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Volksdichtung (KfV)**

**Song Genres in Social and Cultural Contexts**

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**Abstracts**

**Sara Bell**

## **A Mythic South. Recontextualizing Image and Artistry in the Music of Matteo Salvatore**

Matteo Salvatore, a singer and songwriter who was born in 1925 in the Italian province of Puglia, wrote achingly beautiful songs that depict life in the impoverished south of his youth with understated poetry. He was skilled at social satire and composed political ballads that lampoon Benito Mussolini, Adolf Hitler, tyrannical overseers, and the bourgeoisie. He had a unique guitar style, and his expressive voice would occasionally ascend to a moving, effortless, and ethereal falsetto. His recordings of Neapolitan ballads, folks songs, and breezy dance tunes earned him a measure of success during the folk revival of the 1950s and 1960s, but his career was abruptly cut short after he was convicted of murdering his singing partner Adriana Doriani in 1973. He served four years in prison and spent his subsequent days in desperate poverty and poor health, living in virtual obscurity in a tiny apartment in the city of Foggia, not far from his hometown.

Some ten years before his death in 2005, Salvatore performed sporadically, coaxed back onstage by a cadre of adoring musicians, folklorists, and music fans. Their efforts have contributed to recontextualizing narratives around southern Italian identity, moving away from margins where poverty has been both demonized and romanticized. As a character whose folksy persona was packaged to promote an idea of the “mythic south” that satisfied political agendas and emerging concepts of Italian folk culture, Salvatore’s songs helped to perpetuate his image as a simple and somewhat savage southern savant, the last living link to a unique, centuries-old Pugliese ballad tradition. He often participated in his own myth-making machinery in order to achieve commercial success, which sometimes threatened to overshadow the supremacy of his artistry. The context in which his songs are performed continues to shift: illuminated by #MeToo, cancel culture, and intensifying demand for accountability in cases of femicide in Italy, we must consider Salvatore’s repertoire as the work of an artist who committed a despicable act. In this paper I will examine the reflexivity of interpretation, and how songs endure as vital documents that posit the genuineness of experience against romanticized notions of poverty, racism, and class disparity.

*Sara Bell is a musician, folklorist, and educator who lives in Durham, NC, USA. She received a B.A. in History from North Carolina State University and an M.A. in Folklore from the University of North Carolina at Chapel Hill, where her thesis, “My Heart Sings to Me: Song as the Memory of Language in the Arbëresh Community of Chieti” focused on music and the experience of language shift among Italo-Albanians in southern Italy. She has continued to work with musicians in the small town of Chieti in Puglia, and researches the intersections of identity in music, foodways, and language in Italian-American communities in the United States, particularly in the American South. She teaches courses in Critical Thinking, Southern Culture, Cultural Studies, and Women’s and Gender Studies at Vance Granville Community College in Henderson, NC.*

## **Matilda Burden**

### **Dancing as practice in a community determined by language and geographical area**

If short folksongs in the form of couplets, tercets and quatrains are considered one genre for the purposes of this paper, it is (or probably 'was') an extremely important genre in the social life of the Afrikaans speaking communities of South Africa. The role that these songs played in the entertainment of traditional rural communities cannot be underestimated (Grobbelaar 1982).

In accordance with one of the sub-themes suggested by the call for papers, namely "Practices of a community characterized by any determiner that makes the genre special for this particular group", this paper will investigate the role of dancing as a practice amongst Afrikaans speaking communities in rural areas. The folksong genre that was traditionally mostly utilised by performers for the purpose of dancing, was that of the short folksong, in Afrikaans predominantly represented by couplets, tercets and quatrains.

The construction of these short songs and the specific traits of this genre in Afrikaans songs will be analysed, following the guidance of the author NP van Wyk Louw (1970:100), who captured a number of these songs during the First World War in the region of Sutherland and much later published some theories about them. The important connection between lifestyle (the way language and remote geographical areas determined the outlook and customs of its communities) and song forms part of the analysis.

The cultural historical theory of the interconnectedness of different dimensions of culture, for example between tangible and intangible, as well as between patrician and folk culture, will be applied.

*Prof Matilda Burden is Emeritus Professor and museologist of the Stellenbosch University Research fellow, History Department, North-West University, Potchefstroom, South Africa. Matilda Burden is a cultural historian, museologist and heritage consultant, retired from the Stellenbosch University, South Africa. However, she still fills the position of professor and research fellow at the North-West University in Potchefstroom, South Africa, where she acts as promoter for Masters and PhD candidates in Cultural History. She also presents short courses and lectures all over South Africa and trains previously marginalised communities in heritage conservation and museology. As consultant she does research for landowners and various companies, write books and design exhibitions. Her research on Afrikaans folksongs resulted in a PhD thesis in 1991 and since then in many conference papers and articles in various journals.*

**Teresa Catarella**

### **Unreliable Narratives. Performance and Text in the Hispanic Ballad *Albaniña***

In this paper, I would like to briefly examine one aspect of the oral-written dichotomy in the study of the orally transmitted ballad, namely, those instances in which the transcribed and printed text of a specific ballad version is undercut by its source material, i.e., the actual oral performance of that ballad.

Orally transmitted ballads have no fixed text. Each specific ballad corpus is composed of hundreds or thousands of individual variant discourses. Therefore, a comprehensive research data base is essential. In the field of the Hispanic Romancero, for example, a main priority has been the monumental and still unfinished task of collecting, cataloguing, organizing and publishing every single version of every romance, including not only full, complete and well-remembered versions but fragmentary and contaminated ones as well.

The primary source material of this data base comes, of course, from the memory of the tradition-bearers themselves. Early ballad collectors and editors would often correct, revise and “improve.” Now every effort is made to transcribe as accurately as possible.

However, the authority of even these accurate transcriptions is not absolute. In some instances, performance context and the interaction between informant and collector might affect the understanding and evaluation of the transcribed text.

To illustrate this, I would like to compare oral performance versus written text in two versions of the romance *Albaniña* (also known as *Blancaniña*, *Claralinda* or *La adúltera*), a very popular Hispanic ballad within the pan-European ballad family of the quick-witted, adulterous wife and her cuckolded, clueless husband.

*Teresa Catarella is an independent scholar associated with the Fundación Menéndez Pidal in Madrid, Spain. She received her doctorate at the University of California, San Diego under the direction of Diego Catalán. Her fields of specialization include the medieval epic and ballad, theories of oral poetry, and traditional music and dance. Her publications include studies on the Hispanic romancero, ballad poetics, the danced ballad, and women in the ballad.*

**Rumen István Csörsz**

**“Nobody Appreciates the Soldiers” – The Afterlife of a Hungarian Soldier Lament (eighteenth–nineteenth centuries)**

The variants of the song, presented in the paper, have survived in Hungarian popular poetry (manuscript songbooks) and after in the folklore since the 1710s until today. The song was written after the downfall of the War of Independence by Ferenc Rákóczi II (1703–1711) and the contemporary soldiers from public order complain in it. They were not properly honoured by their noble officers, despite their heroism and victories, so the Habsburg enemies could beat the revolt more easily. Almost all of its variants blame the haughty Hungarian nobles, who live in illusions. The later variants are not especially about the Kuruc era, but also about the later soldiers’ lives, the song has been accommodated to all historical periods. They sang it in the name of the Hungarian soldiers who fought against Napoleon or outlaws... The “Kuruc romanticism”, accelerated from the middle of nineteenth century, gave this popular song type a new role, and the contemporary, new written couplets are considered “original” by the public opinion as well. This became the famous “Tyukodi-song” („Te vagy a legény, Tyukodi pajtás”, “You are the guy, our pal Tyukodi”), which can be considered as an original relic and a counterfeit at the same time...

