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Учебно-методическое пособие состоит из 10 разделов, каждый из которых содержит тексты для чтения, письменного перевода и аннотирования по основным проблемам современной западноевропейской и американской фольклористики (определение фольклора, фольклористика как наука, современные теории, жанры и поэтика фольклора, национальные школы фольклористики, фольклористика в XXI веке и др.), а также комплекс лексических и речевых упражнений. Пособие предназначено для студентов филологических специальностей вузов.

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INTRODUCTION

The enhanced globalization of the 21ˢᵗ century, together with the rapid technological advance, facilitates international business contacts in every area. Being able to discuss professional issues with colleagues, read specialist literature, deliver lectures to listeners from other countries and take part in conferences abroad calls for foreign language proficiency with special attention to reading, listening and speaking skills.

Following a cross-disciplinary approach that integrates foreign language and folklore studies, this textbook aims at advancing students' language fluency through reading comprehension and vocabulary exercises as well as creative assignments, at the same time getting them acquainted with the main trends in European and American folklore studies through original research articles, selected, adapted and abridged by the author.

The textbook consists of ten units covering the issues of folklore definition, folklore studies as a science, current folklore theories, genres and poetics, national schools of folklore, folklore studies in the 21ˢᵗ century etc. Each unit contains three adapted and abridged articles by both prominent (W. R. Bascom, D. Ben-Amos, S. J. Bronner etc.) and young researchers, chosen in line with its topic. The articles may be used for reading for detail and summarising, skimming and written translation.

The book can be recommended to linguistic students and folklore studies professionals who wish to improve their knowledge of English. The author wants to express her appreciation and gratitude to Belarusian Republican Foundation for Fundamental Research for the financial support that made it possible to carry out the research and prepare this textbook within the "Belarusian Folklore Studies in the Modern World: Scope of Methods, Themes and Issues, Theoretical Innovations" assignment; contract № G20U-004, state registration number 20201112 of 26 June 2020.

UNIT 1. WHAT IS FOLKLORE

I. Enrich your vocabulary.

adhere, *v.*	придерживаться
boundary, *n.*	граница
circumvent, *v.*	избегать, обходить
definition, *n.*	определение
discern, *v.*	распознавать, различать
duality, *n.*	двойственность
enumerative, *adj.*	перечислительный
essential, *adj.*	обязательный, неотъемлемый
implicit, *adj.*	подразумеваемый
nature, *n.*	природа, характер

II. Match the words and their definitions. Consult the glossary if necessary.

1) anthropology
2) antiquities
3) artefact
4) custom
5) legend
6) mentifact
7) myth
8) narrative
9) scholar
10) survival

a) a nonhistorical or unverifiable story handed down by tradition from earlier times and popularly accepted as historical

b) a practice so long established that it has the force of law

c) the science that deals with the origins, physical and cultural development, biological characteristics, and social customs and beliefs of humankind

d) a handmade object, as a tool, or the remains of one, as a shard of pottery, characteristic of an earlier time or cultural stage, especially such an object found at an archaeological excavation

e) a traditional or legendary story, usually concerning some being or hero or event, with or without a determinable basis of fact or a natural explanation, especially one that is concerned with deities or demigods and explains some practice, rite, or phenomenon of nature

f) a story or account of events, experiences, or the like, whether true or fictitious

g) a learned or erudite person, especially one who has profound knowledge of a particular subject

h) a term used to describe how cultural traits take on a life of their own spanning over generations, and are conceivable as objects in themselves

i) a person or thing that survives or endures, especially an ancient custom, observance, belief, or the like

j) something belonging to or remaining from ancient times, as monuments, relics, or customs.

III. Match the words with the ones with the similar meanings.

1) ancient	a) early
2) circumstantial	b) build
3) completed	c) authentic
4) construct	d) old
5) genuine	e) intrinsic
6) inherent	f) identity
7) initial	g) finished
8) sameness	h) incidental
9) shaky	i) diverse
10) varied	j) insecure

IV. Match the words with the ones with the opposite meanings.

1) ancient	a) inclusive
2) circumstantial	b) steady
3) exclusive	c) multiple
4) genuine	d) decreasing
5) increasing	e) difference
6) initial	f) modern
7) sameness	g) uniform
8) shaky	h) essential
9) single	i) counterfeit
10) varied	j) subsequent

READING

I. Read the text and pick out information a) of primary importance and b) new to you.

THE DEFINITION OF FOLKLORE

Definitions of folklore are as many and varied as the versions of a well-known tale. Both semantic and theoretical differences have contributed to this proliferation. Anthropologists and students of literature have projected their own bias into their definitions of folklore. In fact, for each of them folklore became

the exotic topic, the green grass on the other side of the fence, to which they were attracted but which, alas, was not in their own domain. Thus, while anthropologists regarded folklore as literature, scholars of literature defined it as culture. Folklorists themselves resorted to enumerative, intuitive, and operational definitions; yet, while all these certainly contributed to the clarification of the nature of folklore, at the same time they circumvented the main issue, namely, the isolation of the unifying thread that joins jokes and myths, gestures and legends, costumes and music into a single category of knowledge.

The difficulties experienced in defining folklore are genuine and real. They result from the nature of folklore itself and are rooted in the historical development of the concept. Early definitions of folklore were clouded by romantic mist and haunted by the notion of "popular antiquities", which Thoms sought to replace. Implicit in these definitions are criteria of the antiquity of the material, the anonymity or collectiveness of composition, and the simplicity of the folk, all of which are circumstantial and not essential to folklore. The age of a song, for example, establishes it chronologically; the identification of the composer describes it historically; and its association with a particular group defines it socially. Each of these factors has an explanatory and interpretive value, but none of them defines the song as folklore. Thus, the principles that united "customs, observance, superstitions, ballads, proverbs, etc." in Thoms' initial definition of folklore were not intrinsic to these items and could only serve as a shaky framework for the development of a scientific discipline concentrating upon them.

Subsequent attempts to construct a definition that would hold together all these apparently diversified phenomena encountered a difficulty inherent in the nature of folklore. Folklore forms – like mentifacts and artifacts – are superorganic in the sense that once created their indigenous environment and cultural context are not required for their continuous existence. Background information may be essential for the analytical interpretation of the materials, but none of it is crucial for the sheer existence of the folklore forms. Tales and songs can shift media, cross language boundaries, pass from one culture to another, and still retain sufficient traces of similarity to enable us to recognize a core of sameness in all their versions. Folk art objects can outlive their users and even exist when their culture as a whole has become extinct, so that they are literally survivals of ancient times. A folk musician nowadays can perform for millions of people on a television network, in a style and manner that approximate his own singing and playing in the midst of his own small group, thus extending his art far beyond his social circle. In sum, the materials of folklore are mobile, manipulative, and transcultural.

Thus, definitions of folklore have had to cope with this inherent duality of the subject and often did so by placing the materials of folklore in different, even conflicting perspectives. In spite of this diversification, it is possible to distinguish three basic conceptions of the subject underlying many definitions; accordingly, folklore is one of these three: a body of knowledge, a mode of thought, or a kind of art. These categories are not completely exclusive of each other. Very often the difference between them is a matter of emphasis rather than of essence; for example, the focus on knowledge and thought implies a stress on the contents of the materials and their perception, whereas the concentration on art puts the accent on the forms and the media of transmission. Nevertheless, each of these three foci involves a different range of hypotheses, relates to a distinct set of theories about folklore, and consequently leads toward divergent research directions.

In order to discern the uniqueness of folklore, it is first necessary to change the existing perspective we have of the subject. So far, most definitions have conceived of folklore as a collection of things. These could be either narratives, melodies, beliefs, or material objects. All of them are completed products or formulated ideas; it is possible to collect them. In fact this last characteristic has been at the base of the major portion of folklore research since its inception. The collection of things requires a methodological abstraction of objects from their actual context. No doubt this can be done; often it is essential for research purposes. Nevertheless, this abstraction is only methodological and should not be confused with, or substituted for, the true nature of the entities. Moreover, any definition of folklore on the basis of these abstracted things is bound to mistake the part for the whole. To define folklore, it is necessary to examine the phenomena as they exist. In its cultural context, folklore is not an aggregate of things, but a process – a communicative process, to be exact.

It should be pointed out that this conception of folklore differs substantially from previous views of folklore as a process. Focusing upon the dynamics of transmission, modification, and textual variation, such views perpetuated the dichotomy between processes and things. They stressed the transmission of objects in time and society and allowed for a methodological and theoretical separation between the narrators and their tales. These views of folklore are logically justified, since after all there is a distinction between the man and his songs, the child and his games. But the ever increasing emphasis on the situational background of tales, songs, and proverbs that developed from Malinowski's functionalism into Hymes' "ethnography of speaking", enables us not only to study but to define folklore in its context. And in this framework, which is the real habitat of all folklore forms, there is no dichotomy between processes and products. The telling is the tale; therefore the narrator, his story, and his audience are all related to each other as components of a single

continuum, which is the communicative event. Folklore is the action that happens at that time. It is an artistic action. It involves creativity and esthetic response, both of which converge in the art forms themselves. Folklore in that sense is a social interaction via the art media and differs from other modes of speaking and gesturing. This distinction is based upon sets of cultural conventions, recognized and adhered to by all the members of the group, which separate folklore from non-art communication. In other words, the definition of folklore is not merely an analytical construct, depending upon arbitrary exclusion and inclusion of items; on the contrary, it has a cultural and social base. Folklore is not "pretty much what one wants to make out of it"; it is a definite realistic, artistic, and communicative process.

(adapted and abridged from D. Ben-Amos *Toward a Definition of Folklore in Context*)

II. Match the beginning and the end of the sentences.

1) Background information may be essential

a) at the same time they circumvented the main issue.

2) Definitions of folklore have had to cope with this inherent duality of the subject

b) it is first necessary to change the existing perspective we have of the subject.

3) Folk art objects can outlive their users

c) and often did so by placing the materials of folklore in different, even conflicting perspectives.

4) Folklore in that sense is a social interaction via the art media

d) for the analytical interpretation of the materials

5) Folklore is the action

e) are genuine and real.

6) In order to discern the uniqueness of folklore,

f) a methodological abstraction of objects from their actual context.

7) The collection of things requires

g) and differs from other modes of speaking and gesturing.

8) The difficulties experienced in defining folklore

h) and even exist when their culture as a whole has become extinct.

9) The focus on knowledge and thought

i) that happens at that time.

10) While all definitions certainly contributed to the clarification of the nature of folklore,

j) implies a stress on the contents of the materials and their perception.

III. Answer the questions.
1. What differences have contributed to the variety of folklore definitions?
2. What criteria are implicit in early definitions of folklore?
3. What types of definitions do folklorists themselves resort to?
4. What is the main issue in defining folklore?
5. Why are such folklore forms as mentifacts and artifacts regarded as superorganic?
6. What does the focus on knowledge and thought imply?
7. How do various definitions of folklore cope with the inherent duality of the subject?
8. What does folklore as an artistic action involve?
9. Is the definition of folklore merely an analytical construct?
10. What are the three basic conceptions of the subject underlying many definitions?

IV.   Summarize the main ideas of the text.

VOCABULARY FOCUS

I. Look through the text to find the English equivalents for the following words and phrases.
Пословица, взаимодействие, обряд, жестикуляция, коренной, существенно отличаться, суеверие, событие, искусство, уклон, исполнять, двойственность, подразумевать, окружающая среда, обычай, границы, существование, тема, шутка, сфера, вносить вклад, лежащий в основе, повествование, акцент, вычленение, суть.

II. Match the words to make word combinations.
1)	communicative	a)	variation
2)	conflicting	b)	continuum
3)	cultural	c)	directions
4)	divergent	d)	conventions
5)	ethnography of	e)	environment
6)	indigenous	f)	perspectives
7)	inherent	g)	antiquities
8)	popular	h)	duality
9)	single	i)	speaking
10)	textual	j)	event

III. Insert the missing words.
1. Creativity and aesthetic response … in the art forms themselves.
2. Early definitions of folklore were … by romantic mist.

3. Folk art objects literally … of ancient times.
4. Folklore is an … action.
5. It is first necessary to change the existing … we have of the subject.
6. Most definitions have conceived of folklore as a … of things.
7. The … , his story, and his audience are all related to each other as components of a single continuum.
8. The difficulties experienced in defining folklore are … and real.
9. The materials of folklore are mobile, … , and transcultural.
10. There is no … between processes and products.

IV. Insert the missing prepositions.

1. The ever increasing emphasis … the situational background of tales, songs, and proverbs developed … Malinowski's functionalism … Hymes' "ethnography of speaking".
2. Both semantic and theoretical differences have contributed … this proliferation.
3. It is essential … research purposes.
4. It should be pointed … that this conception … folklore differs substantially … previous views … folklore as a process.
5. This distinction is based … sets of cultural conventions, recognized and adhered … … all the members of the group.
6. The narrator, his story, and his audience are all related … each other.
7. The collection … things requires a methodological abstraction … objects … their actual context.
8. This abstraction is only methodological and should not be confused …, or substituted ... , the true nature … the entities.
9. Background information may be essential … the analytical interpretation … the materials.
10. All these certainly contributed … the clarification … the nature … folklore.

ADDITIONAL PRACTICE

I. Skim the text to find out how S. J. Bronner relates his research to the above work of D. Ben-Amos.

TOWARD A DEFINITION OF FOLKLORE IN PRACTICE

My title is a reverent nod to Dan Ben-Amos's pivotal essay, "Toward a Definition of Folklore in Context" (1971), in which he famously proposed a definition of folklore as "artistic communication in small groups". I use it as a starting point to ask whether or not practice theory can inform a revised

definition and concept of folklore, as necessitated by the advent of the twenty-first century digital age. Such a definition should go beyond folkloric behaviour in digital communication and be applicable to a variety of cultural phenomena or "practices," including those not covered by Ben-Amos's definition. At the time it was published, his essay sparked discussion not only about the changing characteristics of folklore in a post-industrial world, but also about folklorists' need to have a distinctive definition of folklore for disciplinary identity. I hope my consideration of practice as a keyword of folkloristic and cultural analysis will renew thinking about the phenomena analysts observe to be folklore as well as the scholarly enterprise, or discipline, to which this information contributes. My stab at defining folklore at this time is not coincidental. I point out that we are in the midst of an auspicious time for this, as current social and technological factors at work are similar to those that prompted the definitional discourse around Ben-Amos's theoretical grounding of performance and contextual approaches. In both cases, signs point toward similar paradigm shifts.

To proceed, I first review the conditions and dialogues that prompted Ben-Amos and other folklorists to undergird their action-oriented study with a definition that would announce their analytical concerns for a transformative age. I reflect on the efficacy of Ben-Amos's definition for a rising discipline. I look at the span of time from the 1960s to the end of the century and move on to assess challenges the dawn of the twenty-first century presented to conducting cultural analysis of folklore as "artistic communication in small groups." In the concluding section, I propose a definition around the concept of praxis, growing out of Ben-Amos's concern for folklore as a process-oriented subject. I evaluate the ways that such a definition addresses those challenges, and I explore the ultimate philosophical implications of this move for a theory of mind in culture.

