Taimyr Peninsula as a Way to Represent Relationships between Ethnic Groups

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The development of the Taimyr Peninsula territory by Russian merchants and then industrialists is known to have begun in the 17th century. There were stations for goods exchange between Russian merchants and nomadic people of the tundra. Some of these stations then became villages and cities with prevalent Russian populations. These intercultural contacts had a great impact on inhabitants of the tundra and were represented in folklore narratives of the nomadic people. Nganasan myths of creation include such characters as the ‘Russian deity’ and the ‘Russian tsar’, who appear among other Nganasan deities. They participate in the development of the universe and provide people with some benefit in the form of culture. The specifics of these characters and their places in the pantheon of Nganasan deities were analysed. The main source for this research is Nganasan folklore narrative prose, specifically the myths of creation. These texts were recorded by ethnographers and linguists in the 20th century and are available in published versions (Dolgikh 1938; 1976; Corpus 2005) or ethnographical archive variants (the archive of Boris Dolgikh, the Institute of Ethnology and Anthropology, Moscow). The symbolic relationships between ‘Russian’ and ‘Nganasan’ characters can be considered as a representation of social connections between these ethnic groups. The high status of ‘Russian’ characters among Nganasan deities in folklore texts may be explained by a real relationship between the Nganasans as an ethnic minority and the Russians as the ethnic majority, as well as by a relationship between nomadic tundra culture and much more technologically developed ‘Russian’ city culture.

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Construction of an 'Outsider' Image in Cultural Interactions between Kazakh Natives and 'Oralman' Kazakhs

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The construction of an 'outsider' image by native Kazakhs with respect to 'oralman' (returnee) Kazakhs – ethnic Kazakhs returning from China, Mongolia, Turkey, Afghanistan, and other countries under the diaspora repatriation programme launched in 1991 – attracted my attention during my first expedition to northern Kazakhstan in 2009. It was a folklore–ethnographic expedition during which I worked in the Ekibastuzky district of Pavlodarsky region, which is principally populated by Kazakhs who have returned from Mongolia and China. Later, in 2010 and 2012, I also did fieldwork with Kazakh 'returnees' in the Pavlodarsky district of Pavlodarsky region in Kazakhstan. Through fieldwork I identified several criteria that play important parts in the construction of the image of 'outsiders' with respect to returnees: 1) religious beliefs (native Kazakhs note that returnees' religious beliefs and practices are, as they see it, borrowed from other nations and do not belong in Islam); 2) social status (the official 'oralman' status entitles returnees to financial aid from the state and other benefits, which causes envy and resentment among locals); 3) the country from which they arrive and with which they are associated (those returning from Russia or Uzbekistan are more 'local' than those who come from China or Mongolia); 4) education and occupation (the low level of education, including illiteracy, of some of the 'oralman' and their menial jobs); 5) a combination of 'household' beliefs, customs and ritualised practices that distinguishes returnees (especially those from Mongolia and China) from Kazakhstan locals. The presentation will discuss these criteria along with mythological and religious beliefs and the role they play in the construction of the 'outsider' image.

On Regional and Individual Differences in *Bylina*s: A Corpus Study

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The corpus of northern Russian *bylina*s contains several hundred texts recorded in different localities from nearly two hundred singers. This corpus is usually treated as relatively uniform, and in many studies Russian *bylina*s are represented by texts by a single singer (in most cases, Trofim Ryabinin) or a sample of representative texts of 'high quality' (cf. Bailey 1978). In order to obtain a better understanding of the *bylina* tradition, however, it is important to study the corpus as a whole and to investigate correlations between parameters of interest (for instance, versification patterns and formulaic density) and such variables as region, singer, or the topic of the poem. In the paper, I will present the results of a statistical computer-aided study of a corpus of about 500 *bylina*s from major collections showing which aspects of the epic tradition reflect individual, regional, and topical properties.

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The Doll and Netlore: Old/New Play Practices (Latvian Examples)

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The present paper is based on fieldwork materials about dolls. The materials were collected in Latvia in 2014–2015.

The doll is a part of material culture. It can be found in traditional (so-called peasant) culture as well as in the space of contemporary urban tradition. The doll plays the role of a mediator of tradition, for instance in the act of name giving, in the plots of games, in decoration, etc. (Morozov 2011). In play and ritual contexts the doll discloses its ambivalent nature: sacral/profane, live/dead, symbolic/pragmatic, and belonging to child or adult space.