Its tune is an important member of the so called Rákóczi melody family, which integrated many laments (f.e. the Rákóczi-song, which was presented by the author in IBC 2022, Gjirokaster), and religious songs ( e.g. funeral songs and hymns to Virgin Mary) as well. The melody family was first explored and analyzed by Bence Szabolcsi, one of the greatest Hungarian music historians (1899–1873). A legendary recording, performed by Zoltán Kátai (1954–2020) can be found here: <https://www.youtube.com/watch?v=uxApMWLp76Q>

*Rumen István CSÖRSZ, PhD. Budapest, Institute for Literary Studies, Research Center for Humanities.*

**Arbnora Dushi**

## **Contextualizing Folk Songs. How Do Epic Songs Become Slogans?**

Folk songs created in spontaneous circumstances take on a certain meaning in different contexts and as such change genre, adapting to different social or political circumstances. Consequently, political circumstances have given power and meaning to many folk songs, mostly epic songs, which have been appropriated and became slogans for specific groups in specific times.

For the Albanian-speaking population of Kosovo, the expression of national identity in the former Yugoslavia during certain political periods was forbidden. At the end of the twentieth century, Albanian faced difficult political circumstances because of ethnic tensions which resulted in massive rallies and protests of youth and students. In these demonstrations, Albanian folk songs played an emotional mobilizing role.

To further clarify this idea, I will consider two folk songs of the epic genre, which in the 80s and 90s of the last century played the role of slogans and calls for demonstrations. Adapted to the political context of Albanians in Yugoslavia, these songs made an active life in family and friends celebrations, but their public performance was prohibited. Those who dared to sing them were sentenced to prison.

To reveal the context of their creative process, the motives for adapting their genre to the new social and political circumstances, as well as the echoic memory today, I have interviewed the writers of lyrics, singers, and former prisoners who suffered from the ban of these songs which Yugoslavia considered as songs with nationalist and irredentist content.

The framework theory I will build based on the works of Lauri Honko, Jim Samson, Pertti Anttonen, Atthe Hetemi, Bob Snyder, John Storey.

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**Frog**

**Scribal Performance in 17th-Century Copies of Viking Age Poetry. An Approach to Agency and the Animation of Ancient Heritage Texts**

‘Scribal performance’ developed as a way to talk about variations introduced into medieval or ancient manuscripts based on a scribe’s tradition-based knowledge. The term emerged to address variations that appear in medieval or ancient manuscripts and that seem to be introduced by a scribe based on knowledge and understanding of the respective tradition. The current paper outlines a theoretically grounded approach to scribal performance and uses it to approach copies of Old Norse eddic poems on mythological subjects from the 17th century (and later).

These poems were written mainly in the 13th century in Iceland, which had been legally Christianized in AD 1000; they were already being engaged as ancient heritage traditions at the time of writing. In the 16th century with the Reformation, the libraries in monasteries and other religious centers were dissolved, while heritage construction projects of Sweden and Denmark gradually took shape following the breakup of the Kalmar Union in 1523. In the early 17th century, these formed state-centralized projects with calls by the Crowns. In 1643, a bishop in Iceland came into possession of a medieval manuscript that was devoted to a collection of eddic poems (GKS 2365 4to). He gifted the collection to the King of Denmark, but first began having copies made, and copies were then made mainly from an initial copied exemplar, since the contemporary copies were much easier for scribes to read. A boom of copying ensued. The oral poems had died out in the Middle Ages, although one meter was still used in Iceland for a sung folktale genre. Scribes were however learning the poetic form from the manuscripts, and, although they normally wrote out poems in prose-like continuous text, their interpretations of meter are visible in punctuation and spacing between word groups. There are of course countless copying mistakes, but there are also innumerable places where variations are structured and conscious for both individual lines and mythological content. Poems were also radically expanded, reorganized and new poems composed, animating a dead tradition through the discovered manuscript texts.

*Frog received his PhD in Scandinavian Studies in 2010 from University College London, a docentship in Folklore in 2013 from the University of Helsinki and in Scandinavian Languages from the University of Helsinki in 2021. He is the PI of the project Materialities, Verbal Art, Mythic Knowledge and the Lived Environment (2021–2025) funded by the Kone Foundation and Editor-in-Chief of Folklore Fellows Communications.*

**Marjetka Golež Kaučič**

**Slovenian Ballad Faronika the Fish as the Vessel of the Universal Myth and their Modern Transformations**

Paper Slovenian Ballad Faronika the Fish as the Vessel of the Universal Myth and their Modern Transformations uses the findings and discourses of folklore studies (Bauman, Propp, Dundes, Šmitek, Golež Kaučič) intertextuality (Juvan, Kristeva, Lachmann), the theory of archetypes (Jung), cultural and critical animal studies (Visković, Foucault, Freeman, Sorenson, Marjanić), and modern mythological and philosophical studies of water (Kalnicka, Ashliman) as the origin of the world and the creatures living in it in order to present the Slovenian mythological ballad about a water siren-like creature titled “Riba Faronika nosi svet” (Faronika the Fish Carries the World, SLP I/20/2) and its depictions and transformations in art, literature, and music. This mythological ballad reveals the belief that a mythological creature carries the Earth and it reveals the cosmology of our ancestors. It refers to the ancient belief that the world rests on a huge mythological creature shaped like a fish that swims in the sea. If she moves, it causes an earthquake; if she wiggles her tail, it causes floods; and if she turns on her back, it makes the world come to an end. This song underwent literarization by numerous Slovenian authors, from Ivan Pregelj to Andrej Rozman. The latter transforms the ballad and transposes it to the modern day with a clear message of the chasm between the rich and poor, and the ecological message that only when humans turn into animals can they feel the horrors of the world caused by humankind, especially by creating the chasm between the rich and poor, humans and animals, and polluting the Earth. Thus, Faronika the Fish is a creature of water and earth in a song that carries prophecies from the past over into the present.