I submit a practice-centred definition that retains a consideration of context to account for the processes associated with the folkloric expression, but focuses attention to the knowledge domain, or cognition, at the basis of the production of tradition. I invite your contemplation on the way that the following identifies "arrays of activity" that benefit from analysis as folklore and equally guides the activity's (and the array in which it is a part as well as the human agents for whom it is significant) explanation: "traditional knowledge put into, and drawing from, practice."

(adapted and abridged from S. J. Bronner *Toward a Definition of Folklore in Practice*)

II. *Summarise the text.*

III.   Read the text and define its main idea. Translate the text in writing.

WHAT IS FOLKLORE?

Folklore is our cultural DNA. It includes the traditional art, stories, knowledge, and practices of a people. While folklore can be bound up in memory and histories, folklore also is tied to vibrant living traditions and creative expression today.

Folklore covers a wide range of topics, including issues recently covered in the news such as fake news, cryptozoology, legends, holidays, Internet memes, traditional and world music, and the supernatural. Folklorists are active in all areas of our society, studying topics such as education, healthcare, poverty, and immigration.

Common understandings of folklore associate the term with either past-ness or inaccuracy, but folklore is and does so much more!

Though folklore connects people to their past, it is a central part of life in the present, and is at the heart of all cultures – including whatever culture we call our own – throughout the world.

Folklore may include traditional customs, beliefs, stories, dances, and songs. It may include things that are not backed up by evidence, but it also includes the very real, experienced, evidenced cultural expressions and beliefs of people and the communities in which they participate.

Folklore can be found at your job (water cooler jokes or the right times to plant and harvest), in your home (your family's recipe box or the quilt on your couch), or on the Internet (the memes you scroll through or the chain emails you receive).

Every group with a sense of its own identity shares, as a central part of that identity, folk traditions – the things that people learn to do largely through oral communication and by example: the things that they believe (religious customs, creation myths, healing charms), do (dance, make music, sew clothing), know (how to build an irrigation dam, how to nurse an ailment, how to prepare barbecue), make (architecture, art, craft), and say (personal experience stories, riddles, song lyrics).

These ways of believing and knowing are circulated among small groups of people. Local knowledge often responds to, augments, and fills the gaps in between its own understandings and those created by larger, more dominant, or mainstream groups. Folklore asserts group identity, challenges cultural norms, and provides examples for ways of living a good life.

(adapted and abridged from *https://whatisfolklore.org*)

IV. Use your English.
Write out 3–5 definitions of folklore from various sources. What do they have in common? What makes them different?

UNIT 2. FROM FOLKLORE STUDIES TO ANTHROPOLOGY

I. *Enrich your vocabulary.*

amateur, *n.*, *adj.*	любитель, любительский
approach, *n.*	подход
belles-lettres, *n.*	беллетристика
complementary, *adj.*	взаимодополняющий
contemporary, *adj.*	современный
peasant, *n.*, *adj.*	крестьянин, крестьянский
potter, *n.*	гончар
riddle, *n.*	загадка
rusticity, *n.*	сельская жизнь
urban, *adj.*	городской

II. *Match the words and their definitions. Consult the glossary if necessary*

1) archaeology

2) community

3) colloquial

4) ethnography

5) folk

6) forward-looking

7) linguistics

8) orality

9) pilgrimage

10) verbal

a) a journey, especially a long one, made to some sacred place as an act of religious devotion

b) the science of language, including phonetics, phonology, morphology, syntax, semantics, pragmatics, etc.

c) planning for or anticipating possible future events, conditions, etc.

d) expressed in spoken words

e) the scientific study of historic or prehistoric peoples and their cultures by analysis of their artifacts, inscriptions, monuments, and other such remains, especially those that have been excavated.

f) a social, religious, occupational, or other group sharing common characteristics or interests and perceived or perceiving itself as distinct in some respect from the larger society within which it exists

g) people as the carriers of culture, especially as representing the composite of social mores, customs, forms of behaviour, etc., in a society

h) characteristic of or appropriate to ordinary or familiar conversation rather than formal speech or writing

i) a branch of anthropology dealing with the scientific description of individual cultures.

j) the personality traits characteristic of the oral phase of development.

III. Match the words with the ones with the similar meanings.

1) associate	a) modern
2) colloquial	b) city
3) contemporary	c) appear
4) entire	d) progressive
5) forward-looking	e) relate
6) obligatory	f) whole
7) occur	g) scope
8) preeminent	h) informal
9) range	i) compulsory
10) urban	j) superior

IV. Match the words with the ones with the opposite meanings.

1) accomplishment	a) illiteracy
2) amateur	b) narrow
3) broaden	c) failure
4) colloquial	d) optional
5) forward-looking	e) rustic
6) literacy	f) written
7) obligatory	g) regressive
8) oral	h) inside
9) outside	i) formal
10) urban	j) professional

READING

I. Read the text and pick out information a) of primary importance and b) new to you.

**POLISH FOLKLORE STUDIES AT THE END
OF THE TWENTIETH CENTURY**

Contemporary Polish folklore studies scarcely resemble their original form of almost 200 years ago. Amateur collector-enthusiasts have been replaced by experienced scholars (mainly scholars of language and literature) who are supported by universities and other scholarly institutions. Besides old and strong academic centres, such as Warsaw, Wroclaw, or Cracow, there are also new ones where folklore studies have become a university discipline (e. g., in Lublin, Silesia, Lodz, and Opole).

Above all, the scope of the discipline and the concept of "folklore" have changed so that its research methods have become quite different. Finally, two

trends have appeared in postwar Polish studies of folklore – they tend either to broaden or to narrow the subject of research. The first trend involves the philological approach to folklore as a verbal art (synonymous with the concepts of oral literature or traditional folk literature as opposed to the so-called new folk literature, i. e. peasant writing, amateur writing, or the so-called peasant movement in *belles-lettres*). Until the 1980s, in most countries, including those of the former Soviet bloc, this approach was represented by folklorists educated in linguistics and the history or theory of literature. The other trend was the anthropological approach to folklore studies. It began to grow in popularity at about the same time as the philological school. While both had a "textocentric" approach, focused on the analysis of verbal acts, the anthropological school tended to broaden the scope of inquiry to include non-verbal phenomena connected to the activities of the peasant social group. This school wanted to see the entire range of peasant activity as "lore". This approach had earlier been ascribed to Anglo-Saxon folklorists for whom "folklore" was synonymous with "folklife". The broadest, colloquial meaning of the term "folklore" – as a synonym of rusticity popularized by the mass media – remained outside the sphere of scholarly study.

The change in Polish folklore studies was also connected with a broadening of the term "folk", which, in traditional Polish studies of folklore, was associated only with peasants. This broadening of the field of research was accomplished by the first journal for the study of Polish folklore – *Literatura Ludowa* – which was originally published from 1957 to 1968 and resumed publication in 1972. The journal editors proposed to investigate not only the folklore of rural environments, but also that of various groups of townspeople, both traditional and modern. The scope of study also included borderline topics such as the relationships between verbal text and nonverbal forms of expression. i. e., the social forms of a text "life" and functions. The journal continues its forward-looking approach today, reflecting the transformations of Polish society. In this journal, topics such as orality, once regarded as an obligatory feature of folklore, have more and more often been replaced by literacy. Forms of expression are frequently authorial (not anonymous), although they are still governed by traditional roles. The broad field of research includes community folklore (e. g., of children, students, or prisoners), and occupational folklore (e. g., of potters or sailors). Today, these kinds of folklore occur on the level of symbolic culture or of life in a technological society, rather than on the level of social institutions and organizations. Traditional folklore with its forms of psycho-social expression (traditional folklore vs. literary genre studies or literary forms of folklore), has been replaced by new forms of textual activity that are viable in modern times: e. g. urban legends, sensational stories, various forms of

humour, different kinds of epigrams, as well as children's books of wise sayings, albums, votive books, and graffiti.

Considering the specific endeavours and scholarly accomplishments of contemporary Polish folklore that is philologically or anthropologically oriented, we can follow Sulima and point out four main approaches. The first approach has developed out of historical-philological studies. It deals with the systematization of folklore, the history of folklore studies, and literary-folklore comparative studies. It has been developing in Poland since the second half of the nineteenth century. The preeminent achievement of this approach is the comparative studies conducted by Julian Krzyzanowski, who is recognized as the father of modern Polish folkloristics.

The so-called "Warsaw school" now consists mainly of Krzyzanowski's disciples. The second approach, represented primarily by the "Opole school" associated with Dorota Simonides, is connected with the study of folklore as a kind of social diagnosis and originates from anthropological assumptions. It also focuses on collecting regional materials and editing texts, on issues of cultural borderlands, on small local communities, on orality and literacy in the context of mass culture, and on folklorism. Its activities have done much to popularize folklore.

The third approach treats folklore as part of culture and studies it from the viewpoint of the theory of culture: it emphasizes problems in the historical semantics of culture and recognizes that historical, sociological, and philological procedures and sources are complementary in nature. This approach is inspired by cultural anthropology. It is associated with the "Wroclaw school" created by Czesław Hemas with the journal *Literatura Ludowa* which he edits. The "Wroclaw school" exerts a strong influence on other Polish academic centres.

The fourth approach is devoted exclusively to the oral character of folklore. It considers problems of language stereotypes, the poetics of the oral text, and the linguistic image of the world. This approach is represented by the "Lublin school", created by Jerzy Bartminski, and it focuses on ethnolinguistics. Since 1989, this centre has published the periodical *Etnolingwistyka* which has been a forum for the exchange of scholarly ideas.

The present day study of Polish folklore is still seeking an identity. Is it a branch of ethnography, of the theory of literature, or of the theory of culture? Its interdisciplinary character is emphasized more and more often in relation to its research techniques.

Shifting the focus from the "archaeology" of folklore to contemporary forms of its existence is related to the notion of the "diagnostic study of folklore", that is, to Sulima's idea about a new outlook on contemporary culture viewed in terms of orality and secondary orality. Investigation of such folklore-creating situations as strikes, pilgrimages, parliamentary elections, propaganda campaigns, social-political scandals, sports events, fashion, tourism, or

advertising, promises new interpretative possibilities for a folklorist. As in the case of comparative studies, such possibilities may also reveal universal mental structures and common patterns of living in the modern world, where, despite powerful unification processes, there are still many ethno-cultural differences.

This presentation of the Polish study of folklore is merely an outline of the discipline. Its broad scope and complexity can be grasped only by looking at individual research and at the achievements of Polish folklorists, who are open to scholarly communication with both Eastern and Western Europe, as well as with folklorists worldwide. Finally, it should be emphasized that Polish folklore studies have always been free from ideological distortions. Although they constitute a part of Slavic studies, they have their own distinct features and unique material, as well as their own theoretical and methodological character.

(adapted and abridged from A. Brzozowska-Krajka *Polish Folklore Studies at the End of the Twentieth Century*)

II. Match the beginning and the end of the sentences.

1) Amateur collector-enthusiasts have been replaced by experienced scholars

2) Besides old and strong academic centres, such as Warsaw, Wroclaw, or Cracow,

3) Contemporary Polish folklore studies

4) Shifting the focus from the "archaeology" of folklore to contemporary forms of its existence is related to the notion of the "diagnostic study of folklore"

5) Such possibilities may also reveal universal mental structures

6) The anthropological school tended to broaden the scope of inquiry

7) The broadest, colloquial meaning of the term "folklore"

8) The scope of the discipline and the concept of "folklore" have changed

a) so that its research methods have become quite different.

b) remained outside the sphere of scholarly study.

c) is related to the notion of the "diagnostic study of folklore".

d) there are also new ones where folklore studies have become a university discipline.

e) has been replaced by new forms of textual activity that are viable in modem times.

f) is merely an outline of the discipline.

g) who are supported by universities and other scholarly institutions.

h) to include non-verbal phenomena connected to the activities of the peasant social group.

i) and common patterns of living in the modern world.

j) scarcely resemble their original form of almost 200 years ago.

9) This presentation of the Polish study of folklore

10) Traditional folklore with its forms of psycho-social expression

III. Answer the questions.
1. What old and strong academic centres of folklore studies can you name?
2. What two trends have appeared in postwar Polish studies of folklore?
3. Who regarded "folklore" as a synonym of "folklife"?
4. What was the title of the first journal for the study of Polish folklore? When was it published?
5. What new forms of textual activity have replaced traditional folklore?
6. Who is recognized as the father of modern Polish folkloristics?
7. What approach to folklore studies does "Warsaw school" follow?
8. What approach is connected with the study of folklore as a kind of social diagnosis and originates from anthropological assumptions? What does it focus on?
9. What school treats studies folklore from the viewpoint of the theory of culture?
10. What approach is devoted exclusively to the oral character of folklore? What does it focus on?

IV. Summarize the main ideas of the text.

VOCABULARY FOCUS

I. Look through the text to find the English equivalents for the following words and phrases.
Опытные учёные, любители, фольклористика, устная (дописьменная) культура, сообщество, современный, паломничество, ученик, взаимодо-полняющий, подход, разговорный, происходить из, афоризм, предположение, авторский, подчёркивать, признавать, междисциплинарный, городская легенда, вторичный, профессиональный фольклор.

II. Match the words to make word combinations.
1) anthropological   a) studies
2) community   b) diagnosis
3) contemporary   c) folklore
4) cultural   d) communities
5) folklore   e) orality

6) historical
7) interpretative
8) local
9) secondary
10) social

f) possibilities
g) semantics
h) assumptions
i) culture
j) anthropology

III.   Insert the missing words.
1.   Its … character is emphasized in relation to its research techniques.
2.   Polish folklore studies have always been free from ideological … .
3.   Such possibilities reveal common … of living in the modern world.
4.   The anthropological school wanted to see the entire range of peasant activity as "…".
5.   The broad field of research includes … folklore and … folklore.
6.   The fourth approach is devoted to the … character of folklore.
7.   The periodical *Etnolingwistyka* is a forum for the exchange of … ideas.
8.   The scope of study also included the relationships between … text and … forms of expression.
9.   The second approach focuses on collecting … materials and editing texts.
10. Two … have appeared in postwar Polish studies of folklore.

IV.   Insert the missing prepositions.
1.   The first trend involves the philological approach … folklore as a verbal art.
2.   It began to grow … popularity … about the same time as the philological school.
3.   The focus is shifted … the "archaeology" … folklore … contemporary forms … its existence.
4.   The first approach has developed … … historical-philological studies.
5.   It deals … the history … folklore studies.
6.   Polish folklorists are open … scholarly communication … both Eastern and Western Europe.
7.   The fourth approach is devoted … the oral character … folklore.
8.   The "Wroclaw school" exerts a strong influence … other Polish academic centres.
9.   We can point … four main approaches.
10. Today, these kinds … folklore occur … the level … symbolic culture.