The current paper is dedicated to the doll phenomenon in the folklore space of the Internet – netlore. A Latvian bilingual (Russian-Latvian) website *Leļļuplaukts* (Eng. Dollboard, http://lelluplaukts.latvianforum.net/) is the material under analysis. Members of the *Leļļuplaukts* virtual community (subculture) write and post 'photostories' about their dolls (handmade or purchased), using motifs, subjects and images from the traditional folklore and texts of contemporary mass culture. Photos of the dolls are commented upon with trivial texts (stories) written by the owners of the dolls. The present paper focuses on the functions of the photo narratives with anthropomorphic and zoomorphic dolls (figures) and describes in diachronic terms the play contexts with the doll figures transmitted by the means of the Latvian website.

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Chastushka Skobar` and Urban Romance in the Academic Music of the Second Half of the 20th Century (Using the Example of the Russian Copybook by V. Gavrilin)

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In the second half of the 20th century, many composers, such as R. Shchedrin, B. Tishchenko, S. Slonimskiy, G. Sviridov and V. Gavrilin, used different genres of folk music, creatively reworking it in the academic tradition. In their work about these composers, I. Zemtsovsky, A. Sohor, and E. Ruch`evskaja write that the main tendency at that time was the reworking of new folk music genres. This point of view is understandable because of the use in musical work of such new folk genres as *Chastushka* and Urban Romance.

At the same time, one of these composers, Valeriy Gavrilin, used the *Chastushka* in another context. Gavrilin used *Chastushka* like an old genre and showed to us the expressive contrast between the modern genre and urban romance. Gavrilin graduated from the State Leningradskaja Conservatory, where he studied in the composers' and folkloristic departments. Gavrilin probably knew about different points of view on dating *Chastushka*. Our analysis has shown that in the Russian copybook Gavrilin used both some of the oldest as well as new genres of folk music. He made a collage from different lyrics, musical element and contexts, which not only gave us the impulse to analyse the musicology but also prompted us to find more details about *Chastushka* and its dating.

The result of this article helps us not only to see the Russian copybook in the light of the reworking of folk traditions, but also to raise question that could be important for folkloristics.

Visual Representations of the Seto in Estonian Documentaries

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A representation always transmits only a part of an event and can be seen as giving meaning to the represented phenomenon. A film author's choices during, for example, shooting and editing, tell us about his or her personal viewpoint and one possible interpretation. The viewpoint is in part related to the origin of the author – whether a phenomenon is dealt with by an internal or external observer.

The Seto are an ethnic minority living on the border of Estonia and Russia. The collecting and study of Seto folklore is part of Estonian folkloristics. Seto folklore was seen as a remnant of an archaic Estonian culture and was considered supportive in strengthening Estonian national identity. In the 19th and 20th centuries the illiterate Seto had no control over the representations created of them. Most of the representations of Seto have been created by Estonians.

In 1913 the first moving pictures of Setos were produced. In the 1930s chronicles were created, to be shown in cinemas, depicting a particular custom or event. In the 1960 and 1970s several ethnographic films were created that presented Seto music, customs, and costumes. In the 1980 and 1990s folklorist Vaike Sarv and ethnologist Mare Piho (a Seto herself) created a few dozen popular scientific documentaries to be shown on television. Since then the fate and faith of the Seto have become increasingly popular subjects in Estonian documentaries. During these different time periods the Seto have been represented in different ways, some of which have been prevalent throughout history. In my presentation I will introduce and exemplify the different representative traditions that are visible in Estonian documentaries about the Seto.

ATU 313 *The Magic Flight:* How the Gender of Teller and Collector has Affected the Story

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The Magic Flight is a story about a young man and woman escaping, usually from the devil's house. They throw behind them three magical objects which became mountains, sea, or forest; or they change themselves into different objects or animals. The story ends with their escape and might or might not lead to their marriage.

The paper is based on 279 different variants of ATU 313, *The Magic Flight*, that have been preserved in the Estonian Folklore Archives. Variants have been collected from all over Estonia and the tale has been popular for a long time – first variant was collected in 1869 and the last in 2006.

Stories can be divided into five groups: 1) male teller, female collector; 2) male teller, male collector; 3) female teller, male collector; 4) female teller, female collector; 5) collectors and/or tellers gender unknown. The paper shows how variants distribute into different groups and how the tellers and collectors gender has changed over time. The paper also analyses how the gender of the collector and/or the teller has affected the storyline, the main character's gender and position, the overall stylistics, and even some details.