*Marjetka Golež Kaučič is a Principal Research Associate at the Institute of Ethnomusicology Scientific Research Centre of the Slovenian Academy of Sciences and Arts, Ljubljana, Slovenia and was from 1994–2015 its director. The focus of her research today are broader folklore studies, animals in Slovenian, European and World folklore and literature (zoofolkloristics, ecocritic, critical animal studies). She is a Full Professor in Postgraduate School ZRC SAZU, Ljubljana, and teaches the courses: »Slovene folk songs and literary poetry – folkloristic and intertextual viewpoints« and »Ecoculture: Studies of Animals and Nature in Folklore, Literature and Culture». She is especially interested in folk ballads and also examines theoretical aspects of the study of folk song heritage from the perspectives of folklore and literary studies. From 1996 onwards she has been the principal investigator of 19 scientific projects and of 5 scientific programs and part of the several EU projects. She has published scholarly monographs titled Folk and Literary: Two Faces of Creativity (2003), The young man are gathering – war and soldiers in Slovenian folksong (2013), Slovenian Folk Ballad (2018) as well as a number of articles and papers in Slovenia and abroad. From 2002–2017 she has been the Vice President of a special international group for ballad research, now its President (the International Ballad Commission: KfV) and from 2004–2011 a member of the SIEF Executive Board.*



**Éva Guillorel**

**A “noble” genre? Discourses and practises around the Breton gwerziou**

Breton ballads known under the name of gwerziou (singular: gwerz) were considered by 19th century folklorists as the most interesting and sought-after repertoire during their fieldwork, because these tragic and detailed narrative songs could be connected to historical events and prove the antiquity of Breton oral tradition: gwerziou were the noble genre par excellence. Major folklorists like Théodore Hersart de La Villemarqué, Émile Souvestre and François-Marie Luzel participated to the definition of what a gwerz should be, with various and evolving classifications. The codification they proposed is still very influential today: gwerziou keep a special status in performances and in research, and they have more been studied by ethnologists and historians than other genres. Fieldwork and interviews with singers from younger generations (in the second half of the 20th century) allow to document what a gwerz means not only for ethnographers but also for performers, and how the definition of this genre influences the lyrics of the song, the way of singing and the expectations of the audience. However, the frontier between this genre and other songs defined as soniou is not always clear. After presenting methodological questions related to the classification of genres in the Breton sung repertoire, this presentation will explore several examples of ballads and see how their status as gwerziou has an impact on their content and performance.

*Éva Guillorel is lecturer in early modern history at the University of Rennes and a member of the Institut universitaire de France. Her research focuses on oral cultures (especially songs) in France and French-speaking America. She dedicated her Ph.D. to the use of Breton ballads as sources for historical research.*

**Sofia Joons Gylling**

## **Song-repertoires in handwritten songbooks as signs of multi-layered belonging**

During the years 2019–2022, I collected 28 handwritten songbooks created by persons within the Swedish-speaking minority in Estonia 1861–1946. As such songbooks had not been collected or researched earlier, I learned a lot already while compiling the songbooks' provenance and carrying out basic analysis of the collected and materialized song-repertoires. As the songbooks consist of both profane and spiritual songs in Swedish, Estonian, German, English and Russian, it did not take long before I realised that the collected material might answer to questions both about the compilers' specific cultural belonging and about cultural change and integration on a more general level.

According to the provenance, most of the song-books have been compiled while their owners/creators were young. Numerically, this means that they were 13–30 years old and that their societal position was "not married yet" or "pupil" at a primary or secondary level. For this reason, the handwritten song-books might be regarded as youth culture. None of the songs are in local dialect. A unifying factor seem to be that the songs were popular or "newly arrived" in the cultural flows that the songbook-creators had access to.

My presentation will focus on what these songbooks tell about cultural belonging and identity, or, as I have come to define it, cultural openness towards current cultural flows. The collected songs have been transmitted from cultural flows with centres in Finland, Sweden and Estonia through personal transmitters and transmitting media such as publications and recordings. While collecting songs, the songbook-creators were active in different music and social practices. As part of my presentation, I will show how the pathways between cultural flows and local practices with profane and spiritual songs differ from each other and how they changed over time.

*Sofia Joons Gylling is a PhD student in musicology at Åbo Akademi in Finland since 2019 and musician. She was born in Sweden in 1972 and moved to Estonia in 1994. In Estonia, she studied both Estonian traditional music (diploma, Viljandi Culture Academy, Tartu University 2012) and sociology (MA, Tallinn University 2002). As musician, she was active in the revival of Estonia-Swedish traditional music and has released two albums with the group Strand...Rand. Since 2016, Sofia is based in Helsinki with her family. Her ongoing PhD-project "Estonia-Swedish identity in the light of three song-repertoires from the beginning of the 20th century" carries out analysis of cultural heritage processes, memory production and different constructions of cultural identity and belonging within an ethnic minority.*

## Vlorë Fetaj-Berisha & Ylberza Halili

### Genres of the ballad “Hasan Aga”. Evidence, development, interpretation

Albanian ballad, as a type of our popular creativity has developed to the present day through a relatively long path, and by acquiring poetic values from the various types of spiritual creativity of our people. There should be defined the folklore genres of each nation. Only in that case we would know the differences between the various types of genres. By focusing on one isolated genre after another we cannot give steady conclusions, as works of different genres are often times interconnected; they cannot bring forward the richness and originality of the folk poetry of any people, or the typical features of a particular people.

The ballad "Hasan Aga" we chose to treat has found its way in different genres and contexts: as a fixed ballad, as a song with çifteli, as a folk song, as a folk dance, as a pop song and even as a tallava song. The song deals with the motif of unfortunate love, shared also by other cultures. This song has continued to be an inspiration for many singers of different genres, which we will discuss in this paper. We found differences in terms of musical genres, in performance, in the way of interpretation, however the text remains unchanged. As far as singing versions are concerned, different interpretations are obvious: by a singer playing a çifteli, a sharki, or other popular instruments, in a duo, with ballet–choreography, folk dance, as well as in a guitar performance. This song represents the class differences in the community and the society, the universal theme of love, Besa (word of honor) as an ethno-psychological feature, and as long as all genres are active, it represents different cultural backgrounds.

*Vlorë Fetaj-Berisha was born on 10.10.1971 in Peja, Kosovo. She has finished Primary and Postgraduate Studies at the Department of Literature and Albanian Language of the University of Prishtina. She finished her PhD studies at the Center for Albanological Studies in Tirana in 2016. For ten years she has worked at the Museum of Kosova, at the Ethnology Sector. Since October of 2011 she works at the Department of Folklore at the Institute of Albanology of Prishtina. She studies and researches the spiritual culture and oral tradition. She has published the monography: "Rituals of Birth and Death in surroundings of Deçan ", which was published by the Museum of Kosova in 2011, in Prishtina, and the monography "Demush Shala collector and folklore scholar" published by the Institute of Albanology of Prishtina, in 2020.*

*Ylberza Halili works as an Independent Researcher at the Department of Folklore, Institute of Albanology in Prishtina. In 2019 she has published a book entitled "Graffiti in Folklore". To prove the relevance of graffiti with folklore, some scholars have collected phrases from the walls in general to reveal the spread of folk humor, and folk speech in the form of traditional words and word games. Graffiti in the Albanian world represents its history and tradition of development, transformation, and typical communication practices between social groups or residents of that city. The graffiti situation in Kosova and Albania is such that political graffiti prevails, but there are also those of the reaction type, with urban, cultural and social dimensions. Ylberza Halili is currently a PhD candidate at the Faculty of Philology, Department of Albanian Literature in the University of Prishtina. Her PhD thesis is regarding a comparative view between the fairytales of the Albanian collector Donat Kurti and the fairytales of the Brothers Grimm.*

**Rigels Halili**

**The song and its metamorphoses. The ballad of immurement and its socio-cultural reincarnations**

The topic of this paper falls into the first category of interests within the next conference of Kommission für Volksdichtung, but it expands towards other topics as well. My aim is to focus not that much on the song of immurement, but on social practices and cultural creation, which retake the main motive of this song, reinvent it, or reincarnate. Therefore, the paper will focus both on the ways the song is being reinvented within the realms of folklore, or new musical traditions, but also pay attention at other social, cultural and educational practices, which refer to the song of immurement, but often also go beyond that. Methodologically speaking, the paper will address an important question, namely the shifting of the same motive (in this case immurement of a woman in the fundamentals of the building) within different genres, from ballads, to epic singing, poetry, prose, film, religious practices and commemorative ones. The main focus will be on the Albanian song of immurement, but I will try to elaborate this theme also by giving examples from other traditions and socio-cultural contexts in the Balkans.