ADDITIONAL PRACTICE

I. Skim the text to find out the prospects and limitations of folklore scholarship.

RESEARCH IN FOLKLORE

If folklore as a discipline focuses on tradition only, it "contradicts its own *raison d'etre*". If the initial assumption of folklore research is based on the disappearance of its subject matter, there is no way to prevent the science from following the same road. If the attempt to save tradition from oblivion remains the only function of the folklorist, he returns to the role of the antiquarian from which he tried so hard to escape. In that case, it is in the interest of folklore scholarship that we change the definition of the subject to allow broader and more dynamic research in the field.

The same applies to the notion of oral transmission; an insistence on the "purity" of all folklore texts can be destructive in terms of folklore scholarship. Because of the advent of modern means of communication, folklorists who insist upon this criterion actually saw off the branch they are sitting on. They inevitably concentrate upon isolated forms and ignore the real social and literary interchange between cultures and artistic media and channels of communication. In reality, oral texts cross into the domain of written literature and the plastic and musical arts; conversely, the oral circulation of songs and tales has been affected by print. This has long been recognized, and yet it has been a source of constant frustration for folklorists who searched for materials uncontaminated by print or broadcast.

The notion of folklore as a process may provide a way out of this dilemma. Accordingly, it is not the life history of the text that determines its folkloristic quality but its present mode of existence. On the one hand, a popular melody, a current joke, or a political anecdote that has been incorporated into the artistic process in small group situations is folklore, no matter how long it has existed in that context. On the other hand, a song, a tale, or a riddle that is performed on television or appears in print ceases to be folklore because there is a change in its communicative context.

This definition may break away from some scholarly traditions, but at the same time it may point to possible new directions. A major factor that prevented folklore studies from becoming a full-fledged discipline in the academic community has been the tendency toward thing-collecting projects. The tripodal scheme of folklore research as collecting, classifying, and analyzing emphasizes this very point. This procedure developed as a nineteenth-century positivistic

reaction to some of the more speculative ideas about folklore that prevailed at that time. Since then, however, the battle for empiricism has been won twice over.

Folklore scholarship – which developed since the rejection of unilinear cultural evolutionism and the solar and psychoanalytical universal symbolism – has had its own built-in limitations and misconceptions. These resulted in part from the focus on facts. Because of the literary and philological starting point of folklore studies, the empirical fact was an object, a text of a tale, song, or proverb, or even an isolated word. This approach limited the research possibilities in folklore and narrowed the range of generalizations that could be induced from the available data.

It might have been suitable for Krappe's notion of folklore as an historical science that purported to reconstruct the spiritual history of man, but it completely incapacitated the development of any other thesis about the nature of folklore in society. Consequently, when social sciences such as anthropology, sociology, and psychology came of age, they incorporated folklore into their studies only as a reflection and projection of other phenomena. Folklore was "a mirror of culture" but not a dynamic factor in it, a projection of basic personality, but not personality in action. Once viewed as a process, however, folklore does not have to be a marginal projection or reflection; it can be considered a sphere of interaction in its own right.

(adapted and abridged from D. Ben-Amos *Toward a Definition of Folklore in Context*)

II. Summarise the text.

III. Read the text and define its main idea. Translate the text in writing.

THE IMPORTANCE OF FOLKLORE STUDIES TO ANTHROPOLOGY

The title which I have chosen may suggest a distinction between the study of folklore and anthropological studies. Such distinctions are fairly common today but to the extent that anthropology is the study of culture these distinctions were not made so rigidly in the early days of our science.

In 1854–1855, Klemm used the word *Kultur* to include "customs, information, and skills, domestic and public life in peace and war, religion, science and art" and, as Bascom has said, folklorists "need not be reminded of the similarities" between this definition and the one for folklore given by Thorns nine years earlier, in which he referred to "the manners, customs, observances, superstitions, ballads, proverbs, etc., of the olden time". Tylor was apparently the first to introduce the word *culture* in Klemm's meaning into the English

language. This was in 1865, and six years later it was decided to form a "Folk-Lore Society" in this city. This alternation between the two words seems not to reflect any precedence of one term over the other. It is noteworthy, however, that one of the major distinctions to be made later between folklore and culture had already been foreshadowed, for only Thorns' definition carries reference to a derivation from an "olden time".

Some years ago I spoke of an active, anthropological school of folklore which owed its main emphases to the work of Franz Boas. In part this paper will furnish an elaborated account of the views of this "American Anthropological School" since I suppose it may be said that I am one of its members. The suggestion at the end of the paper concerning the folk as marginal groups should not be attributed however to this school since it is one made here, I believe, for the first time.

The anthropological school referred to by Maria Leach under that entry in the *Standard Dictionary of Folklore, Mythology and Legend* differs markedly from the American school. Leach refers to an early group of folklorists some of whom, like Tylor, were also anthropologists. Others she names are Lang, McCulloch, Laurence Gomme, van der Leyen and Frazer, all of whom believed that in the folktale were preserved certain remnants of the past. The anthropological side of this argument rested on the belief, as Maria Leach puts it, that men "pass through the same stages of development and consequently that they embody the details of their development in essentially the same stories". It was thus thought that aspects of European tales and practices could be traced back to sources in primitive life.

(adapted and abridged from M.W. Smith *The Importance of Folklore Studies to Anthropology*)

IV. Use your English.
In pairs prepare a report on various approaches to folklore studies. Add information from other sources.

UNIT 3. CURRENT FOLKLORE THEORIES

I. Enrich your vocabulary.

behaviour, *n.*	поведение
ceremonial, *adj.*	обрядовый
embodied, *adj.*	воплощённый
frame, *n.*	структура, каркас, основа
habitual, *adj.*	привычный
implication, *n.*	подтекст, скрытый смысл
observer, *n.*	наблюдатель
obsession, *n.*	наваждение, навязчивая мысль
practice, *n.*	практика
presupposition, *n.*	предположение, допущение

II. Match the words and their definitions. Consult the glossary if necessary

1) event

2) genius

3) oxymoron

4) performance

5) practice

6) precedent

7) proverb

8) ritual

9) routine

10) semantic

a) commonplace tasks, chores, or duties as must be done regularly or at specified intervals

b) any act, decision, or case that serves as a guide or justification for subsequent situations

c) execution or accomplishment of work, acts, feats, etc.

d) an established or prescribed procedure for a religious or other rite

e) of, relating to, or arising from the different meanings of words or other symbols

f) a short popular saying, usually of unknown and ancient origin, that expresses effectively some commonplace truth or useful thought

g) a figure of speech which produces an incongruous, seemingly self-contradictory effect, as in "cruel kindness" or "to make haste slowly."

h) habitual or customary performance

i) something that occurs in a certain place during a particular interval of time

j) an exceptional natural capacity of intellect, especially as shown in creative and original work in science, art, music, etc.

III. Match the words with the ones with the similar meanings.

1) advocate	a) mundane
2) connotative	b) instructive
3) didactic	c) implied
4) frame	d) changeable
5) habitual	e) conventional
6) malleability	f) customary
7) proficient	g) flexibility
8) routine	h) skilled
9) traditional	i) proponent
10)variable	j) structure

IV. Match the words with the ones with the opposite meanings.

1) theory	a) denotative
2) equivalence	b) unusual
3) repetitive	c) discrepancy
4) advocate	d) rigidity
5) mundane	e) inward
6) variable	f) practice
7) habitual	g) constant
8) connotative	h) occasional
9) outward	i) opponent
10)malleability	j) single

READING

I. Read the text and pick out information a) of primary importance and b) new to you.

SEMANTICS OF PRACTICE

"Practice theory" might at first sound like an oxymoron, for the terms "practice" and "theory" are often set in opposition to one another. Crudely stated, practice is what we do and theory is what we think. Practice in this semantic usage sounds unthinking or habitual, belying its cultural significance. If not devoid of thought, practice according to academicians may refer to the application of theory in daily life and practitioners as labourers who put ideas into action. There may even be a symbolic equivalence implied between the locations for practice and theory in public and academic settings, respectively.

Putting the terms practice and theory together forces an evaluation of practice as something other than application or a lack of thought and a

comprehension of its significance to the constitution of culture and tradition. Practice theory is about the theory of repetitive, variable action, and the kind of practice in need of evaluation to explain traditionalised, embodied behaviour, according to one of the theory's advocates Theodore Schatzki, "is the skills, or tacit knowledge and presuppositions that underpin activities" in daily and ceremonial life. One might think of practice here generically as activity linked to behaviouristic approaches in social psychology, but practice implies an important characteristic of repeated or customary action that is not only constituted by bodily movement. The practice being theorised is that action or expression is recognised as familiar through variable repetition. A first task at hand is to differentiate such action cognitively and discern those actions referred to by participants and observers as custom, routine, habit, ritual, obsession, preparation, performance, and, yes, folklore. Many definitions of practice refer to it as habitual or customary activity, in the sense of observable actions deemed ordinary rather than those that are specially staged or orchestrated. In drawing social attention, the ordinary actions often involve framed, symbolic communication that is linked not only to what is said but also to gesture and movement in the changeable body.

Although performance can in fact be viewed as a subset of practice, scholarship in the humanities often sets them as polar opposites with practice representing the usual, mundane, instrumental, and constant routine while performance is the artistic, occasional, and entertaining event. Humanities, after all, extol the special production or genius mind, although analytical attention to tradition often leads scholars to the ordinariness of daily and ceremonial activity expressed in the statement, "that's just what we do around here". This kind of statement suggests that, like a play frame in which certain kinds of stylised actions are allowable but not overtly delineated, a connotative, variable practice frame exists as part of individuals' cultural apparatus to guide what is socially acceptable as tradition or routine. Individuals carrying out practices in isolation or fantasy may indeed be questioned or question the frame as "Is this practice?" "And if so (pragmatically speaking), for what?"

Folk usage refers to many expressive behaviours as cultural "practices," usually with the implication that they are localised or socialised, and those people who engage in them are proficient or experienced in the action. Look at *dictionary.com* for "practice," and the exemplary sentence for practice as custom is: "It is not the practice here for men to wear long hair." In this sentence, the "here" belongs to a group which identifies through an outward expression. Or turn to the didactic proverb "practice makes perfect" and the lesser known saying "knowledge is a treasure, but practice is the key to it". In sum, practice demonstrates learning by example; it is conducted, enacted, or carried out, thus connoting the handiness or instrumentality of tradition that is possessed and

shared by handing over or down. A practice can also be a profession in the sense of being distinctive or having a special function gained through training and often, ritual initiation. Especially important is that the practice is active, as in the statements "I have a practice" or "I practice Judaism" rather than stating that one simply knows or is familiar with them.

My reason for presenting this semantic prologue is to question how the keyword of practice especially relates to folklore and folklife studies. It might be hypothesised that the singling out of practice for what people do is a way to deaestheticise action into repeated patterns of behaviour we might call traditional. The patterns signify social affiliations or identities; various expressions qualify as practices of everyday life – narrative, dress, custom, belief – and thereby imply a cultural connection. Arguably, performance comes out of a view of an individually constructed identity rather than a social precedent. Accordingly, American perspectives on performance frequently emphasise individuals as artists; they show the malleability of identity in different situations. But the kind of material considered is therefore more limited to the action rather than the acting involved.

An example is that of hunting as a practice. As performance, American folklorists have analysed the rhetoric of hunting narrative and song more than the custom of hunting, particularly as part of the cultural identity among rural males. Some observers have noted a deliberate avoidance of the subject of hunting, in fact, because of its presumed lack of artistry. Studies of hunting as practice involve examinations of its components as symbolic actions, such as standing, driving, stalking, and shooting. When I analysed the dispute over the *British Hunting Ban* of 2004, for example, I drew out the ramifications for judging the relative worth of different "ways of life" in addition to whether hare coursing or fox hunting was cruel or humane. To be sure, Dennis Cutchins and Eric A. Eliason edited a volume of essays on hunting and fishing traditions in North America that they entitled *Wild Games* (2009), but they acknowledged the late date for such a compilation in comparison with the consideration of hunting cultures in Europe. Their expressed hope, using the rhetoric of "ways" and "practices," was that "hunting, fishing, and herding ways – and the manners in which people construct these traditions to service various notions of identity, authenticity, ecology, and morality – are no longer being overlooked by scholars and thus have the potential to inform ongoing scholarly discussions on traditional practice as well as contemporary debates over policy".

(adapted and abridged from S. J. Bronner *Practice Theory in Folklore and Folklife Studies*)

II. Match the beginning and the end of the sentences.

1) Especially important is that the practice is active,

2) Folk usage refers to many expressive behaviours as cultural "practices",

3) It might be hypothesised that the singling out of practice for what people do

4) Many definitions of practice refer to it as habitual or customary activity,

5) Performance comes out of a view of

6) Practice demonstrates learning by example;

7) Practice implies an important characteristic of repeated or customary action

8) Practice, according to academicians,

9) Putting the terms practice and theory together

10) There may even be a symbolic equivalence

a) usually with the implication that they are localised or socialised

b) forces an evaluation of practice as something other than application or a lack of thought.

c) rather than stating that one simply knows or is familiar with something.

d) an individually constructed identity rather than a social precedent.

e) may refer to the application of theory in daily life.

f) in the sense of observable actions deemed ordinary rather than those that are specially staged or orchestrated.

g) it is conducted, enacted, or carried out, thus connoting the handiness or instrumentality of tradition.

h) that is not only constituted by bodily movement.

i) implied between the locations for practice and theory in public and academic settings, respectively.

j) is a way to deaestheticise action into repeated patterns of behaviour we might call traditional.

III. Answer the questions.

1. Why might "practice theory" at first sound like an oxymoron?
2. What is the correlation between performance and practice?
3. What settings are practice and theory located in?
4. Why do many definitions of practice refer to it as habitual or customary activity?
5. How does folk usage refer to expressive behaviours?
6. What kind of learning does practice demonstrate?
7. How does the keyword of practice relate to folklore and folklife studies?
8. What do studies of hunting as practice involve?

9. What was the reason for a deliberate avoidance of the subject of hunting?

10. What was the title of a volume of essays on hunting and fishing traditions in North America? When was it published?

IV. *Summarize the main ideas of the text.*

VOCABULARY FOCUS

I. *Look through the text to find the English equivalents for the following words and phrases.*

Практика, модель поведения, чётко очерченный, идентичность, охота, изменчивый, допустимый, развлекательный, постоянный, повторяющийся, художественное мастерство, учёный, вариативное повторение, повседневный, привычный, преднамеренное избегание, подразумевать, воплощённый, гибкость.

II. *Match the words to make word combinations.*
1) ceremonial   a) theory
2) cultural   b) repetition
3) didactic   c) significance
4) outward   d) proverb
5) practice   e) expression
6) ritual   f) activity
7) semantic   g) equivalence
8) social   h) initiation
9) symbolic   i) precedent
10)variable   j) prologue

III. *Insert the missing words.*
1. Folk usage refers to many … behaviours as cultural "practices".
2. Practice in this … usage sounds unthinking or habitual.
3. The patterns signify social … or identities.
4. Symbolic communication is linked to … and body movement.
5. People who engage in cultural practices are … in the action.
6. Various expressions qualify as … of everyday life.
7. An action or an expression is recognised as … through variable repetition.
8. Practice theory is about the theory of … , variable action.
9. Studies of hunting as practice involve examinations of its components as … actions.
10. Practice implies an important characteristic of repeated or … action.