Latvian Legal Folklore – Individual Guide or Nation-unifying Element

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The legal (jure) knowledge and experience (lore) of the society (folk), which have been established in precedent form and are passed down from generation to generation as known, unwritten conditions for factual action can be considered legal folklore (folklore juridique). Latvian historian of culture and law Arveds Švābe indicated the location of such legal folklore: "Inheritance principles can in part be found also in Latvian folk songs" (Švābe 1953, 83*). Although in folksongs the word "inheritance" may not be found, in their content the heritage is described and it can be divided in movable property and real estate, also named father's land(-s). Father's land used to be a legal term. Today the meaning of father's land has transformed to the land of our fathers, meaning the homeland or land of our forebears, a homeland that our ancestors did not even know. This old legal term used in Latvian folk and popular songs, united the Latvian nation during the revival after Soviet period at the end of the previous century, also called the National Awakening. This particular meaning, as folklore of connection, came to the fore much earlier, at the end of the 19th century when Latvians started to dream about their own national country, and strengthened during the period of Soviet and Nazi German occupation. The narrow sense of father's land is almost forgotten, while the wider context has helped some Latvian folksongs to survive even if the legal custom itself has vanished.

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‘Polite People’ and Emergent Discourses

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Since protests in 2011–2012, researchers have been observing how the Russian opposition’s discourse has been formed. In contrast, conservative discourse has not appeared as a developed semantic system during this period, despite huge government support. The primary purpose of this study is to show how one of the most popular memes in Russia, that of ‘polite people’, influence the formation of conservative discourse in Russian society The internet meme ‘polite people’ appeared as a euphemism of unidentified military personnel who invaded Crimean airports and other significant objects at the end of February 2014. Among Internet texts, plentiful pictures parodying or expressing reaction to the commentaries of Vladimir Putin on the Crimean Crisis, represent this meme. The most remarkable variants are ‘polite tourists’, ‘the Olympic Games’, ‘wait for polite people’, ‘occupation’, ‘no Russian soldiers’, ‘local self-defence groups’, and others. Sometimes it is obvious that images of ‘little green men’ (a synonym for ‘polite people’) are used to express negative or positive attitudes to the invasion of Crimea by unidentified soldiers, as well as highlight one or other type of discourse. These pictures have a pragmatics close to anecdotes, but do not mark an attitude to the Crimean crisis of 2014. However, people became to use the ‘polite people’ meme in protest activity as a sign that distinguishes supporters and adversaries in Russian politics.

Expressions of Online Hate Speech – A Folkloristic Study of Internet Hostility toward the Swedish-speaking Population in Finland

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In the spring of 2013 politicians and journalists with connections to the Swedish-speaking population were threatened by anonymous hate-mongers on the Internet (cf. Pöyhtäri et al. 2013). The frequently spiteful debate about the Swedish-speaking population and the Swedish language in Finland continues, often anonymously in open web forums and social media. In my paper I will present a part of my research for my doctoral dissertation. My focus will be on the part concerning expressions of online hate speech. I will analyse a few examples of online hate speech found in open web forums and comment fields.

Performativity (Butler 1993) is a central theoretical tool for my study of online hate speech. What kind of action does the hateful statements perform or consummate? My theory derives partly from Ahmed's work where she analyses figures of speech used by British nationalists (2004), as well as Strandén's use of type figures (2010).

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Choice of Identity and Struggle for Existence: The Amri Karbi Staying Betwixt and Between

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"Identity is contextual in both derivation and expression-that is manipulable and changeable is now well known and is surely expectable, for it shares these features with all that is Cultural" (Berremann 1983).

The Karbi, previously known as Mikir, are an important and large ethnic group in the hill and plain areas of Assam, India. Like several other ethnic groups, the Karbi entered Assam from Central Asia in one of the waves of migration and settled down in the Brahmaputra valley.

The Karbi have three major clans, known as Rongkhang, Chingthong and Amri. The Amri are found mostly in the plain areas of Assam, such as Kamrup, Morigaon and Nagaon districts. They are also known as the Dumurali Karbi, since they once belonged to the Dumura Kingdom.

Compared to the hill Karbi, the Amri Karbi are more in the contact with other major communities like the Assamese, the Bodo, the Khasi, etc. Due to the close proximity with 'others', the process of acculturation and change seems to be faster within this group. Above all, government policies towards tribal groups not only put the Amri Karbi community in jeopardy but also force them to search for their identity. This particular paper is an attempt to explore the life betwixt and between and the struggle for identity important for the group's existence.