*Rigels Halili, Centre for East European Studies, University of Warsaw.*

## **Cristopher Heppa**

### **Class, Gender and Morality in an English folk song – Betsy the Milkmaid**

Betsy the Milkmaid or Blackberry Fold (Roud 559 and Laws 110) is an English folk song popular with singers in the 19th and early 20th centuries, and widely collected in southern England and East Anglia. A lone Scottish text comes from Ayrshire in 1827, and only two versions come from the USA. Various 19th century broadside printers issued the song, the earliest being John Pitts in London (c.1810–1830), roughly contemporary with the Ayrshire version. The great Norfolk singer Harry Cox (1885–1971) sang it to various collectors, and his version is very similar to the Pitts sheet – others claim it more akin to the version printed in the mid-1850s by Henry Such. Cox's version sung to Peter Kennedy and Alan Lomax in 1953 is used for this study. It could be described in genre terms as a blossoming love story, the only remarkable feature being the wide social class differences between the lovers, a squire and a milkmaid. A study of the text, however, reveals not only the social misalliance between the couple, but also the squire attempting to rape the milkmaid. Furthermore, and unusually, the squire actually declares his sexual intentions to Betsy. With no witnesses 'down Blackberry Fold' (in agriculture, a fold is an enclosure, especially for sheep), the milkmaid defends herself with a long knife, stabs the squire and wounds him seriously, leaving herself open to charges of manslaughter, even murder or, at least, grievous bodily harm. Despite this remarkable development, when the squire recovers, Betsy actually consents to marry her would be rapist – though she previously refused on grounds of their different social status. These developments take the song well outside any simplistic romantic genre, and may account for its popularity across generations of singers.

*Christopher Heppa M.A., B.Sc. (Econ) (Hons), Post Graduate Certificate in Education, Chelmsford, Essex. Course Manager and Senior Lecturer in Heritage Management, Writtle University College, Essex. (retired). The author has studied the singer Harry Cox, and his singing community in east Norfolk, since 1976. He has produced many papers on this and other traditional song related topics, such as a study of the poet Robert Graves' relationship with ballads, Child Ballad 88 'Young Johnston', and the shanty singer, Stan Hugill.*

**Susanna Jurvanen**

**Studying Kalevala-meter singing with children and youth – Ethical and methodological considerations**

This paper asks what ethical and methodological aspects need to be considered when studying folklore performance with children and youth, and what kind of impact do these have on the research of the genre. The paper is based on my PhD study about helka festival, a long-standing tradition in Ritvala village in Southern Finland. On Whitsunday's the girls and the young women form a procession to traverse through the village and its fields singing three medieval Kalevala-meter ballads. Among the villagers helka is acknowledged as cultural heritage and a salient part of their regional identity. The children are introduced to the tradition at an early age.

Working with minors bring specific social and cultural context for the whole research process and affects the ethical and methodological choices to be made in every point of the research. During the latest decade ethical requirements for studies with minors have increased. As the subjects of the study, they have been seen structurally vulnerable and in the need for protection. This paper focuses particularly to the questions relevant before starting the ethnographic fieldwork, such as ethical review statement, formal consent, and European Union's General Data Protection Regulation.

On the other hand, demand of children's right to participate and to be heard in society means responsibility to revise the way ethical and methodological issues intertwine. Could taking participants along as co-researchers solve some difficult questions or rise plenty of new ones? How could participants' understanding of the ongoing singing tradition direct the aims of the study and what does that mean for the methodological choices? Does taking their perspectives into account impact our understanding of the use of Kalevala-meter genre and its social and cultural contexts in today's society.

*Susanna Jurvanen (MA) is PhD student in folkloristics in University of Helsinki. She has also worked several years in Finnish Youth Research Society.*

## Lumnije Kadriu & Leontina Musa

### The path to mixing genres – from performers to audience acceptance

People are prone to group by different motives. Not only performing but also taste to a certain music genre is one way to identify with a certain (sub) culture group. Almost all music genres have their peculiarities and tend to maintain their authenticity. Traditional folk music might be considered one of the least flexible genres to changes since it implies not only authenticity but also strong relation to the “unchangeable” past. However, in present time, in music performances we are evidencing how various singers are mixing or spanning various music genres. Sometimes this spanning is made by individual singers or bands and sometimes singers of various genres collaborate in producing new spanned song. This is considered quite a challenging undertaking considering that audience might like or dislike changes to once already perceived performers.

In 1990ies, two very well known Kosovo Albanian folk singers, Hashim Shala and Tahir Drenica, accepted collaboration with e famous female pop singer and song writer Aida Baraku. Not only the mixing of music genres but also the song text was quite provocative considering that they posed a deviation from the example of traditional “modal personality” folk singers represented.

In this paper we are going to find out how this collaboration took place, what were the motives, was there a hesitance in this collaboration, what folk song audience think of this song, and what pop song audience thing of this song. The findings will be searched through interviews with the singer Aida Baraku, (two folk singers are deceased) and fans, as well as by searching magazines of the time in this regard.

*Leontina Musa is a Research Adviser at the Department of Folklore in the Institute of Albanology in Prishtina. She is the author of two monographs, namely “Inter-textuality of oral literature with written poetry for children” and “The poetics of riddle” and one collection of works “Folkloristic Reflections”. She participated with her study papers in different national and international conferences, seminars and symposiums organized in Kosovo, Albania, North Macedonia, Bulgaria, Croatia, Hungary and Czech Republic. She is a member of editorial board for the journal “Gjurmime Albanologjike, Folklor dhe Etnologji” and “Studime Albanologjike” in Skopje, while also being a member at KfV and InASEA. Her recent interest is focused in the research and comparison of changes in the folklore as a result of cultural development of folklore carriers. Lumnije Kadriu is a senior research associate at the Institute of Albanology, Department of Ethnology in Prishtina, Kosovo. Since 2011 is periodically engaged as an adjunct lecturer at the Department of Anthropology, University of Prishtina. She is an author of the two monographs “Glocalization – ethno-cultural perceptions” and “Holidays, Family, and Homeland in the Practices of Kosovo Albanian Diaspora”. She participated in numerous national and international conferences organized in Kosovo, Albania, Macedonia, Croatia, Hungary, Bulgaria, and Israel. She is a member of editorial board for the journal “Gjurmime Albanologjike, Folklor dhe Etnologji” published by the Institute of Albanology in Prishtina and of “Antropologji” Published by Institute of Anthropology and Study of Arts in Tirana. She is also member of SIEF and InASEA. Her recent interests are on the processes of globalization and transnationalism.*

**Tuukka Karlsson**

## **Enregisterment and changing meanings in the epic genre of Kalevala-metric poetry**

Kalevala-metric poetry is an oral-poetic system shared by various Finnic groups. During the 19th century, when the efforts for collecting especially myth poetry from the areas of Eastern Finland, Karelia and Ingria were in their heyday, the meter was actively used to communicate in various genres. In the area of Viena Karelia, mythic themes and meanings carried with the poetic system retained their social relevance until the advent of modernization during the first decades of the 20th century. The paper examines the change in the social significance of the epic genre of Kalevala-metric poetry in Viena Karelia from the last decades of the 19th century to the start of the 20th century. It is interested in changing interpretations of mythic themes present in the epic poems – what were the changes present in the discourse surrounding the genre, when examined diachronically? I will utilize the concept of enregisterment – social process of analyzing various signs as indexing cultural models of action and their stereotypic users. The research material analyzed in the paper comprises of Kalevala-metric poetry collected and archived during the 1900th and early 20th century. The material has been published in the anthology *Suomen Kansan Vanhat Runot* (Ancient Poems of the Finnish People) and has been digitized. Additionally, collectors' field notes and letters archived in the Finnish Literature Society will be used.