IV. Insert the missing prepositions.
1. American perspectives … performance emphasise individuals as artists.
2. The terms "practice" and "theory" are set … opposition … one another.
3. Definitions of practice refer … it as habitual or customary activity.
4. Performance comes … … a view ... an individually constructed identity.
5. A practice may have a special function gained … training.
6. Practitioners are labourers who put ideas … action.
7. One might think of practice as activity linked … behaviouristic approaches … social psychology.
8. If not devoid … thought, practice according … academicians may refer … the application … theory … daily life.
9. Analytical attention … tradition often leads scholars … the ordinariness … daily and ceremonial activity.
10. The "here" belongs … a group which identifies … an outward expression.

ADDITIONAL PRACTICE

I. Skim the text and name the four main functions of folklore.

FUNCTIONS OF FOLKLORE

Amusement is, obviously, one of the functions of folklore, and an important one; but even this statement cannot be accepted today as a complete answer, for it is apparent that beneath a great deal of humour lies a deeper meaning. The same is true for the concepts of fantasy and creative imagination. The fact that the storyteller in some societies is expected to modify a familiar tale by introducing new elements or giving a novel twist to the plot is in itself of basic importance to the study of dynamics and the aesthetics of folklore, but one may ask why the teller chooses to introduce specific elements and twists.

However accurately folklore may mirror the familiar details of culture, and incorporate common situations from everyday life, as Benedict has shown, the unusual or even the impossible is an important ingredient of myths and folktales. Yet the unusual, and the impossible, are defined in terms of each individual culture and habitat, as well as in terms of the biological limitations of Homo sapiens. Any universals are to be sought in the common denominators of man's biological heritage, of his natural environmental settings, and of his socio-cultural ways of life. But, knowing the range of both the factors of habitat and culture, it cannot be naively assumed that the European sex symbols are universal. As La Barre has said, "without a respect for cultural difference, one runs the risk of creating new etiological myths, rather than explaining the old ones".

A second function of folklore is that which it plays in validating culture, in justifying its rituals and institutions to those who perform and observe them. Myth is not explanatory, Malinowski emphasized, but serves as "a warrant, a charter, and often even a practical guide" to magic, ceremony, ritual and social structure.

When dissatisfaction with or scepticism of an accepted pattern is expressed or doubts about it arise, whether it be sacred or secular, there is usually a myth or legend to validate it; or a so-called "explanatory tale", a moral animal tale, or a proverb, to fulfil the same function. Malinowski's statement is so widely accepted today that it should not require further discussion, but it is interesting that as the founder of the "Functionalist school", this was the only function of folklore that he recognized, and that in his later works he devotes little attention to folklore.

A third function of folklore is that which it plays in education, particularly, but not exclusively, in non-literate societies. In many non-literate societies the information embodied in folklore is highly regarded in its own right. To the extent to which it is regarded as historically true, its teaching is regarded as important; and to the extent to which it mirrors culture, it contains practical rules for the guidance of man. Myths and legends may contain detailed descriptions of sacred ritual, the codified belief or dogma of the religious system, accounts of tribal or clan origins, movements and conflicts. Proverbs have often been characterized as the distilled wisdom of past generations, and are unmistakably so regarded by many African peoples.

In the fourth place, folklore fulfils the important but often overlooked function of maintaining conformity to the accepted patterns of behaviour. Although related to the last two functions, it deserves to be distinguished from them. More than simply serving to validate or justify institutions, beliefs and attitudes, some forms of folklore are important as means of applying social pressure and exercising social control. Folklore is also used to express social approval of those who conform, and certain forms such as "praise names" and songs of praise are specifically intended for this purpose. In many societies folklore is employed to control, influence, or direct the activities of others from the time the first lullaby is sung or ogre tale is told them.

(adapted and abridged from W. R. Bascom *Four Functions of Folklore*)

II. Summarise the text.

III. Read the text and define its main idea. Translate the text in writing.

FOLKLORE AND SOCIOLINGUISTICS

We folklorists often perceive our field as an importer of theories and concepts from other fields, and doubtless, we have made good use of analytical frameworks originating in adjacent fields. In the case of a sociolinguistics focused broadly on the social use of language, we have borrowed, surely, but it can be argued that we have bestowed in equal measure. Charles Briggs sees folkloristics as entering into "dialogic zones with existing disciplines", and that state of reciprocal exchange is much in evidence in its collaboration with sociolinguistics. In this section, I want to highlight the important synthesizing role played by folklore scholars in fashioning from diverse resources a cohesive scholarly program addressing our own concerns and materials, a program that has been well received by our colleagues in the social sciences and humanities. This scholarly program comes to centre on the study of verbal performance as a form of situated artistic expression with the potential to constitute and transform society.

In the world of folklore studies, there are many moments and players in the making of this research agenda, but we can select Richard Bauman's 1978 book, Verbal Art as Performance, as a marker that announces the arrival of the project and sets out an agenda for it. Bauman, as we have noted, helped organize the Austin conference that led to *Explorations in the Ethnography of Speaking* (1974). He also served as guest editor for the 1971 special issue of the Journal of American Folklore titled "Toward New Perspectives in Folklore," which set forth behavioural and contextual approaches to folklore study. His own research on speech forms in several communities prepared him to think cohesively about the social use of language, and *Verbal Art as Performance*, founded on an article he published in 1974 in the *American Anthropologist*, affords him the opportunity to distill his thinking into this widely read and highly influential research manifesto. Even as this book stakes out a project of moment for folklorists, it alerts scholars in adjacent fields to a cohesive program centred on the expressive genres that folklorists study. Bauman's treatment of keying reinforces this engagement with performance as a transaction within a social context by enumerating several cues that the performance frame is to be activated, ranging from, ironically, a disclaimer of performance to verbal formulas that identify the particular genre to be activated. Finally, Bauman's discussion of emergence wrestles with a core folkloristic problem, the interplay of tradition and invention in crafting verbal performances.

(adapted and abridged from J. H. McDowell *Folklore and Sociolinguistics*)

IV. Use your English.
Prepare a presentation about one of the current folklore theories. Add information from other sources.

UNIT 4. THE POETICS OF FOLKLORE

I. *Enrich your vocabulary.*

decisive, *adj.*	решающий
embroidery, *n.*	вышивка
emergence , *n.*	появление, возникновение
entitlement, *n.*	наименование
folktale, *n.*	сказка
framework, *n.*	основа
framing, *n.*	обрамление, рамочная структура
impetus, *n.*	стимул
legacy, *n.*	наследие
subsume, *v.*	включать в, относить к

II. *Match the words and their definitions. Consult the glossary if necessary.*

1) binary   a) the interrelationship between texts, especially works of literature

2) concept   b) a general theory of signs and symbolism, usually divided into the branches of pragmatics, semantics, and syntactics

3) creativity   c) a discussion in an imaginary dialogue or discourse

4) dialogism   d) divided into or consisting of three parts

     e) the study of prosody

5) discourse   f) the form or structure of anything

6) intertextuality   g) any unit of connected speech or writing longer than a sentence

7) morphology   h) an idea of something formed by mentally combining all its characteristics or particulars

8) poetics   i) the ability to transcend traditional ideas, rules, patterns, relationships, or the like, and create meaningful new ideas, forms, methods, interpretations, etc.

9) semiotics

10) tripartite   j) consisting of, indicating, or involving two

III. *Match the words with the ones with the similar meanings.*

1) basic   a) permanent

2) constant   b) appearance

3) contemporary   c) fundamental
4) emergence   d) relevant
5) emphasize   e) impact
6) explicit   f) modern
7) influence   g) offer
8) pertinent   h) fixed
9) proposal   i) clear
10) stable   j) stress

IV. Match the words with the ones with the opposite meanings.
1) basic   a) vanish
2) collective   b) sharp
3) constant   c) implicit
4) emerge   d) sporadic
5) emphasize   e) apart
6) explicit   f) general
7) gradual   g) minor
8) major   h) secondary
9) specific   i) blur
10) together   j) individual

READING

I. Read the text and pick out information a) of primary importance and b) new to you.

HISTORICAL ROOTS FOR A POETICS OF FOLKLORE

Poetics is a term that has historically been applied mainly to the verbal arts and literature in particular. Folklore studies began historically partly in the context of literary and philological studies. It is thus natural that poetics has been one of the conceptual frameworks that has inspired theoretical discussions of folklore. The gradual configuration of folklore studies to encompass nonverbal aspects of verbal performance has necessitated the widening of the concept of poetics with regard to folklore. The discourse of poetics in folklore has developed since the emergence of the discipline of folklore research, since the beginning of the nineteenth century, with explicit reference to the contemporary discourse of poetics in literature and the arts.

Including the term "poetics" among the concepts pertinent to the study of folklore is important because of the way it contributes to the mediating and blurring of particular binary oppositions that have emerged in the sphere of the

discipline. The term "the poetics of folklore" points to an approach that consciously softens the boundaries between canonical and non-canonical, between written and oral, between elite and popular. It implies recognition of regularity as well as a set value system on both sides of the abovementioned dialectic. It implies aesthetic norms as an active factor in the shaping of folklore.

Much of folkloric poetics is not specifically or exclusively folkloristic, but may be subsumed in the more inclusive category of "cultural poetics". This also suggests the centrality of the methodology of "semiotics of culture" for the field of folklore studies. By that, the inseparability and constant interaction of folklore with other modes of cultural expression will be emphasized. Consequently, many elements of the poetics of folklore are common to folklore and other modes of cultural expression.

Poetics from a folkloric perspective combines formal features (style, structure, and genre) and interactional features (performance, framing, turn-taking, tellability, and entitlement) as well as the implications on all the above mentioned on folklore's contents. The history of poetics in folklore is, in part, a history of how scholars have understood the formal and interactional features to overlap and intersect, for example through intertextuality, metacommunicative devices, and dialogism. The key here is that although each of these elements can be defined and discussed separately, the study of poetics in folklore requires that they be studied together.

In *The New Science*, Giambattista Vico defines poetics as a sphere of knowledge that brings together myth and science in an exploration of the foundations of humanity. From this early modern discussion of poetics through the work of Johann Gottfried von Herder and the nineteenth-century philologists, poetics was already a social poetics, interested not only in questions of form but also of how forms provided resources for negotiating social meanings.

Some major contributions to the study of folklore provide terminologies and concepts for the discussion of poetics. Herder's thought and writings are often considered a decisive impetus on the disciplinary formation of folklore studies, especially as they were adopted by Jacob and Wilhelm Grimm. Herder not only created the modern concept of *Volk*, which may be the most problematic of his legacies perpetuated in folklore studies, positing collective identities of a national character as the subject of folkloristic creativity. But under the influence of Johann Georg Hamann he also developed a theory of knowledge and ultimately of poetics that views language in its social contexts in ways that became very meaningful in folklore research. Herder posited genre as a basic concept for discussing literature as well as the arts.

Later functionalist study of folk literature has, in the wake of Bronislaw Malinowski's work, corroborated the tripartite division and added stylistic and functional characteristics to each of the genres, such as the higher level of

stylization of the folktale in comparison to legend, and the supposedly more ritual context of the performance of myth. The neo-functionalist development in American folklore research in the late 1960s was influenced by the ethno-linguistic work of Franz Boas, one of the main carriers of the Herderian legacy to the Western hemisphere, and his (indirect) disciple Dell Hymes.

In the 1920s, Russian formalism provided a new paradigm for the study of poetics, interested in form and structure rather than in origins and patterns of circulation. Russian formalism remained committed to the study of national languages and poetics and offered methods for identifying patterns within a corpus of texts. Folklore played a prominent role in the study of formalism.

Vladimir Propp's project of mapping and analyzing the morphology of the Russian folktale resulted in a systematic proposal of a grammar of genre, especially when his method was transported some 30 to 40 years later into other cultural spheres (Italy, France, and later the United States) as well as to other genres. It eventually constituted the main theoretical basis for a whole branch of analytical discourse, namely narratology. Genre grammars do not necessarily express a view of genre as stable, as the more transformational elaborations of the method may show. Propp's own idea was to provide, with his analysis, a more systematic and exact mode of description of what the geographical-historical scholars had delineated in larger brush strokes, though their main purpose was the investigation of original forms, and original contents in particular. Propp described his work as particularly motivated by a critique of the historic-geographic approach, which he regarded as lacking empirical evidence and insufficiently accounting for questions of form and genre. His later work on the history of folklore and the transformation of narrative elements reveal his deep interest in the historical contextualization of analytical categories in general and genre in particular.

Jakobson, a leading personality in the Petersburg constituency of the Russian Formalists, became a central figure among the Prague Structuralists before his migration to the United States. Together with Petr Bogatyrev, he authored the perhaps most fundamental essay ever defining folklore as a specific form of creativity. Jakobson and Bogatyrev took as their point of departure literary poetics. However, they widened the scope to material folklore forms such as traditional embroidery. In this, they effectively laid the basis of an inter-medial poetics of folklore. Jakobson and Bogatyrev adopted Ferdinand de Saussure's structural analysis of language, a dialectic system in which the abstract level of langue materializes on the concrete level of parole, and predicated folklore on process rather than product. They further highlighted the continuous interaction between individual and community in this process, in an ongoing "dialectic between tradition and innovation".

(adapted and abridged from A. Shuman, G. Hasan-Rokem
The Poetics of Folklore)

II. *Match the beginning and the end of the sentences.*

1) Vladimir Propp's project of mapping the morphology of the Russian folktale

2) Some major contributions to the study of folklore

3) Later functionalist study of folk literature has corroborated the tripartite division

4) Although each of these elements can be defined and discussed separately,

5) It contributes to the mediating and blurring of particular binary oppositions

6) Poetics is a term that has historically been applied

7) The gradual configuration of folklore studies to encompass nonverbal aspects of verbal performance

8) Much of folkloric poetics is not specifically or exclusively folkloristic,

9) Herder developed a theory of knowledge and ultimately of poetics

10) They further highlighted the continuous interaction

a) that views language in its social contexts in ways that became very meaningful in folklore research.

b) between individual and community in this process.

c) the study of poetics in folklore requires that they be studied together.

d) has necessitated the widening of the concept of poetics with regard to folklore.

e) resulted in a systematic proposal of a grammar of genre

f) that have emerged in the sphere of the discipline.

g) but may be subsumed in the more inclusive category of "cultural poetics".

h) mainly to the verbal arts and literature in particular.

i) and added stylistic and functional characteristics to each of the genres

j) provide terminologies and concepts for the discussion of poetics.