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Disabling as Punishment in Lithuanian Folk Beliefs: The Case of Cripples

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A hundred years ago Lithuanian society was more or less regulated by various beliefs that forbade or permitted certain actions, and advised and guided the community and each individual. Any deviation from the norm was interpreted as potential danger that should be repaired and neutralised by punishment. Punishment could be received not only for crimes (for example theft or murder), but for incorrect actions too. There always were those who punished and those who received the sanctions: children were disciplined by their parents or elders, criminals were sentenced by court, etc. But there was also one type of punishment which was often seen as 'divine' – attributed to the supernatural, and explained as retribution (for example, "What goes around, comes around") or sometimes as fate.

The goal of this paper is to present the perception of 'deserved punishment' in Lithuanian folk belief by analysing those cases in which the subject is injured or disabled, especially crippled. "Who could be crippled?", "what actions led to this punishment?", "how do these beliefs link to folktales and stories?" and "why is it so dangerous to walk around with just one shoe on?" These are the questions that will be answered in this presentation.

Creating Distance through Narratives: Men Between Estonia and Finland

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Over the last decade the number of people in Estonia who commute weekly or monthly between Estonia and some other country has grown. Cross border mobility is the most active between Estonia and Finland.

Commuters are split between two geographical spaces and are, through social, political and economic relationships, linked with both. Their living conditions, behaviour, social position, all depend on which country they are in. In Finland Estonians are 'good migrants', who do not make great demands on working conditions nor their rights because the cultural similarities integrate quit well to the society. Although Estonians feel that they are appreciated in Finland, they are still mainly part of the working class. In Estonia they have a much higher social position: they earn more than the average wage and can afford middle-class spending habits, like dinners in expensive restaurants, holidays abroad, sending their children to university, buy houses or apartments, etc.

In my presentation I would like to concentrate on commuters' ways of thinking and type-narratives that are connected with work migration. Based on my fieldwork I describe how Estonians feel the change of position between the societies and why they bare the constant moving. The goal of this paper is to explore how the men have developed narrative distancing from the problematic subgroup of the working migrant minority.

"The Rustling of Skirts Disturbs the Religious Devotion" – A Contemporary Religion-based Conflict in a Village in Northern Hungary

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My presentation is based on fieldwork in Rimóc, a village in northern Hungary. I will present conflict from the aspect of the relationship between the priests and the local community. I made several interviews with locals and priests and I have also used archives.

A conflict exploded at the end of the 1990s and was associated with the Virgin Mary girls, who have the main role in the local liturgy and in pilgrimages. The conflict was connected with religious-ethical issues, and generated an opposition in the local community, which still lives in the village. The process of the conflict was determined by the priests' attitude towards the conflicts and their decisions about solving it. The judgment of the priests is not homogeneous, and also depends on the conflict. With the help of the narratives recorded I will demonstrate the relationship between the priests and the community in the past 15 years. I will also speak about what kind of various personal attitudes and social changes are behind the terms 'good priest' and 'bad priest' in this case. At the end of my presentation I will demonstrate the problems behind the conflicts on a wider scale: the religious-ethical value system, generational opposition, and the change in mentality and social issues.

Verbal Magic in a Banat Bulgarian Village

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My presentation is about the traditional belief in the power of words, and verbal magical practices, in a Banat Bulgarian village in Bulgaria. The Banat Bulgarians are of the Catholic faith and consider the canonical sacred texts (for instance, prayers) to possess special spiritual power. The Catholic priest is regarded with the same respect. On the other hand, these same Catholic liturgical texts are used by verbal charmers (lay women) as a central instrument in their curative charming practices. Thus, the ordinary canonical religious texts (for instance, the Pater Noster prayer) become a pivotal part in a syncretic system of popular beliefs that operates beyond the clerical definitions and prohibitions.

In my presentation, I shall discuss words and rites of verbal magic; then I shall refer to texts about these magical words and rites. The sources are material collected through my fieldwork and archival research. I am interested in traditional verbal magic as a phenomenon that produces both division and consolidation in the rural community. As this study is still an on-going project, the results are preliminary and far from definite conclusions. However, already the early stages of the examination reveal patterns of mentality that seem to be rather characteristic. In this particular Banat Bulgarian village, verbal charms, charmers and charming exhibit syncretism and paradoxes, which appear as a main features of the Banat Bulgarian culture as a whole. Verbal magic and its usage is a matter of both coherence and conflict in the community. The words of power emerge as a sphere of contested and redefined spiritual authority.