*Tuukka Karlsson defended his doctoral thesis in February 2022 and is currently working as a postdoctoral researcher at the Finnish Literature Society and University of Helsinki. His earlier work has focused on registers of Kalevala-metric specialist incantations and their users.*



**Anu Lahtinen**

### **Christina Regina von Birchenbaum and her song in historical context**

Christina Regina von Birchenbaum is believed to have authored a Swedish-language poem which dates from 1651 and is titled *En annor ny visa* and recounts the hard life endured by a widow. The poem contains the acrostic C-H-R-I-S-T-I-N-A R-E-G-I-N-A V-O-N B-I-R-C-H-E-N-B-A-U-M. A copy of the poem has survived in the so-called Samuel Älfs *handskrivna visbok* which is held in Linköpings Stiftsbibliotek (diocese library). This book of songs includes many poems and songs, some also containing acrostics, and it may have been written in Finland.

The narrative voice in the poem claims to originate from Karelia, however some historians have doubted her very existence and also the authorship of the poem. This presentation sets to discuss what can be known of the woman Christina Regina von Birchenbaum and whether the protagonist of the song is the same person that is given in the acrostic. Analysing the archival sources available in Linköping and Stockholm, I will present the poem and the person in their historical context.

*Anu Lahtinen is Associate Professor of history, University of Helsinki. She has previously published, among others, the following publications related to early modern women's writing: Lahtinen, Anu. Christina Regina von Birchenbaum. Myter och tolkningar omkring en 1600-talskvinna. Historisk tidskrift för Finland, accepted & forthcoming 2023.*

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**Inna Lisniak**

## **The Ballad in Ukrainian Vocal Music – From Folklore to Modern**

The presentation analyses the characteristics of the ballad and the peculiarities of its functioning in Ukrainian vocal music of various directions: folk, academic, and popular. Ukrainian folk ballads, with sprawling, highly dramatic plots, have become a source of inspiration for many Ukrainian professional composers, and have also become the focus of popular music artists. The characteristic features of each layer of the ballad will be examined on the basis of some iconic examples.

The folk ballad is one of the oldest and relatively best-preserved layers of extra-ritual creativity of the Ukrainian people. In Ukrainian folklore, folk ballads belong to epic songs along with dumas, historical songs and sung chronicles. The main poetical and musical parameters of the Ukrainian folk ballad are syllabic verses, variation in verses, types of melodies: recitative-narrative, narrative, dance. Depending on the region, ballads have significant differences.

In Ukrainian academic and popular music of the 20th and 21st centuries, the ballad has been significantly transformed with, in the storyline, the author's personal thoughts in the foreground. Therefore, the melodic line is often lyrical, excited and expressive, and dominates the poem. The instrumental part also becomes important, often with elements of improvisation, which helps to reveal the drama of the piece as much as possible and make the melody more expressive.

*Inna Lisniak is PhD in Art and research fellow at the M. T. Rylsky Institute of Art Studies, Folkloristics and Ethnology, Ukraine. She works as guest senior researcher in the Estonian Folklore Archives at the Estonian Literary Museum, Tartu, Estonia (01/12/2022–31/05/2023). Her spheres of professional interest are Ukrainian musical culture, Ukrainian folklore, vocal and instrumental creativity, innovative technologies in recording, the preservation of folklore.*

**Karina Lukin**

### **Narrating Otherness in Nenets lyric songs**

Tundra Nenets sung genres are typically divided into epic, lyric and shamanic ones. The epic genres represent so called long forms with hundreds or even thousands of lines of mythic narration. The lyric refers to individual songs, short, often 10–20 lines long texts consisting of poetic lines that tend to be elliptic and thus semantically opaque. However, some Nenets individual songs seem to bring together features of transparent narration typical for epic narration and the non-transparent narration of the lyric texts resulting in hybrid types.

This paper will explore the features of these kinds of autobiographical songs and render their poetic strategies focusing in one song collected by Toivo Lehtisalo among Nenets living near the town of Mezen in 1912. I will discuss the song in relation to the poetics of Nenets traditional singing genres, but also to the events that the song encloses and refers to. I am especially interested in discussing the possibilities of analysing Russian imperialism and the ways in which the Nenets singers used lyric genres and their poetics in order to tell about their experiences as colonial subjects in the late imperial Russia.

*PhD Karina Lukin has a title of docent in Folklore Studies. She has studied Nenets oral tradition, including themes such as contemporary narration and sense of place, epic and shamanic singing and their historical and cultural meanings. Additionally, Lukin has studied the interplay of sung and written expression in early 20th century Nenets literature.*

**Tiina Miettinen**

## **A Changing Ritual in a Changing World. History of Ritvala village and its singing women**

In Ritvala village, every spring, especially during Whitsun, unmarried women and young girls wander around singing three kalevala-meter ballads telling the fatal story of three females. The tradition is thought to be as old as from medieval times. It became a subject of interest in early 19th century when educated scholars travelled to Ritvala and wrote down those ballads and interviewed villagers about their tradition.

Thus "Ritvala Helka" was an ordinary local spring ritual consisting of multiple different events, e.g. bonfires, drinking, dancing and church feast. Lack of knowledge led scholars to create fantasy-like roots to "Procession of maidens" and they elevated the ballad-singing of young girls and unmarried women to the main part of the festival. This started to change old singing traditions.

As a historian I am trying to find out what kind of village Ritvala was. It holds a reputation of a village with a unique singing tradition in Western Finnish context. We don't have historical sources about the song tradition itself, but it is possible to research the village, its history and people who lived there – and uphold the tradition from generation to generation.

*Tiina Miettinen, PhD, Researcher, Faculty of Social Sciences, History, University of Tampere. She has studied single women's life cycles and families in early modern Finland. She has published books and many articles on the family history.*

**Anja Moric**

### **Revival of Gottscheer folk songs**

Kočevska, a mixed-language area in southeastern Slovenia, is marked by a difficult past. During the World War II the area was almost completely emptied, as the majority of the population – the so-called Gottschee Germans – resettled from there in 1941/42 on the basis of the agreement between Hitler and Mussolini. After the war, immigration from other Slovenian regions began there. The interruption of the settlement continuity and the change of the population led to the fact that the rich intangible heritage of the former inhabitants was (almost) forgotten. Only in the 1990s began the revival of the cultural heritage on the part of various Gottscheer and Slovene associations. At that time, the Slovene choir Cantate Domino started to interpret Gottscheer folk songs, and more recently also the Gottscheer folklore group of the Society of Native Gottscheer Settlers. Since the 1950s Gottscheer choirs have been active in the USA, Canada and Austria where the Gottscheers emigrated after World War II and where there are still active communities. The author will attempt to answer questions about the meaning of Gottscheer folk songs at different times and in different places, as well as the reasons for their revival, based on field research she has conducted among Gottscheers around the world. She will also address the role that folk songs play in the preservation of the Gottscheer dialect, which is classified as critically endangered in the UNESCOs Atlas of Endangered Languages.