III. *Answer the questions.*

1. What is poetics?

2. What necessitated the widening of the concept of poetics with regard to folklore?

3. Why is it important to include the term "poetics" among the concepts pertinent to the study of folklore?

4. What category may folkloric poetics be subsumed in?

5. What two groups of features does poetics combine from a folkloric perspective?

6. How does Giambattista Vico define poetics?

7. What contribution did Herder make to the study of poetics?

8. Who represented the functionalist and the neo-functionalist approaches to folklore research?

9. What new paradigm for the study of poetics was introduced in the 1920s?

10. What approach did Propp ascribe his morphology to?

IV. Summarize the main ideas of the text.

VOCABULARY FOCUS

I. Look through the text to find the English equivalents for the following words and phrases.

Описание, подход, расширять диапазон, пересекаться, очерчивать, картографирование, распространение, накладываться, выдающаяся роль, стирать границы, указание на что-либо, взаимодействие, концептуальная основа, ученик, эмпирическое доказательство, наследие, содержание, усовершенствование, устный, вдохновлять, современный, система ценностей, отправной пункт, вышивка.

II. Match the words to make word combinations.

1)	binary	a)	character
2)	conceptual	b)	opposition
3)	contemporary	c)	evidence
4)	decisive	d)	elements
5)	empirical	e)	approach
6)	fundamental	f)	contextualization
7)	historical	g)	impetus
8)	historic-geographic	h)	essay
9)	narrative	i)	discourse
10)	national	j)	framework

III. Insert the missing words.

1. They widened the scope to … folklore forms such as traditional embroidery.

2. They effectively laid the basis of an … poetics of folklore.

3. Jakobson and Bogatyrev adopted Ferdinand de Saussure's … analysis of language.

4. Poetics from a folkloric perspective combines … features and … features.

5. Russian formalism provided a new … for the study of poetics.

6. Folklore studies began … partly in the context of literary and philological studies.

7. Much of folkloric poetics may be subsumed in the more … category of "cultural poetics".

8. Propp described his work as motivated by a critique of the … approach.

9. Genre grammars do not necessarily … a view of genre as stable.

10. Herder … genre as a basic concept for discussing literature as well as the arts.

IV. Insert the missing prepositions.

1. Herder's thought and writings are considered a decisive impetus … the disciplinary formation … folklore studies.

2. It eventually constituted the main theoretical basis … a whole branch … analytical discourse.

3. Russian formalism remained committed … the study … national languages and poetics.

4. The configuration of folklore studies necessitated the widening of the concept of poetics … regard … folklore.

5. They highlighted the continuous interaction … individual and community.

6. Poetics has historically been applied … the verbal arts and literature … particular.

7. Jakobson and Bogatyrev took as their point … departure literary poetics.

8. Poetics is a sphere …. knowledge that brings together myth and science … an exploration … the foundations … humanity.

9. The inseparability and constant interaction of folklore … other modes … cultural expression will be emphasized.

10. Including the term "poetics" … the concepts pertinent … the study of folklore is important … … the way it contributes … the mediating and blurring of particular binary oppositions.

ADDITIONAL PRACTICE

I. Skim the text to find out the relation between vernacular philology and folklore studies.

THE PHILOLOGY OF THE VERNACULAR

How does the recognition of the philology of the vernacular as the prevailing theory in American folklore scholarship help us in our scholarly work? First, I suggest, it provides a basis on which to confirm and reaffirm that our field has been guided by a coherent, productive, and durable intellectual program, extending from the late eighteenth century to the present. Second, it provides a big picture against which new directions – structuralism, performance

studies, ethnopoetics, intertextuality, hybridity, what have you – may be recognized as new vantage points on enduring concerns, on issues that don't go away, but remain worthy of persistent exploration. By the same token, recognition of our common foundations provides a critical vantage point on the divergent intellectual interests that seem to divide us; indeed, it would seem to offer a critical corrective to what have been, at some times and in some quarters, divisive tendencies within the field. In my view, it is unproductive in the extreme for folklorists to issue cranky jeremiads or self-congratulatory rants about how this or that approach "is not folklore" or does not accord with some personal vision of grand theoretical orthodoxy, when a bit of careful, critical intellectual historiography suffices to demonstrate the common elements among them. And finally (for now, at least), reflexive awareness of the basic problems that have engaged us and the intellectual program that draws them together, may help us in charting and providing a warrant for future directions and suggesting intellectual alliances on a more informed basis. For example, our long-established interest in orality and literacy as technologies of communication should suggest to us an extension of our investigations into how vernacular texts are affected by the advent of other communicative technologies, such as sound recording or radio, a line of inquiry in which we might make common cause with media scholars. Further, the enduring concern in the philology of the vernacular with regimes of circulation and the ways in which the production of texts looks back upon prior texts and anticipates future ones provides a suggestive warrant for our engagement with regimes of intellectual property, in dialogue with literary scholars, media scholars, legal scholars, and others. The philology of the vernacular provides a strong leg to stand on in these pursuits.

(adapted and abridged from R. Bauman *The Philology of the Vernacular*)

II. Summarise the text.

III. Read the text and define its main idea. Translate the text in writing.

DRAMATIC PERFORMANCE IN CONTEXT

A German theatre scholar Manfred Pfister depicts the wide range of contextual messages that are simultaneously received during the course of a dramatic performance. Among other things, Pfister stresses not only the effects of both visual and auditory signals, but also a number of other factors such as the elements of touch and smell and prior expectations. All of these factors naturally also have a role to play in the way a folk narrative works in performance. In addition to the text itself are the actual music of the text; the tone; the rhythm; the accompanying gestures; the pauses; the variation of spoken

dialects; and then naturally the appearance and the identity of the performer him or herself, not to mention his or her immediate setting which will always convey something to the audience about his or her social position in society. Moreover, as those scholars who have concentrated on individual storytellers have noted, most storytellers (whether they are regular performers or not) also carry with them what might be referred to as "contextual baggage", just like any stage actor or Hollywood star will do. The audience will often be aware of other stories that they have previously been told, and simultaneously other "stories" that they have personally been involved in. In other words, the audience often knows a number of things about the private lives of the storyteller that will add extra meaning to the present choice of narrative, or particular choices of words or image that they use. As the audience observes the performer, their way of sitting, their expressions, even their clothes or their pipes will often send new unspoken messages that colour the spoken text. Indeed, in the process of performance, a situation may arise where the spoken words may not mean at all what they seem to mean when they are later transcribed. Such is the power of the "sacred" space which has the capability of infusing words, movements and objects with extra weighted meaning, and perhaps new temporary importance. Everything heard and observed has something to say, and naturally the same thing applies to the rest of audience and their own context in the space at the particular time at which the event takes place.

(adapted and abridged from T. Gunnell *Narratives, Space and Drama: Essential Spatial Aspects Involved in the Performance and Reception of Oral Narrative*)

IV.Use your English.
In pairs prepare a report on poetics and various approaches to it. Add information from other sources.

UNIT 5. FOLKLORE GENRES

I. Enrich your vocabulary.

announce, *v.*	объявлять
constraint, *n.*	ограничение
contradiction, *n.*	противоречие
differentiate, *v.*	различать
gap, *n.*	разрыв
observe, *v.*	наблюдать
performer, *n.*	исполнитель
perspective, *n.*	точка зрения
shift, *n.*	сдвиг
value, *n.*, *adj.*	ценность, ценностный

II. Match the words and their definitions. Consult the glossary if necessary.

1) audience

2) authentic

3) content

4) context

5) genre

6) hierarchy

7) metre

8) repertoire

9) rhyme

10) typology

a) identity in sound of some part, especially the end, of words or lines of verse

b) a class or category of artistic endeavour having a particular form, content, technique, or the like

c) any system of persons or things ranked one above another

d) having an origin supported by unquestionable evidence

e) the rhythmic arrangement of syllables in verse, usually according to the number and kind of feet in a line

f) the study and classification of languages according to structural features, especially patterns of phonology, morphology, and syntax, without reference to their histories.

g) the set of circumstances or facts that surround a particular event, situation, etc

h) something that is to be expressed through some medium, as speech, writing, or any of various arts

i) listeners or viewers collectively, as in attendance at a theatre or concert

j) the list of dramas, operas, parts, pieces, etc., that a company, actor, singer, or the like, is prepared to perform

III. Match the words with the ones with the similar meanings.

1) consciousness		a)	viewpoint
2) constraint		b)	find out
3) discover		c)	inner
4) embedded		d)	structured
5) internal		e)	physical
6) interpretation		f)	seldom
7) material		g)	limitation
8) orderly		h)	built-in
9) perspective		i)	understanding
10) rarely		j)	mind

IV. Match the words with the ones with the opposite meanings.

1) complex		a)	distinct
2) exact		b)	external
3) internal		c)	flexible
4) material		d)	often
5) orderly		e)	fixed
6) rarely		f)	simple
7) rigid		g)	difference
8) similarity		h)	disorderly
9) subtle		i)	non-material
10) unstable		j)	inaccurate

READING

I. Read the text and pick out information a) of primary importance and b) new to you.

THE POETICS OF FOLKLORE GENRES

Genre theory has been one of the central sites for considering the complex relationships between formal and interactive poetics. Genre categories are marked in a variety of ways, including as textual styles, as metadiscursive elements of a text, or as frames in an interaction. Jacques Derrida argues that as soon as a text (we could add material object, performance) announces itself as belonging to a particular category, it makes a poetic statement. He argues for the reverse as well: poetic texts, performances and objects cannot be "genreless". However, not all texts announce themselves as belonging to a particular category; instead, in many cases, references to genre are extra-textual or contextual, as part of a performance, as a way of differentiating between one

kind of text and another, or as part of the larger cultural expectations that are used for interpretation and determining meaning.

From an ethnographic perspective, we can observe that many groups differentiate between poetic and other sorts of genres; for example, in modern Western bureaucracies, the poetic can sometimes be differentiated from informational genres such as, for example, parking tickets, maps, and guides. Genre classification is embedded in other cultural systems, therefore a universal system will not only be insufficient to account for how people differentiate among poetic forms, but may also often be inaccurate. The comparison of different classification systems provides a rich resource for understanding the variety of ways that groups utilize genre for interpreting cultural performances.

Genre markers can occur both within the text and in multiple contexts at any level: in the social context, in a frame articulated in a performance, object or text, or in more subtle cues, including out of the consciousness of the performer/writer or audience/reader. Within the text, genre is identifiable through kinds of repetition.

Some theories of genre begin with the recognition of the inherently dialogic character of genre classification, which is one source of its flexibility. A dialogic theory of genre addresses questions of hierarchy, status, privilege, and value, and it is this dialogism that makes genre categories most unstable.

The most useful examinations of genre take into account all levels of analysis from the stylistic expectations of what a form should look like to the way that a particular form is positioned in relation to other forms in a cultural situation and in the larger repertoire of performers and cultural groups. The failure of generic categories as an orderly system that might account for a culture's communicative resources is actually what makes genre research significant. Genre studies point us to the contradictions, gaps, and excesses, where the categories do not match the performances, rather than to integrated fixed systems. Whereas the concept of genre addresses the poetics of folklore with reference to the bigger constituents of its forms, other concepts such as style may address particular works as determined by given value systems in particular cultural contexts.

Each generation of scholars seems to discover yet again that formal and interactive elements of poetics are integrated. Far from being a repetitive exercise, each of these efforts has generated different configurations for the study of poetics. For some scholars, the conversation begins with a proposed differentiation between folk forms and other, usually high literary forms.

Some genres have more formal constraints, for example requirements of rhyme or meter, than others. Sometimes genre is restricted by content, and in other cases, the same content can appear in different genres. Contemporary folkloristic genre theory offers a dialogic approach to understanding what might

otherwise be seen as binary oppositions between fixed and changing forms; tradition and invention; classification/typology and process. In addition, genre classification systems invoke other areas of differentiation, such as literary and everyday, poetic and historical, authentic/traditional and invented. None of these differentiations holds consistently, and the lack of stability of genre classification systems, combined with efforts to create rigid categories, has created a productive tension in genre scholarship.

Dan Ben-Amos proposed that a differentiation between analytic categories and ethnic genres provides one means of addressing the inadequacy of universal (analytic) categories. Analytic categories refer to the scholars' genre classifications; the categorization systems used by particular groups are ethnic genres. However, the instability of genre categories is not only a problem of analytic categories but also of the inevitability of "internally" competing genre systems, whether among scholars or cultural groups.

In folklore scholarship, genre analysis belongs as much to the scholars interested in identifying kinds of texts, objects, and performances as it does to the participants who rely on local cultural classification systems to differentiate among and evaluate their cultural practices.

Genre is a system of classification based on differences. Folklorists today integrate the study of genre as classification, as description of form, and as socially produced category. At its simplest, classification is the recognition of patterns of similarity and difference. This practice turns out to be not so simple, however, and is complicated by thinking about how similarity works, at the level of structure, content, or both and as repetition, as citation, or as allusion, for example. Folklore forms rarely exist as fixed but to some extent, folklorists have endeavoured to identify shared dimensions.

Folklorists bring together literary, sociolinguistic, anthropological, historical, and sociological approaches to genre. Rather than divide questions of poetic form and use, genre theory today is a means of understanding, for example, how forms display and reproduce social relationships. Each of the disciplinary approaches brings not only different emphases but also different conceptions of some of the key issues in genre scholarship.

The past decades have seen a shift from the study of classification or typology to a more integrated approach to genre as the intersection of multiple levels of analysis, including poetic form, structure, context/interaction, and ideological dimensions. In Richard Bauman's terms, research today is oriented more toward communicative practice than typology, viewing genre as an orienting framework for the production and interpretation of discourse.

(adapted and abridged from A. Shuman, G. Hasan-Rokem
The Poetics of Folklore)

II. Match the beginning and the end of the sentences.

1) A differentiation between analytic categories and ethnic genres

2) Dan Ben-Amos proposed that a differentiation between analytic categories and ethnic genres

3) Each generation of scholars seems to discover yet again

4) Folklore forms rarely exist as fixed but to some extent,

5) Folklorists today integrate the study of genre

6) Genre theory has been one of the central sites

7) Genre theory today is a means of understanding, for example,

8) Participants rely on local cultural classification systems

9) Research today is oriented more toward communicative practice than typology,

10) Some theories of genre begin with the recognition

a) for considering the complex relationships between formal and interactive poetics.

b) as classification, as description of form, and as socially produced category.

c) of the inherently dialogic character of genre classification

d) how forms display and reproduce social relationships.

e) that formal and interactive elements of poetics are integrated.

f) folklorists have endeavoured to identify shared dimensions.

g) to differentiate among and evaluate their cultural practices

h) viewing genre as an orienting framework for the production and interpretation of discourse

i) provides one means of addressing the inadequacy of universal (analytic) categories.

j) provides one means of addressing the inadequacy of universal (analytic) categories.

III. Answer the questions.
1. How are genre categories marked?
2. Where can genre markers occur?
3. How can genre be identifiable within the text?
4. What questions does a dialogic theory of genre address?
5. What makes genre research significant?
6. What do genre studies point us to?
7. What does the concept of genre address?
8. What formal constraints may genres have?
9. What areas of differentiation do genre classification systems invoke?
10. What differentiation did Dan Ben-Amos propose?

IV. Summarize the main ideas of the text.

VOCABULARY FOCUS

I. Look through the text to find the English equivalents for the following words and phrases.

Стремиться, противоречие, цитата, ожидания, разрыв, описание, модель, оценивать, неизбежный, аллюзия, определяющая основа, общее измерение, сходство, содержание, повтор, объявлять, противопоставление, неточный, изобретение, литературный, пересечение, рифма, ценность, рамки, последовательно, жёсткий, составные элементы, взаимодействие.