Debates on Widowhood Rites and the Social Status of Widows in Multireligious Gurunsi Communities of North-Eastern Ghana

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Gurunsi funeral rites and the status of widows in Ghana's Upper-East region have been under critical scrutiny of different NGOs and Christian churches. Traditional rituals connected to the funerals of the deceased husband are accused of moral and physical violence against widows. Different organisations, which have a Christian background, claim to protect the rights of widows. These organisations are engaged in active awareness-raising work in order to change funeral rites. Several social restrictions are imposed on traditionalist Gurunsi women upon the death of their husbands. The most notable of them is the obligation to stay in the compound of the dead husband with his brother or another relative and, if possible, give birth to children with this man. The deceased husband is still considered to be the father of these children, because death cannot end all of the ties created with marriage. Widows are economically dependent on relatives of the deceased and cannot freely choose where or with whom to live. NGOs with Christian backgrounds provide help to widows in relation to these socio-economic aspects. This is accompanied by the conversion of widows from traditionalism to Christianity and therefore, the NGOs supporting widows also act as agents of religious missionary work.

What are the attitudes of traditionalist members of communities towards their newly converted co-villagers? My presentation looks at traditionalist and Christian perspectives on the widowhood rites and on the widow's social status.

The Sky is Blue and the Wheat is Yellow: The Colour Code of Russian Politics

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I would like to consider how combinations of colours associated with the Russian–Ukrainian conflict are used in protest activity and how authority and society react to these combinations in contexts unrelated to political discourse.

The material for the work includes the database of Russian protest rallies collected by a group monitoring urban folklore at the Ranepa Institute, as well as Russian media and social networks.

Political activists used a huge amount of nonverbal messaging, such as blue and yellow clothes (the colours of the Ukrainian flag) in protest rallies. When political activists painted the star crowning the top of the Stalinist skyscraper, into blue and yellow (lenta.ru, August 20, 2014), the government and the public began to seek out such non-obvious nonverbal messages in social contexts completely unconnected with political activism. For example, workers who decorated flowerbeds with yellow and blue were arrested in the autumn of 2014. During the proceedings it became clear that they simply ran out of sawdust of other colours (newsru.com, October 13, 2014).

Thus, activists expanded the language of political protest using nonverbal and non-obvious messages. The authorities responded by seeking such messages everywhere. That is, colour symbolism goes beyond the frame of political actions. This situation shows that the current conflict affected society as a whole, so that colours associated with it became meaningful in everyday life.

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This research is part of the Structures and Mechanisms of Cultural Memory (Monitoring Contemporary Folklore: Forms and Functions) project and was supported by the Presidential Academy of National Economy and Public Administration.

Heroic Performances: Producing Locality through *Zeybek* Music and Dance Culture (Aegean Region, Turkey)

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This contribution aims to put into perspective different ways in which actions in the field of *zeybek* folk dances contribute to the formulation of local space by instilling qualities in the surrounding landscape. Based on ethnographic data collected during field research in a small town in the Aegean region, we propose to consider the relationship between political imagination, and territoriality (defined as modes in which surveyed groups are rooted into their immediate area).

The *zeybek* musical and choreographic tradition expresses strong nationalist inspirations through dance movements, costumes, sounds and the lyrics of sung poetry. Even more, it emerges as the product of a regional culture of resistance, built around the trauma of the Independence War (1919–1922). More specifically, the *zeybek* tradition exalts the figures of guerrilla fighters, called *efe*, who used to protect the local population from their camps located in the surrounding mountains. Thus, the evocation of the mountain landscape takes various forms in *zeybek* tradition. For example, a musical climax is designated by the same term as the top of the mountain – *tepe*, while musical structure and mobilised bodily qualities aim to mimic the mountain climb. We shall also attempt to describe the ethics of the 'single combatant' suggested to actors by the unique way of life of these heroic figures in their mountain exile. To what extent do *zeybek* male dancers of today identify themselves with bravery and moral firmness of the *efe*?

Our analysis will show that the local mountain setting is heterotopic. In other words, the surrounding mountains are perceived by *zeybek*

dancers as a site of mytho-poetic domesticity, a counterpoint to the city of Tire where ordinary social life takes place.

Organising committee of the conference:

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