*Anja Moric is political scientist and cultural anthropologist, researcher at the Scientific Research Centre of Slovene Academy of Sciences and Arts and assistant professor at the University of Ljubljana. Active in the field of minorities, migration and cultural heritage. Director of a non-governmental organization, the Putscherle Institute, Centre for Research, Culture and Cultural Heritage Preservation, which deals with the preservation of cultural heritage in the Kočevska/Gottschee region. Author of five exhibitions, three ethnographic films and the blog: [www.gottscheerblog.com](http://www.gottscheerblog.com).*

**Ana Maria Paiva Morão**

**Finding the meaning of a ballad and how it is understood by community. The case of Veneno de Moriana**

This communication intends to analyze how a song genre, in this case the Pan-Hispanic balladry, builds its meaning and is understood by a community. We will use as example the Portuguese versions of the ballad Veneno de Moriana (IGR 0172), which tells how and why a girl poisons the man who was supposed to marry her.

Pan-Hispanic ballads (romances) are dramatic-narrative compositions whose elliptic form, due to frequent ellipsis, additions and lack of descriptions, may mask complex and highly structured contents and a highly condensed signification. The revelation of each romance's full meaning depends on the knowledge of the characteristics of the genre, and this includes the understanding that they are transmitted orally, for a very long time and on a large geographic diversity of communities along Pan-Hispanic world (Portugal, Brazil, Spain, South America, Sephardic communities). This travel through time and space produced multiple versions and a certain amount of variation.

Each romance is built by a logical-temporal invariant narrative, organized in sequences, and contain implicit social-cultural models, which obliges to an ideological-axiological interpretation and a previous understanding of the social and family spaces as well as the Power relationships among characters, considering that many times the interest of the romance consists of transgressions perpetrated by these.

The full knowledge of a ballad's meaning lays also on the understanding of the motifs and formulaic expressions used by the genre.

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**Oksana Mykytenko & Mariya Doğan**

### **Ukrainian song ‘Red Viburnum’ – genre peculiarities, history and current function**

The song “Red Viburnum” (“Ой у лузі червона калина...”) which functioned as a march-anthem in the Legion of Ukrainian Sich Riflemen – a voluntary national unit within the Austro-Hungarian Army during the First World War – today became symbolic in Ukraine and can be heard throughout the world as a sign of Ukrainian fight in the military aggression. Well known in ethnic Ukrainian territories as well as in diaspora, it shows synthesis of the genre’s paradigm in Ukrainian song folklore. It was first recorded in early 1870s in Mar’yanivka, Kirovohrad oblast, as a lyric song “The Steep Banks” (“Розлилися круті бережечки...”), and later went through individual editing and additions by such composers as Stepan Charnetsky, Hryhoriy Trukh, Michael Hayvoronsky, Leopold Yashchenko and others. Due to its structural, typological and thematic connections to the tradition of Kozak epos, it is possible to draw parallels between this song and the centuries-old heritage of Ukrainian historic songs. At the same time, it caused viability of the song’s symbolic, formulaic, structural and rhythmic model in numerous authorial treatments and literary editions. The metaphor of “red viburnum” is one of the central tropes in Ukrainian folklore, which correlates with the symbol of “Ukraine as a young girl.” As a paradigmatic category, it is widely represented in space and time and functions both as an archaic sacred/mythological and as a contemporary historical/national sign of the state’s freedom and integrity. Because of the song’s artistic expressiveness and its melodic simplicity, the text has been continuously undergoing processes of folklorization. Easily recognized folk clichés and formulas have caused popularity of the composition, while its semantic richness and emotional depth determined new actualization and pragmatic functioning of the text in various social and historical contexts. The song “Red Viburnum” is an example of communicative, didactic and aesthetic sustainability of folklore’s traditional forms in contemporary discourse.

*Oksana Mykytenko, Doctor of philological sciences, leading scientific worker in the Department of Ukrainian and foreign folklore studies, Rylsky Institute of Art Studies, Folklore and Ethnology of the National Academy of Sciences of Ukraine (Kiev). Works in the sphere of Slav folklore studies and ethnology, ethnic and cultural history, Slavistics. Took part in the different international conferences and congresses on problems of Slav and Balkan folklore, traditional and modern folk culture. Member of the Editorial board of scientific editions: "Narodna tvorchist' ta etnologiiia" (Ukraine), "Slovianskyi svit" (Ukraine), "Drynovskyi zbirnyk" (Ukraine), "Glasnik" (RN Macedonia). The author of more than 300 works in scientific editions in Ukraine and other countries, including two monographs (1992; 2012).*

*Mariya Doğan is a PhD candidate at the Department of American Culture and Literature at Hacettepe University in Ankara, Turkey. She has received Master’s diplomas from Taras Shevchenko National University of Kyiv (Ukraine) and Hacettepe University in Ankara. She is a member of International Organization of Folk Art (IOV), Centre for American Literary Studies in Ukraine (CALSU) and Association of American Studies of Turkey (ASAT). Her interests lie primarily in the area of contemporary American fiction and focus on representations of ethnic identity and memory. Her recent publications include “East-European Brides in the West: a Study of Cross-Border Marriages in the United States,” “Aleksandr Ptushko’s Noviy Gulliver [The New Gulliver] (1935): The World’s First Full-Length Animated Film and Pragmatics of Ideological Adaptation,” and “Forward to the Past: Narratives of Violence and Trauma in Jonathan Safran Foer’s Novels.”*

**Heidi Henriikka Mäkelä**

**Old Songs, Global Flows – The (Post)national Heritagisations of Sex-related Kalevala-metric Songs in Contemporary Finland**

The use and exploitation of Kalevala-metric oral poetry is a significant hallmark of the Finnish nationalism and nation-building since the 19th century. However, certain genres and poetic expressions were not included in the canonical narrative of Finnishness: for instance, poems that discussed sexual themes such as genitals and/or sexual relationships were disregarded from the heritagized story of the past. During the 20th century, the societal and academic receptions of these archived oral poems varied from absolute silence to enthusiastic admiration, depending on the historical and political contexts and the body politics of the society.

In 2020's Finland, the sex-related poems and songs are rather widely discussed in the Finnish media, performed by several contemporary folk musicians, and published in many books and recordings. For the most part, the sexual and bodily themes represented in the archived poems are interpreted in these contexts as 'liberating' especially in the Finnish progressively charged discourses. Based on the critical reading of contemporary media texts, interviews, and music recordings, my paper asserts that these discourses reflect contemporary post-national body politics, in which heritage becomes a tool for negotiating, for instance, gender equality, social justice, and cosmopolitan identities. These reflexive negotiations are often constructed in relation to the global scale of social media and its movements such as #MeToo. Thus, global communities consisting of, e.g., women are created through the songs.