II. Match the words to make word combinations.

1) binary	a) statement	
2) communicative	b) context	
3) cultural	c) classification	
4) ethnographic	d) scholarship	
5) folklore	e) opposition	
6) genre	f) practice	
7) material	g) perspective	
8) poetic	h) object	
9) shared	i) relationships	
10) social	j) dimensions	

III. Insert the missing words.
1. The … of genre categories is not only a problem of analytic categories.
2. Genre categories are marked in a … of ways.
3. Poetic texts, … and objects cannot be "genreless".
4. Classification is the recognition of … of similarity and difference.
5. Folklore forms rarely … as fixed.
6. Some genres have more formal … than others.
7. Formal and interactive … of poetics are integrated.
8. Not all texts … themselves as belonging to a particular category.
9. Genre is an orienting … for the production and interpretation of discourse.
10. The categorization systems used by particular groups are … genres.

IV. Insert the missing prepositions.
1. Genre studies point us … the contradictions, gaps, and excesses.
2. Analytic categories refer … the scholars' genre classifications.
3. Genre is a system of classification based … differences.
4. This practice turns … to be not so simple.
5. Research today is oriented … communicative practice.
6. Many groups differentiate … poetic and other sorts … genres.

7. Examinations of genre take … account all levels of analysis.

8. Folklorists bring together various approaches … genre.

9. The motions of celestial bodies can be predicted ... great accuracy thousands of years ... they occur.

10. Genre markers can occur both … the text and … multiple contexts … any level.

ADDITIONAL PRACTICE

I. Skim the text to find out the essence and peculiarities of contextual approach to various folklore genres.

CONTEXTUAL APPROACH

Contextual approach refers to the general and the specific background of a composition or a structure and, in the verbal arts, also to the parts preceding and following a given section. The term "context" is from the Latin *contextus*, stem of *contexere*, meaning to "weave together". William R. Bascom has proposed that any functional analysis requires an adequate description of the social context of folklore, including the time and place for the telling of specific forms; the identity of the narrators and the composition of the audience, as well as the relationship of the narrator to the text; the use of dramatic and rhetorical devices in performance; audience participation; folk classification of traditional genres and the people's attitudes toward them. Since speakers understand their folklore through the knowledge of these details, any interpretation of a tale, a song, a proverb, a riddle, or any other genre of folklore must account for them as well. The meaning of a text, a melody, or a design is its meaning in context.

The deliberate shift, or the accidental transference, of any folklore text to a different literary, historical, or cultural context grants it a new meaning. When a composer employs a folk tune or an author refers to, rewrites, or even reproduces verbatim a folktale, they bestow upon them new meanings, of which, their being considered traditional expressions is a part. When a tale that has a worldwide distribution becomes a part of the repertoire of one more society, its members interpret it in terms of their own culture, history, religion, and worldview, and when immigrants use their folklore in their new country they convey in their telling and singing their longing for their homeland – a meaning these tales and melodies do not have in their country of origin.

Of all folklore methods, the contextual approach is most specifically a challenge to the comparative approach. It seeks to interpret folk ideas, customs, tales, and songs not in terms of their similarities to the forms and subjects of folklore of other nations, but in their integration with the life, thought, language, and actions of the people that perform, observe, and act

upon them in their own society and time. A valid interpretation is, therefore, an interpretation of a text in context.

Contrary to the views of some scholars, the contextual approach does not assume that there is an opposition between text and context. Rather, its basic supposition is that folklore exists in a contextual state. Therefore, some scholars prefer to treat the entire context as if it were a literary text. Each situation is a unique integrated whole. While no two contexts are alike in speaking or singing, people follow cultural rules and social patterns that are discoverable and that reveal the dynamics and the poetics of folklore in society.

Folklore forms differ in their dependency upon their context for their interpretation. The briefer the form and the more stable its text is, the higher is its contextual dependency; conversely, the longer and consequently the more variable a text is, the lower its contextual dependency appears to be. The meaning of proverbs, for example, is highly context-dependent, whereas tales, even epics, that have a wider range for textual variations retain stability of meaning in a variety of contexts. Such an observation applies mostly to the immediate context of performance, but not to the context of culture at large, the influence of which is very pervasive.

Proverbs are quotations from tradition. Their speakers intend to resolve an immediate social conflict by summoning into the situation the authority of the past. Their use, therefore, is prevalent in situations of traditional litigation, informal mediation, and pedagogical conversation. By their very use, these speakers claim authority. Riddles, on the other hand, contrast with proverbs in form and context. Their users are mostly children and youth rather than the elderly. They instruct but without morals. When adults pose them, they do so in situations of entertainment or even rites of passage rather than social conflict. In African societies, riddles serve to instruct pubescent initiates, while in earlier European and Asian cultures they were part of courting behaviour and wedding ceremonies. Riddles often invoke humour rather than judgment, play and fantasy rather than ethical values, as proverbs do.

Among the narrative genres, ballad singing has been seen in the context of entertainment. In 18th- and 19th-century Scotland, farmhands performed ballads during work and in leisure and festive times. Literature attests to ballad singing on the streets and in the marketplaces in the urban centres of England even earlier, and, together with recitation, ballads have been the main staple of male pub singing. Their broad range of textual variations appears to be performer- rather than context-dependent.

Contextual analysis of folktales has focused upon the roles of narrators, either itinerant or resident, their repertoire, the telling events, the narration of specific genres, the social interaction in narrating situations, and the poetics of performed tales. A contextual approach to storytelling reveals a correlation

between audiences, locations, and subject matters. People are more likely to tell competitive stories in the workplace and in all male gatherings; whereas the place of tales about existing or attained family harmony is around the hearth.

(adapted and abridged from D. Ben-Amos *Contextual Approach*)

II. *Summarise the text.*

III. *Read the text and define its main idea. Translate the text in writing.*

NARRATIVES, SPACE AND DRAMA

Questions of genre and genre definition have been very popular during the last few decades, following on from the earlier problematic questions of classification and type identification. Like the archive material, all of this sometimes disputed work will retain its value. Naturally, while folklore involves boundaries, it also tends to shed light on varying degrees of liminality where worlds collide. Storytellers themselves are often unsure about the classification of the material they present, and there is no question that one category of narrative will often blend into another. Genre can also vary by area. In short, genre classification, like all classification systems, is bound to be imperfect. Nonetheless, just as words are needed as a means of passing on to others information about indescribable experiences, objects and feelings, so too do we need classifications of some kind to describe folk narrative. The genres, the categories and the classifications utilised are simply the scholars' attempts at labelling the living, multi-dimensional phenomena that they are faced with in their research. There are, however, several problems involved in classifying essentially solely on the basis of text and then age or provenance. In this article, I have underlined the essential elements of living space that need to be considered when scholars analyse spoken wondertales, personal narratives, epics, myths, and folk legends (contemporary and otherwise). From Brunvand onwards, however, scholars seem to have striven to underline the idea that "contemporary" or "urban" legends are essentially different from so-called "traditional" legends, and that all "contemporary legends" should be collected together. This is understandable to the extent that a new element of globalisation and new forms of transmission lie behind many of the contemporary legends. Nonetheless, the general division between the two "types" is a little unfortunate, essentially because it implies that there was a point at which "traditional" legends ceased to exist, when "contemporary" legends took over. It is noteworthy that collections of contemporary legends tend not to include contemporary legends of ghosts or fairies; similarly legends involving cars, microwaves and hitchhikers are generally not classed alongside legends of

pirates, magical mills, elves, outlaws and horses in the more traditional national collections.

Here, to a certain extent, it might be suggested that some scholars have let their desire for genre differentiation be led by superficial textual differences rather than the function, nature or reception of the texts in question. Not all contemporary legends, however, are received in the same way. Within the field of contemporary legend itself, there are more drastic genre differences which often receive less attention. Material passed on by newspaper, e-mail, photocopier, web site, and SMS is in essence as different to the spoken narrative as a novel or history book is to a performed stage play or piece of improvised theatre. I would suggest that they are two very different phenomena. One is received like drama, the other like a book.

(adapted and abridged from T. Gunnell *Narratives, Space and Drama:*
Essential Spatial Aspects Involved in the Performance
and Reception of Oral Narrative)

IV. Use your English.
Prepare a Power Point presentation on the genre diversity of Belarusian folklore. Add information from other sources.

UNIT 6. NATIONAL SCHOOLS OF FOLKLORE

I. *Enrich your vocabulary.*

compile, *v.*	составлять
conceiver, *n.*	инициатор, основоположник
convergence, *n.*	сближение
convincing, *adj.*	убедительный
custodian, *n.*	опекун, попечитель
preach, *v.*	проповедовать
reductionist, *adj.*	упрощённый
self-trained, *adj.*	«самоучка»
testimony, *n.*	свидетельство
vernacular, *adj.*	вернакулярный, простонародный

II. *Match the words and their definitions. Consult the glossary if necessary.*

1) ballad

2) ethnicity

3) ethnomusicology

4) formulaic

5) gender

6) paradox

7) race

8) tale

9) vernacular

10) xenophobia

a) a narrative that relates the details of some real or imaginary event, incident, or case

b) a statement or proposition that seems self-contradictory or absurd but in reality expresses a possible truth

c) native to a place

d) a simple narrative poem of folk origin, composed in short stanzas and adapted for singing

e) made according to a formula; composed of formulas

f) the study of folk and primitive music and of their relationship to the peoples and cultures to which they belong

g) an aversion or hostility to, disdain for, or fear of foreigners, people from different cultures, or strangers

h) a social group that shares a common and distinctive culture, religion, language, or the like

i) any of the traditional divisions of humankind, the commonest being the Caucasian, Mongoloid, and Negro, characterized by supposedly distinctive and universal physical characteristics

j) either the male or female division of a species, especially as differentiated by social and cultural roles and behaviour

III. Match the words with the ones with the similar meanings.

1) assumption	a) grow
2) coherence	b) story
3) custodian	c) indigenous
4) distinct	d) include
5) embrace	e) revitalization
6) increase	f) different
7) revival	g) fight
8) struggle	h) supposition
9) tale	i) guardian
10) vernacular	j) cohesion

IV. Match the words with the ones with the opposite meanings.

1) coherence	a) private
2) foreground	b) conceal
3) gigantic	c) decrease
4) increase	d) decline
5) professional	e) previous
6) public	f) discord
7) reveal	g) minute
8) revival	h) background
9) subsequent	i) non-verbal
10) verbal	j) amateur

READING

I. Read the text and pick out information a) of primary importance and b) new to you.

FOLKLORE STUDIES IN THE UNITED STATES IN THE FIRST HALF OF THE 20ᵀᴴ CENTURY

Before World War II, the most productive American folklorists were self-trained. Disoriented from anthropological research, literary studies, or any theory of folklore, they had a commitment to vernacular culture. In the New Deal period (1931–1941), American folk traditions began to draw more attention in books and magazines. John and Bess Lomax and the poet Carl Sandburg published collections of American folk songs, transcribed so as to facilitate performing them at home. B. A. Botkin conducted folklore fieldwork which saw government-sponsored publication. Botkin's *Lay My Burden Down* was an especially affecting anthology of oral testimony from ex-slaves. Also addressing a popular, non-scholarly audience were Alan Lomax's record albums of 1947, *Listen to Our Story* and *Mountain Frolic*. Lomax, personifying

interdisciplinarity through a long career as pioneering folksong collector, radio, television and record producer, writer, and conceiver of gigantic research projects, anticipated the broad attention to contexts of performance, which his academic colleagues would later take up. His later ambitious work on world musical styles was less well received by ethnomusicologists, partly because of comparative assumptions they found reductionist, partly because he stayed outside their university milieu.

In the post-World War II years the folk were changing and new lore was being created. Beside the populist love for ordinary people and their arts existed the academic aspiration to establishing a discipline distinct from anthropology and literature. By 1940, four United States universities were offering a concentration in folklore; by 1970, one of them could boast of training 110 graduate students. In subsequent decades, Stith Thompson at Indiana established summer institutes of folklore, to which he invited people outside the academy. At his 1946 institute, when urban folklore in Detroit was presented to an audience of nurses and teachers, their interest in folklore foretold a new mode of thinking soon to develop. The presentation of people's traditions and cultural products to new audiences outside their native heath came to be called "public folklore". New advocates emerged – the first public folklorists. In both university and public settings, folklore and the study of it were a tool for critiquing the concerns of the time: race, ethnicity, and gender.

Race came first. Studies of blues songs and folk preaching revealed that African Americans had invented vernacular forms of the oral formulaic composition found by classicists Parry and Lord in Yugoslavia. Both folklorists and linguists participated in the struggle for recognition of black culture and language, asserting the coherence of black vernacular language, black expressive culture, and eventually black material culture. Folkloristic scholarship was clearly countering white assertions about the derivativeness of slave culture and voicing its criticism of American racism. Abrahams subsequently uncovered the arts of African American resistance in earlier periods of history. The paradox of folklore studies began to emerge: the effort to unify a broadening field coexisted with its increasing attention to difference and the microscopics of expressivity.

Ethnicity drew more attention than before, first in a revival of the xenophobia of the 1920s. The Cold War was surely not outside consciousness when some folklorists began to abandon the search for individual items of verbal folklore – tales, ballads, proverbs – and to think more attentively about the lives of the minority populations and the individual bearers of tradition within them. Within the university, the impulse to contain difference within the national was urged by the Indiana University professor Richard Mercer Dorson (1916–1981). Trained in American Civilization at Harvard, Dorson conceived folklore as a

university discipline; he cast the professional folklorist in the role of a custodian of folklore, which he saw as a possession of the nation. Charged with training those custodians in theory and field methods, he took seriously the duties of department head and thesis supervisor. As book review editor, then as head editor of the *Journal of American Folklore*, he strove to realize a vision of rigorous scholarship. He founded a new *Journal of the Folklore Institute* (later *Journal of Folklore Research*) to strengthen folklore's claim as a discipline. He presided over the American Folklore Society, staged numerous conferences, and built up international connections for North American folklore.

One of Dorson's most influential students led the university world into the next mode of academic thinking, again attending more to the lore than to the folk. Alan Dundes (1934–2005), in a widely used anthology and in several score articles and books, embraced an unprecedented number of scholarly and critical methods. Among them, comparatism, of both lore and scholarship, stood out. The breadth of folklore, as he conceived it, called for testing theories and importing methods from linguistics, Russian formalism, psychoanalysis, anthropology, literary criticism, myth studies, and structuralism. If Dorson had defended a national base for American folklore, Dundes proclaimed the international foundations of the field in his teaching and his editorial work, as well as in building and maintaining scholarly contacts around the globe. Bringing international scholars to teach in the folklore program at the University of California at Berkeley, compiling casebooks on tales, beliefs, and myths to demonstrate a spread of theoretical approaches, Dundes fostered a view of folkloristics as an international, cooperative endeavour, united in the fascination with both the specifics of folklore materials and theoretically convincing interpretations. Most influential was Dundes' proposal for a synthetic approach embracing three aspects of folklore: the "texture" (phonemes and morphemes of language), the "text" (a single version or performance, as transcribed), and the "context" (the social situation in which a tale might be told or a proverb spoken).