*Heidi Henriikka Mäkelä is a folklorist and a postdoctoral researcher at the University of Helsinki. Her research interests include the uses of Kalevala-metric oral poetry in contemporary society as well the institutional processes of creating and producing intangible cultural heritage.*



**Elina Niiranen**

**“Finnish songs” and their changes in revival movement in the Russian Karelia**

People from the Karelia of the White Sea use the name “Finnish songs” about songs which have been adopted from Finland to Northern Russian Karelia. “Finnish songs” bear a memory of the origin of the songs and close relations between Finnish and the Karelians of the White Sea at the end of the 19th century and during the first decades of the 20th century. Naming songs as “Finnish songs” also refers to the Finnish language used in them. These songs were adopted to Karelia of the White Sea by the end of the 19th century. At that time the Grand Duchy of Finland lived in the golden age of rhymed folksongs. Rhymed folksongs, accompanied by dances, were common in Finland already in the middle of the 19th century. They were especially part of young people’s repertoire. White Karelian men who were involved in the peddling trade in Finland brought songs with them. The spread of “Finnish songs” took place especially in the western parts of Karelia of the White Sea, because of the inhabitants of these regions had many contacts with the Finns: trips to marketplaces and to relatives.

White Karelians adopt “Finnish songs” without problems. Karelian language spoken in Karelia of the White Sea area and Finnish languages have many similarities. Youth was learning new songs and dances easily and rhymed folksongs became part of the entertainment of youth gatherings. The transnational tradition of singing rhymed songs and dancing ring dances included local dimensions. In my presentation I considered the singing of “Finnish songs” as cultural scenes and the changes the genre went through in revival movement during the early 1990’s. Even the “Finnish songs” were not any more in the repertoire of the singers, new revival made them lively. Especially those singers who spent their youth in the 1920’s and 1930’s knew “Finnish songs”. In their repertoires, these songs represented a time of youth and social interaction with other young people.

*Elina Niiranen is a Postdoctoral researcher at the University of Eastern Finland, Karelian institute.*

**Janika Oras**

**Seto runosong tradition in the 21st century. The position and meaning of historical song genres in contemporary singing practices**

The Seto are a small ethnos (about 12,000 people), closely related to Estonians and belonging to Baltic-Finnic, and more generally to Finno-Ugric people. At the present time they live mostly in Estonia. Seto leelo, a part of Finnic runosong tradition has been practiced up to the present day and it was inscribed into the UNESCO Representative List of the Intangible Cultural Heritage of Humanity in 2009.

In the 20th–21st centuries, the Seto song tradition has been changed a lot and is still changing: tradition is no longer purely oral, several genres have disappeared from community practices, singing situations have changed, Western music and, more recently, world music have influenced the musical characteristics of performance. At the same time, within the framework of modern heritagisation and revival, efforts have been made to redirect these processes at both state and local level in order to preserve live performance practices and to bring back elements of the old tradition.

In my presentation, I will present the processes in the Seto leelo tradition in the last two decades, characterized on the one hand by the trend towards spontaneous continuity, and on the other by a conscious revival and an active search for new forms of practice. I will try to use a genre approach and highlight the position and meanings of different song genres – the performance situations, poetic and musical features associated with them – in Seto leelo culture, as well as in the discourse around contemporary tradition processes.

*Janika Oras is a senior researcher in the Estonian Folklore Archives of the Estonian Literary Museum. Her research focuses on Estonian and Seto traditional song culture, various traditional and contemporary practices of singing, poetic and musical characteristics of traditional song, as well as the history of Estonian folklore collections. She has been responsible for the Estonian Runosong Database and academic publications on runosongs, and also teaches traditional singing at academic and amateur level.*

## **Eero Peltonen**

### **The shipwreck of Kuru 1929. How can a ballad unite and give emotional relief**

How can a disaster or a tragedy unite the local community and even the whole country and how can a written text or ballad be an expression of shared tragedy and fellowship?

The theme is illuminated with a tragic story based on the shipwreck of Kuru. Three huge waves hit the steamboat and in just a few minutes it was at the bottom of the Lake Näsijärvi in front of Tampere on 7.9.1929. The shouts for help were heard at the shore, but only 22 people were saved from the waves. Altogether 136 people died.

There are ballads, documentary films and legendary stories about the shipwreck of Kuru. They tell the tragic story, but also contain mythic, religious and emotional expression. They reflect the times, our relationship to life and death, destiny and natural forces.

One text from the shipwreck the presenter got from his mother. As a child the mother learned it from a man who was selling a written version of it on a market place near her home. She could not afford to buy the sheet, but learned the text by heart together with her sister while the man was reading the story in order to sell it.

About 20 years ago the presenter recorded this touching and poetic text from his mother. In the presentation we will hear this recording. Also we will hear a new ballad of Kuru shipwreck initiated for the conference by the presenter. Parts of other ballads and texts based on the Kuru tragedy will be also introduced.

The story of Kuru illuminates the question of how ballads can unite the community after traumatic experiences and how singing about the tragedy may help to cope with these experiences and even recover from them.

*Eero Peltonen is a traditional runosinger and educator of cultural heritage, who has explored Finno-Ugric, Finno-Baltic and Nordic traditions for over 20 years. He gives concerts and teaches voice work and traditional singing.*

**Liina Saarlo**

**Those miserable, despised love songs. About the actual repertoire of 20th century singers**

Since the beginning of the Estonian folklorist tradition, the archaic tradition of runosinging has had a privileged status. Jakob Hurt, the initiator of the all-Estonian collection of folklore at the end of the 19th century, considered the most valuable “antiquities” of runosongs. The newer, end-rhymed folksongs were despised as foreign and of little value because of their loan origin.

Such a hierarchical and conservative collection tradition was prevailing in the 20th century: folklorists still documented archaic, “immediately disappearing” and therefore valuable traditions. For technical reasons, too, it was necessary to make choices in the collection, so preference was given to the archaic and more “authentic”. The newer song tradition was documented “if unavoidable”, and a kind of hierarchy was applied in it, too. Folklorists collected male songs, village chronicles, and roundabout songs that express “active vitality”, but the favourite repertoire of singers born in the turn of the 19th and 20th centuries – romantic love songs – were avoided from being collecting at all. (Oras 2017)

Also, in the writings on the biographies and personalities of singers, the main focus was on the skill of runosongs, the actual song preferences of singers was completely overshadowed. This is how we know of active singers whose repertoire consists of “some dozens of runosongs”, but the actual repertoire of several hundred end-rhymed songs was either hidden in manuscripts or not documented at all.

Such estimated limitations did not apply to non-professional and voluntary collaborators whose sense of the past and valuable was not so elitist. They also collected more recent song tradition, writing down their childhood memories, the repertoire of their parents or members of the community.

The presentation deals with the repertoire of famous runosingers interviewed by folklorists and compares it to the documentations by volunteer collaborators of archives.

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Oras, Janika (2017). Favourite Children and Stepchildren: Elite and Vernacular Views of Estonian Folk Song Styles. *Res Musica*, 9, 27–44.