In the same years, from a convergence of anthropology, sociolinguistics and folklore arose a new mode of thinking about folk and lore in which folklore figured prominently. Reconceiving linguistic anthropology, Dell Hymes (1927–2009) delineated a sphere of work, which insisted on keeping actual performance in the foreground. He named it ethnography of speaking. It would study "the situations and uses, the patterns and functions, of speaking as an activity in its own right". Thus the object of folkloristic study was enlarged to embrace Dundes's three aspects. The boundary between linguistics and ethnography would dissolve, and vernacular verbal art would become a central concern. Rather than set off storytelling and ritual performances as particularly noteworthy sorts of human behaviour, ethnography of speaking tended to find artistry in all uses of language, if not to assimilate all language to poetry.

A literary movement, "ethnopoetics", the study of nonwestern poetic systems, demanded the integration of oral literatures into the world's literary canon, as a political protest against confining literature to the works of named individual authors. The appeal of ethnography of speaking and ethnopoetics attracted new scholars into the field, and ethnography of speaking became the matrix for the performance-based study of folklore.

(adapted and abridged from L. Haring, R. F. Bendix
Folklore Studies in the United States)

II. *Match the beginning and the end of the sentences.*

1) The object of folkloristic study was enlarged

2) From a convergence of anthropology, sociolinguistics and folklore

3) Studies of blues songs and folk preaching revealed

4) By 1940, four United States universities

5) One of Dorson's most influential students

6) Beside the populist love for ordinary people and their arts

7) Ethnography of speaking became the matrix

8) Dundes fostered a view of folkloristics as an international, cooperative endeavour,

9) A literary movement, "ethnopoetics"

10) The appeal of ethnography of speaking and ethnopoetics

a) for the performance-based study of folklore.

b) existed the academic aspiration to establishing a discipline distinct from anthropology and literature.

c) led the university world into the next mode of academic thinking.

d) demanded the integration of oral literatures into the world's literary canon.

e) to embrace Dundes's three aspects.

f) united in the fascination with both the specifics of folklore materials and theoretically convincing interpretations.

g) that African Americans had invented vernacular forms of the oral formulaic composition.

h) arose a new mode of thinking about folk and lore in which folklore figured prominently.

i) attracted new scholars into the field.

j) were offering a concentration in folklore.

III. *Answer the questions.*

1. How did the attitude to folklore studies change in the New Deal period?

2. How many United States universities were offering a concentration in folklore by 1940?

3. How did "public folklore" come into being?

4. What were the three main concerns of the time addressed by folklore studies?

5. What did studies of blues songs and folk preaching reveal?

6. What was the paradox of folklore studies?

7. Who proclaimed the international foundations of folklore studies?

8. What were the three aspects of folklore proposed by Dundes?

9. Who delineated the ethnography of speaking?

10. What is "ethnopoetics"?

IV. Summarize the main ideas of the text.

VOCABULARY FOCUS

I. Look through the text to find the English equivalents for the following words and phrases.

Простонародная культура, многочисленный, приверженность, последующий, основная проблема, научно-исследовательские проекты, охватывать, редактирование, сближение, очерчивать, на первом плане, убедительный, влиятельный, стремление, производный характер, предвещать, речь, проповеди, выделяться, художественное начало.

II. Match the words to make word combinations.

1) folk	a) composition
2) linguistic	b) language
3) literary	c) performance
4) oral formulaic	d) art
5) public	e) anthropology
6) ritual	f) criticism
7) synthetic	g) preaching
8) university	h) approach
9) verbal	i) folklore
10) vernacular	j) discipline

III. Insert the missing words.
1. The boundary between … and ethnography would dissolve.
2. Alan Dundes embraced an … number of scholarly and critical methods.
3. The object of … study was enlarged to embrace Dundes's three aspects.
4. African Americans had invented … forms of the oral formulaic composition.
5. Ethnography of speaking became the … for the performance-based study of folklore.

6. Vernacular … art would become a central concern.

7. Ethnography of speaking tended to find … in all uses of language.

8. The appeal of ethnography of speaking and … attracted new scholars into the field.

9. Dundes proclaimed the international … of the field.

10. The effort to unify a broadening field … with its increasing attention to difference and the microscopics of expressivity.

IV. Insert the missing prepositions.

1. Comparatism, of both lore and scholarship, stood …

2. The breadth … folklore called … testing theories and importing methods … linguistics.

3. Urban folklore was presented … an audience … nurses and teachers.

4. Dell Hymes delineated a sphere … work which insisted … keeping actual performance … the foreground.

5. Some folklorists began to abandon the search … individual items … verbal folklore.

6. Both folklorists and linguists participated … the struggle … recognition … black culture and language.

7. The boundary … linguistics and ethnography would dissolve.

8. Most influential was Dundes' proposal … a synthetic approach.

9. Lomax anticipated the broad attention … contexts … performance, which his academic colleagues would later take ...

10. Dorson was charged … training custodians … folklore … theory and field methods.

ADDITIONAL PRACTICE

I. Skim the text to find out the main tendencies of Irish folklore studies development in the 18th century.

IRISH FOLKLORE STUDIES IN THE 18TH CENTURY

One of the strands from which folklore studies emerged was antiquarianism, which discovered evidence of national antiquity in peasant culture and thus, for the first time, made it a legitimate object of knowledge. Folklore, instead of being the mark of the popular or the provincial, could be both evidence of national history and raw material for the construction of a national culture.

An interest in Ireland's history, literature, and language gradually appealed to Ireland's new Protestant elite, especially when its interests clashed

with those of England. Eighteenth-century patriotism, seeking to contribute to the betterment of society, was open to an interest in Irish antiquities, but Anglo-Irish antiquarianism had a colonial relationship with native Gaelic learning, and a colonial perspective informs the work of some of the pioneers of Irish folklore studies *avant la lettre*. Yet the first stirrings of modern Irish nationalism can be seen in the strivings of the eighteenth-century Protestant Patriots for legislative independence in Ireland's colonial parliament, in some ways comparable to the "creole nationalism" of the European colonists in the Americas. If Ireland could be considered a colony before 1800, with the Act of Union it was fully integrated into the United Kingdom.

The political dimension to understanding Ireland's past was clear in late eighteenth and nineteenth-century debates. Conservative Protestants saw a country saved from barbarism by English intervention. Catholics and liberal Protestants saw an Irish Golden Age prematurely ended by foreign invasions. Gathering the lost or dispersed proof of Ireland's past was thus a necessary task. The pioneering Irish antiquarian societies, the Physico-Historical Society (1744–1752) with its solely Protestant membership, the Select Committee of Antiquities of the Dublin Society (1772–1774) and the Hibernian Antiquarian Society (1779–1783) were short lived and of limited effectiveness. The Dublin Society was an enlightened body founded in 1731 to improve the country by promoting agriculture, arts, industry and science (and it was to be at the origin of later national institutions such as the National Museum and the National Library). Its Select Committee was founded to purchase Gaelic manuscripts and to publish translations of them.

Tales of the Fianna were known in Irish literature from the eighth century. Telling of the exploits of a mythical pagan warrior band, they ostensibly passed into the historical era when Oisín, son of the Fianna's leader Fionn, after a sojourn in the Land of Youth (Tír na nÓg), returned to find his comrades long dead and gone and St Patrick in the process of converting the Irish. Until the nineteenth century the tales were copied and circulated in manuscript in Ireland and in Gaelic Scotland (which shared a literary language until the eighteenth century). Folktales and oral lays of the Fianna carried great prestige and were vibrant into the twentieth century in both countries and in the Scottish Gaelic outpost of Cape Breton in Nova Scotia; a few of the oral tales are known to be of literary origin.

(adapted and abridged from D. O'Giollain, *Ireland*)

II. Summarise the text.

III. Read the text and define its main idea. Translate the text in writing.

THE FINNISH FOLKTALE RESEARCH METHOD

The history of Finnish folklore research has been above all (until the end of 1950s) the history of epic poetry research and of folktale typologies. The so-called Finnish method achieved international repute in the first phase as an approach to the study of folktales. The adherents of the historical-geographical school strove in the beginning of the twentieth century to reconstruct archetypes or invariants of folktales. The classic example of a type-index is the folktale taxonomy devised by the Finnish scholar Antti Aarne at the beginning of the twentieth century. In Aarne's system, folktales are divided into three main categories: (i) animal tales, (ii) ordinary folktales, and (iii) anecdotes. Ordinary folktales are further divided into four subcategories: tales of magic, religious tales, novella-tales and tales of the foolish devil. Aarne's "types" are in practice different tales, not groups of tales. He numbered each folktale, so that nos. 1–299 were animal tales, nos. 300–1199 ordinary folktales, and so on. For example, the "folktale about a magic ring" is no. 560 and the "folktale about three magic objects and the miraculous fruit" is no. 566. The advantage of the type-index is its universality: numerical codes are independent of language. It is, however, necessary to stress that variants given the same type number are not necessarily intrinsically related. Nor can such a taxonomy fully accommodate the constant variation of a living tradition. In practice, numerous codes are needed simultaneously for classifying the majority of folktale variants, and new types to which no existing code applies are always being discovered.

Folktale taxonomies of a number of European and some non-European peoples have been published according to Aarne's system. The method was taken up and further developed by the US scholar Stith Thompson (*The Types of Folk-Tale*. Helsinki 1927), who later published his monumental life-work, the *Motif-Index of Folk-Literature* I–V (1932–1936). The typology of folktales by Antti Aarne and Stith Thompson was originally based on the assumption that each type had a prehistory and an archetype. As its newest version expanded, focusing on European materials by Hans-Jörg Uther as Aarne – Thompson – Uther or ATU syste, the taletypes are understood to be a flexible type of units, not anymore constant units referring to the past archetypal forms.

(adapted and abridged from Lauri Harvilahti, *Finland*)

IV. Use your English.
In groups of three prepare reports about Belarusian school of folklore studies. Add information from other sources.

UNIT 7. FOLKLORE AND TRADITION

I. Enrich your vocabulary.

allay, *v.*	успокаивать, смягчать, ослаблять
anew, *adv.*	заново
descendant, *n.*	потомок
exemplify, *v.*	иллюстрировать, воплощать
ground-breaking, *adj.*	беспрецедентный, новаторский
invigorate, *v.*	укреплять, оживлять
precious, *adj.*	драгоценный
prosperity, *n.*	благополучие, процветание
revival, *n.*	возрождение
superstition, *n.*	предрассудок, суеверие

II. Match the words and their definitions. Consult the glossary if necessary.

1) equalitarian

2) festival

3) folklife

4) immigrant

5) primitive

6) settler

7) slave

8) superstition

9) utilitarianism

10) tradition

a) a person who is the property of and wholly subject to another and forced to provide unpaid labour

b) a person who settles in a new country or area

c) the ethical doctrine that virtue is based on utility, and that conduct should be directed toward promoting the greatest happiness of the greatest number of persons

d) of or relating to a preliterate or tribal people having cultural or physical similarities with their early ancestors

e) a belief, not based on human reason or scientific knowledge, that future events may be influenced by one's behaviour in some magical or mystical way

f) a person who migrates to another country, usually for permanent residence

g) handing down statements, beliefs, legends, customs, information, etc., from generation to generation, especially by word of mouth or by practice

h) a day or time of religious or other celebration, marked by feasting, ceremonies, or other observances

i) a person who adheres to the doctrine of equality among all people

j) the everyday life of common people, especially of a particular region, country, or period

III. Match the words with the ones with the similar meanings.

1) abundance		a)	disappear
2) backward		b)	plenitude
3) bind		c)	strengthen
4) invigorate		d)	primordial
5) perish		e)	outdated
6) persistent		f)	astonishing
7) primitive		g)	unite
8) rapid		h)	recovery
9) restoration		i)	steady
10) startling		j)	fast

IV. Match the words with the ones with the opposite meanings.

1) abundance		a)	slow
2) descendant		b)	single
3) distant		c)	elite
4) exotic		d)	advanced
5) multiple		e)	ordinary
6) popular		f)	predecessor
7) precious		g)	humble
8) primitive		h)	worthless
9) proud		i)	lack
10) rapid		j)	immediate

READING

I. Read the text and pick out information a) of primary importance and b) new to you.

FOLK AND TRADITION IN POPULAR DISCOURSE

Since the nineteenth century, use of tradition as a keyword in popular discourse and in several disciplines has surged at moments of perceived rapid change, often thought of as modernization. The growth of folklore studies, in fact, reflects this historical trend. The Grimm brothers in Germany and Thoms in England commented on the disappearance of folklore or what they perceived as agrarian expressive traditions in the wake of European industrialization. Similarly, from the 1880s to the end of the century, the ground-breaking work of William Wells Newell, first editor of the *Journal of American Folklore*, was bolstered by his conviction that "to save precious traditions from perishing... appeals to the support of the American public". He defined folklore as "the

study of popular traditions" and insisted on its importance to show continuities between the rapidly changing present and the distant past. Although he opined that popular traditions were often vulgar, rude, and backward, they were invaluable in explaining the rise of an industrial civilization. Speaking to modern men and women of science, he justified attention to tradition by offering the "recognized principle, that higher forms can only be comprehended by the help of the lower forms, out [of] which they grew". He associated tradition with "ancient stock" and he hoped to allay the fears of the public that the world was created anew by showing in the pages of the journal that modern industrialization, invention, transportation, and urbanization evolved naturally out of the traditions of primitive culture.

When the journal shifted to the editorship of anthropologist Franz Boas in 1908, the contents featured less of Newell's evolutionary tone, but they still used "traditions" to respond to issues of modernity. Particularly after World War I, authors moved folklore closer to the American present. In 1923, Martha Warren Beckwith published a startling account for the time of superstitions held by supposedly modern college students to show that they rely on folk beliefs for unpredictable human issues that concern them: courtship, marriage, future prosperity. In 1920, Emelyn Gardner published a collection of play-party games in Michigan that revealed adaptation and creativity rather than blind repetition of past musical forms. Her materials were hardly from the exotic folk of anthropological usage; they were from ordinary residents of Michigan. Toward the end of the turbulent 1920s, Boas prepared a guide to the layman called *Anthropology and Modern Life* (1928). From his research on folklore, he referred to the lessons of traditions for the present day: "Notwithstanding the rapid changes in many aspects of our modern life we may observe in other respects a marked stability. Characteristics of our civilization are conflicts between the inertia of conservative tradition and the radicalism which has not respect for the past but attempts to reconstruct the future on the basis of rational considerations intended to further its ideals". He assured readers that even in a rapidly changing society such as the United States, "the old and the new live side by side". In folklore, tradition could be a source to invigorate modern culture, and even became celebrated in many folk festivals, such as the National, White Top, and Pennsylvania, which drew big crowds and media interest during the 1930s. The kinds of tradition especially at issue in the push toward modernization and nationalism were those from the multiple European immigrant groups that had come in a huge wave between 1880 and 1920; from descendants of slaves in the South, some of whom had migrated to northern cities; and from persistent regional folk cultures in Appalachia, Pennsylvania, the Ozarks, and elsewhere.