*Liina Saarlo (PhD) is a folklorist and works as a researcher at the Estonian Folklore Archives of the Estonian Literary Museum in Tartu, Estonia. She graduated with a PhD in folkloristics from the University of Tartu in 2005. Her main topics has been local traditions of runosongs, formulaic expressions and typology of runosongs. history of runosong collection, publication, and research. She has written also about runosingers' biographies and repertoires.*

**Mari Sarv & Olha Petrovych**

**The Ballad as an Epic of Unfortunate Human Destiny. A Case Study of a Folksongs of the Podillia Region of Ukraine**

Ukrainian folk ballads are characterized by the reflection of sharp conflicts and psychological states in moments of the highest tension of human passions and experiences in mostly tragic situations (Lanovyk M. and Lanovyk Z., 2005, p. 303). The ballad narrative does not aim at an accurate reflection of events, but at a strong psychological effect – an emotional upheaval, a deep emotional experience. Therefore, the focus of our study lies in the manifestations of contrast and polarization, which are the core of balladry as such.

The research will be based on the classification of Ukrainian ballads of the Podillia region, according to which all Ukrainian ballads are clearly divided into three large groups (Dei O., 1986): 1. Ballads about love and premarital relationships (personal relationships); 2. Ballads about family relationships and conflicts; 3. Ballads about relations and conflicts on the background of social and historical circumstances. This classification reflects the universal gradation of person – family – society.

The aim of our study is to highlight the essence of the mentioned song groups as well as polarity types with the help of computational analysis. The methods of digital humanities open up new horizons in the study of folk song texts enabling to process large volumes of material. In the current paper we will focus on the analysis of sentiment vocabulary that refers to poetic specificity, outlines the moral and ethical issues that are reflected in this folklore genre, and also reflects the worldview and mentality of its representors.

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*Mari Sarv is senior researcher at the Estonian Folklore Archives of the Estonian Literary Museum. Her main topic of research is older Estonian folksong, branch of Finnic common runosong tradition. She has published two monographs on the topic (2000 and 2008), has organized conferences and edited proceedings from these conferences. Since 2012 she is the head of the research group of the Estonian Folklore Archives. She has led several research projects and has been also contributing to several projects related to establishing and developing the digital archival system of Estonian Literary Museum.*

*Olha Petrovych is PhD of Pedagogical Sciences, assistant at the Department of Ukrainian Literature, Mykhailo Stelmakh Faculty of Philology and Journalism, Vinnytsia Mykhailo Kotsiubynskyi State Pedagogical University, Ukraine. She works as guest senior researcher in the Estonian Folklore Archives of the Estonian Literary Museum, Tartu, Estonia (01.09.2022–28.02.2023). Spheres of professional interest: Digital Humanities, Interactive and Intelligent Systems, Image and Language Processing, Computer Graphics and Visualisation, Innovative Technologies in The System of Literary Education.*

**Viliina Silvonen**

**Genre of laments in the context of Karelian tradition and practices in contemporary Finland.**

Traditionally genre of laments is understood as ritual wailing in certain rites-of-passages, but in Karelian and Ingrian (Izhorian) tradition also other than ritual laments are known. In contemporary Finland lament tradition has sprout into various forms from performing arts into therapeutic self-expression and so-called healing/caring lament – there is no single culturally shared understanding and practice, but several even disparate interpretations. These contemporary laments are sometimes called neo-laments. The background of these is in the Karelian and Ingrian traditions. The new forms and modes of performances usually relate to the traditional ritual lamenting – yet sometimes the connection is rather loose. In general, the practices, interpretations, and meanings of lamenting in the (post)modern Finnish context usually differ from the traditional ones, but they are often discussed as a continuum of the Karelian practices.

In this presentation, I focus on the aspects that on one hand creates the continuity and on the other hand separates the practices, representations, and interpretations of laments. I outline the connections and gaps and the changes and stabilities. Furthermore, I reflect the variety of these laments in relation to a genre, that is, I ask can all these varying practices be discussed under a single genre or is there several genres.

I discuss this continuum – or as I prefer, a network of continua and gaps – from point of emotions since it can be treated as the central stable element of laments. Among lamenters, both the Karelian lamenters recounting on archival tapes and the contemporary performers, the melancholic emotions (apeus/apie/apevus) and the process of getting into these emotions (apeutua/apeutuo) are usually considered the essential elements of laments. I see these as the stable elements of the laments discussed in this presentation. However, the interpretations and the meanings the emotions and the emotionality vary contextually, situationally, and individually.

*Viliina Silvonen is a postdoctoral researcher at the Karelian Institute at the University of Eastern Finland in a project that studies laments in contemporary Finland founded by Kone Foundation. She is a folklorist specializing in Karelian lament tradition, performance, emotions and affects and interested in how traditions live, change and gain meanings in changing sociocultural contexts. She is also a member of the multidisciplinary research community of Finnish Literature Society.*

**Olimbi Velaj**

**From the authorship to the anonymity; the case of the song "Xhamadani vija-vija"; popularization, national context and multiplicity of performances**

In this paper, we will examine the popularization of a song in a specific national context, such as that of Albania and Kosovo in the 90s. It is the most popular song of the last 30 years among all age groups and the most popular at every national event. We will highlight the distribution mechanism of the song, its performers over the years, as well as the transformations. Today it is perceived as a folk song, making the authors anonymous. We will examine the creation, context, performers and reception of this song over three decades (also based on scholars such as: Dorson, Lomax, Herzfeld, Niles, Reichl, etc.).

The song "Xhamadani vija-vija" was created in 1992 and the composer and the author of the text, both from Albania, collaborated, relying on folk motifs. They wrote the song for a singer from Kosovo. Very soon the song turned into a hit. Then it was used as the song of Albanian football fans when the national team of Albania was playing. In 30 years it has known a success story, it is sung by children and adults in Albania, Kosovo and the diaspora. Meanwhile, the song has received the attention of young artists over the years, as well as the attention of a foreign group.

Its popularization happened under different circumstances than any other song before it. The context of the fall of the monist system in Albania and the disintegration of the former Yugoslavia, and then the war in Kosovo and its independence, initially promoted the popularization of the song. We will also address the fact that the national context has played an important role in the popularization of this song.

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**Ingrid Åkesson**

**Ballad, singing game or children's rhyme? Some thoughts on genre boundaries, transgression and meaning.**

In my paper I would like to focus on the fact that genres co-exist in interchange with other genres, as mentioned in the CfP. For example, several examples of permeable genre boundaries can be observed in Swedish folk music collections from the 17th to the 20th centuries. Different song genres have had their own spaces for performance but have also often been performed in the same context. As Märta Ramsten (2009) has commented, “formula, phrases and sometimes whole stanzas have moved to and from in singing games, ballads, lyrical songs, sailors’ songs and even lullabies”, a phenomenon relevant for both tunes and texts. Karin Eriksson has studied the use of ballads as singing games as well as balladesque elements in dramatic singing games, focusing on narrative discourse, parallel stanzas, and the use of linguistic and other formulas (2011). Another example are songs, categorized as jocular ballads, displaying a ballad-like form but otherwise difficult to pin down as belonging to a certain genre. Consisting of only dialogue, they lack narrative and sometimes remind us of a (children’s) rhyme or jingle, including wordplay and nonsense refrains.

Are balladesque or other characteristic elements understood differently when they transgress genre boundaries and their conventions, is there a shift in the coding of meaning? Is it possible to know the answer in a historical perspective? And how shall we regard the creative agency of the individual singer? Some examples of the mentioned transgression and permeability will form the basis for a discussion on where and how we set the limits of the ballad and other genres, and how meaning might be understood by singers and listeners.

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