The post-World War II period through the 1970s is often described as a special period of interest in folk tradition. The simultaneous dominance of mass culture and individualism, which was associated with modernism in America's prosperous industrial nation-state, led to many references in the press and other forms of public discourse to "folk revivals", "rediscovery of folklife" and "getting back to tradition". At the same time, a counterculture movement was accused of breaking popular traditions in a form of youth rebellion. The perception of increased interest in traditional cultures at the same time as counter-movements looked to new cultural formulas is not necessarily a contradiction. Both movements drew ideas from so-called folk cultural traits of plain living and social harmony. They both sought restoration of a spiritual quality to life that had been lost or had been allowed to suffer in the postwar consumer society. Folklore again offered a sense of authenticity associated with the traditions of ethnic and regional communities.

The movement to rationalize American civilization especially gathered steam during the post-World War II period. Much of its purpose seemed to lie in identifying historical and folk traditions that could broadly define a national character. In the absence of an ancient stock or geographical unity, some analysts in the movement wondered whether an equivalent could be found to the mythologies that bind other nation-states. Admitting that America lacked the culturally shared sacred narratives conceptualized by folklorists as myths, postwar Americanists nonetheless located a national tradition that they attributed to beliefs – interpreted as having "mythic" qualities – arising from perceptions and experiences of settlers in the new nation. The national tradition usually described involved special historical events or movements affecting all Americans. Louis Hacker in 1947 produced a commonly used textbook called *The Shaping of the American Tradition* in which he identified historical patterns unique to the American experience that led to formation of an American tradition. The patterns he offered were the conquest of a movable wilderness frontier, freedom from church authority, weakness of the state, strength of the middle class, promise of opportunity, installation of democratic institutions, and a system of parties and pressure groups. He presented the traditional American as a type: as an individualist, a democrat, an equalitarian, and a utilitarian. To Hacker and many other intellectuals of the period, the American type and its traditions fulfilled the promise of building a new, great contemporary civilization in America that would take its place alongside the classical Greeks and Romans. As they had their heroes, gods, and myths that united and characterized a proud civilization, so America could make its claim to such traditions. Henry Nash Smith in *Virgin Land* (1950) offered the backwoodsman and frontiersman as national heroes that exemplified the distinctive American "myth of the garden". By this he meant not so much a narrative, but an idea

imaginatively expressed in literature, arts, and institutions that America was a place of abundance whose resources could be cultivated by pioneers willing to develop the land. Other myths and heroes followed. Richard Dorson located Davy Crockett and Mike Fink in the "pantheon of American folk heroes" as epitomes of American boastfulness and optimism. R. W. B. Lewis examined the archetype of the American Adam who established the tradition of the country as the place of the fresh start, a locale to shed the European past and start anew. These traditions, then, were popular ideas rather than cultural expressions as they were described for small folk societies.

(adapted and abridged from S. J. Bronner *Following tradition:*
Folklore in the discourse of American culture)

II. *Match the beginning and the end of the sentences.*

1) Use of tradition as a keyword in popular discourse and in several disciplines

2) A counterculture movement was accused

3) He presented the traditional American as a type:

4) Much of its purpose seemed to lie in identifying historical and folk traditions

5) R. W. B. Lewis examined the archetype of the American Adam

6) The Grimm brothers in Germany and Thoms in England

7) Folklore again offered a sense of authenticity

8) These traditions, then, were popular ideas

9) They both sought restoration of a spiritual quality to life

10) Even in a rapidly changing society such as the United States,

a) who established the tradition of the country as the place of the fresh start.

b) that could broadly define a national character.

c) commented on the disappearance of folklore.

d) has surged at moments of perceived rapid change, often thought of as modernization.

e) as an individualist, a democrat, an equalitarian, and a utilitarian.

f) associated with the traditions of ethnic and regional communities.

g) that had been lost or had been allowed to suffer in the postwar consumer society.

h) of breaking popu1ar traditions in a form of youth rebellion.

i) "the old and the new live side by side".

j) rather than cultural expressions as they were described for small folk societies.

III. Answer the questions.
1. What historical trend does the growth of folklore studies reflect?
2. Who was the first editor of the *Journal of American Folklore*?
3. How did William Wells Newell define folklore?
4. When did Franz Boas start editing the *Journal of American Folklore*?
5. How did Franz Boas describe the lessons of traditions for the present day?
6. What were the kinds of tradition at issue in the push toward modernization and nationalism?
7. Why is the post-World War II period through the 1970s often described as a special period of interest in folk tradition?
8. What did postwar Americanists attribute a national tradition to?
9. What historical patterns did Louis Hacker identify in his textbook *The Shaping of the American Tradition* (1947)?
10. What did Henry Nash Smith mean by the distinctive American "myth of the garden"?

IV. Summarize the main ideas of the text.

VOCABULARY FOCUS

I. Look through the text to find the English equivalents for the following words and phrases.

Фермер-поселенец, колонист, учебник, восстановление, начинать заново, убеждать, послевоенный, одновременный, средний класс, драгоценный, завоевание, граница неосвоенных территорий, духовность, претендовать, устойчивая культура, исчезновение, повторное открытие, суеверия, бурный, возрождение, исторические модели, потребительское общество.

II. Match the words to make word combinations.
1) ancient   a) culture
2) contemporary   b) state
3) folk   c) frontier
4) ground-   d) quality
5) mass   e) stock
6) nation-   f) character
7) national   g) civilization
8) sacred   h) breaking
9) spiritual   i) narratives
10) wilderness   j) societies

III.   Insert the missing words.

1. The movement to rationalize American … gathered steam during the post-World War II period.

2. A … movement was accused of breaking popular traditions in a form of youth rebellion.

3. America was a place of … whose resources could be cultivated by pioneers willing to develop the land.

4. America lacked the culturally shared sacred ...

5. Both movements drew ideas from folk cultural … of plain living and social harmony.

6. Counter-movements looked to new … formulas.

7. Tradition could be a … to invigorate modern culture.

8. These traditions were … ideas rather than cultural expressions.

9. Higher forms can only be … by the help of the lower forms.

10. They had their heroes, gods, and … that united and characterized a proud civilization.

IV.   Insert the missing prepositions.

1. He referred … the lessons … traditions … the present day.

2. America could make its claim … such traditions.

3. Folklore offered a sense … authenticity associated … the traditions … ethnic and regional communities.

4. Saving precious traditions … perishing appeals … the support … the American public.

5. The Grimm brothers commented … the disappearance … folklore.

6. Even … a rapidly changing society the old and the new live side … side.

7. Characteristics … our civilization are conflicts … the inertia … conservative tradition and the radicalism.

8. He justified attention … tradition … offering the recognized principle.

9. He associated tradition … "ancient stock".

10. Martha Warren Beckwith published an account … the time ... superstitions.

ADDITIONAL PRACTICE

I. Skim the text and describe the ways traditional knowledge manifests itself through folklore.

TRADITIONAL KNOWLEDGE AND FOLKLORE

Traditional knowledge commonly refers to knowledge associated with the environment rather than knowledge related to, for example, artworks, handicrafts and other cultural works and expressions (which tend to be

considered as elements of folklore). Traditional knowledge is "a body of knowledge built by a group of people through generations living in close contact with nature. It includes a system of classification, a set of empirical observations about the local environment, and a system of self-management that governs resource use".

As for folklore, it is worth noting first that folklore predates traditional knowledge as a subject for discussion at the international level, going back to the 1970s, when it was soon as a copyright-related matter. According to Michael Blakeney, "the expression 'Traditional Knowledge' … accommodates the concerns of those observers who criticize the narrowness of 'folklore'. However, it significantly changes the discourse. Folklore was typically discussed in copyright, or copyright-plus terms. Traditional knowledge would be broad enough to embrace traditional knowledge of plants and animals in medical treatment and as food, for example. In this circumstance the discourse would shift from the environs of copyright to those of patent law and biodiversity rights".

UNESCO and WIPO (World Intellectual Property Organization) were the two institutions where discussions on folklore protection took place. UNESCO's involvement is of course due to its interest in culture. This is very evident in UNESCO's definition provided in the Recommendations on the Safeguarding of Traditional Culture and Folklore, which were adopted by the organisation's members in 1989: "folklore (or traditional and popular culture) is the totality of tradition-based creations of a cultural community, expressed by a group of individuals and recognised as reflecting its cultural and social identity; its standards and values are transmitted orally, by imitation or by other means. Its forms are, among others, language, literature, music, dance, games, mythology, rituals, customs, handicrafts, architecture and other arts".

Folklore thus understood is tradition based, collectively held, is orally transmitted, and a source of cultural identity. In the West folklore is understood differently, because traditional knowledge and art forms no longer constitute an integral part of most people's lives, and may even be considered as archaic. This view may well prevail not only among people in developed countries, but also among urban elites in developing countries. It may be difficult, then, for members of western (and westernised) cultures to appreciate the importance of folklore in the lives of indigenous peoples. In these latter societies, in contrast, folklore is not a historical phenomenon, but, as UNESCO recognises, is living and evolving, handed down from generation to generation orally rather than in fixed form, and is an essential aspect of cultural identity in many countries. Thus, folklore in traditional societies may take various forms including the following: (i) music, dance and other performing arts; (ii) history and mythology; (iii) designs and symbols; and (iv) traditional skills, handicrafts and artworks.

Music, dance and other performing arts are, in traditional communities, vital expressions of a living culture. Performances may be purely for entertainment or they may be carried out for religious or other reasons. Some performances may be open to the whole community, whereas others may be restricted, with initiated people only permitted to enact, listen to or see them.

Myths, legends, songs and stories may all be used to transmit cultural history from one generation to the next. It is knowledge about origins which may be the most highly valued and which a people is least willing to disclose to outsiders. Knowledge that enables people and groups to perform ceremonies and rituals is likely also to be seen as a valuable form of intellectual property. It may provide individuals and groups with status, respect and cultural identity, and may even constitute a claim to legal title to sacred sites and other places.

Traditional designs and symbols may be located on a rock that is part of a landscape, on a pot, wall, clothing, or even on a human body. They can be transferred to a whole range of objects, conferring artistic, functional, or decorative value on an object. Traditional handicrafts and artworks can be important sources of income. They are not mass-produced objects made in accordance with precise, inflexible guidelines established by the ancestors. Instead, they are the products of individual artisans and artists steeped in the culture of the society to which they belong.

(adapted and abridged from G. Dutfield
Protecting Traditional Knowledge and Folklore:
A review of progress in diplomacy and policy formulation)

II. Summarise the text.

III. Read the text and define its main idea. Translate the text in writing.

TRADITION WITHOUT END

"Tradition" derives from Lat. *traditio*, the action of handing over, of delivering. The word refers primarily to the transmission of information, by word of mouth and example, from one generation to the next. By extension, it denotes states of received opinion, inherited patterns of thought and behaviour, and bodies of customary lore. So the sense of continuity in time is crucial. All over the world, inquiring folklorists and ethnographers have been treated to justifications of customs and so-called beliefs along the lines of, "We do (or say) it this way because it is the way our forefathers did (or said) it before us." One obvious implication is that the authoritativeness of tradition derives from its (supposed) unbroken connection with the past.

But how do you empirically recognize traditional traits in a given culture? Anthropologist Pascal Boyer proposes to look for memorized and repeated gestures and utterances that are treated as relevant and authoritative by people. Now, memorized and repeated actions bring the past into the present (which is why they are authoritative) according to prevailing criteria of relevance. In other words, the "traditionalization" of parts of the cultural heritage is a selective process – the process whereby the quality of the traditional is attributed to past cultural traits on the basis of correspondence with contemporary values and goals. Of course, to acknowledge that the reception of tradition involves the projection of a contemporary canon into the past entails accepting that tradition is always being created anew – that it reinvents itself traditionally, so to speak, since it produces the ancestors it claims descent from. Thus framed, tradition appears as volitional, temporal action by means of which people shape their future (and justify their present) out of the past.

But there may be more than volitional action involved. The validation of the status quo by reference to a past state of things implies the projection of tacit cultural assumptions, and (by definition) implicit axioms elude conscious thought. Also, note that the validation of the status quo by reference to a past state of things is a well-recognized function of myth. Relevant to this discussion, Western societies venturing into the age of industrialization have engaged in traditionalization in this mythic, self-reflexive sense by means of the emerging disciplines of folklore and anthropology.

(adapted and abridged from F. Vaz da Silva *Tradition without End*)

IV. Use your English.
Write an essay on the role of tradition in our everyday lives. Share your ideas with the other students.

UNIT 8. FOLKLORE. FOLKLIFE. FOLKLORISM

I. Enrich your vocabulary.

affinity, *n.*	сходство, родство
buckaroo, *n.*	конный пастух, ковбой
century, *n.*	век
fringe, *n.*	край, периферия
gospel, *n.*	Евангелие
parable, *n.*	притча
pulpit, *n.*	кафедра
settlement, *n.*	поселение
streetscape, *n.*	уличный (городской) пейзаж
vaquero, *n.*	конный пастух, ковбой (= buckaroo)

II. Match the words and their definitions. Consult the glossary if necessary

1) architecture

2) handicraft

3) bluegrass

4) double-dutch

5) gospel

6) graffiti

7) observance

8) outlast

9) parable

10) rodeo

a) a form of the game of jump rope in which two persons, holding the respective ends of two long jump ropes, swing them in a synchronized fashion, usually directed inward so the ropes are going in opposite directions, for one or two others to jump over

b) designing buildings, open areas, communities, and other artificial constructions and environments, usually with some regard to aesthetic effect.

c) to endure or last longer than

d) the story of Christ's life and teachings, especially as contained in the first four books of the New Testament, namely Matthew, Mark, Luke, and John

e) a procedure, ceremony, or rite, as for a particular occasion

f) an art, craft, or trade in which the skilled use of one's hands is required

g) markings, as initials, slogans, or drawings, written, spray-painted, or sketched on a sidewalk, wall of a building or the like

h) a public exhibition of cowboy skills, as bronco riding and calf roping

i) country music that is polyphonic in character and is played on unamplified stringed instruments, with emphasis especially on the solo banjo

j) a short allegorical story designed to illustrate or teach some truth, religious principle, or moral lesson.

III. Match the words with the ones with the similar meanings.

1) bygone   a) development
2) confluence   b) lasting
3) conspicuous   c) enormous
4) encompass   d) intersection
5) enduring   e) general
6) entire   f) include
7) evolution   g) whole
8) lariat   h) past
9) tremendous   i) distinct
10)universal   j) lasso

IV. Match the words with the ones with the opposite meanings.

1) bygone   a) spiritual
2) conspicuous   b) specific
3) enduring   c) impoverish
4) enrich   d) regression
5) entire   e) significant
6) evolution   f) short-lived
7) join   g) partial
8) material   h) forthcoming
9) trivial   i) separate
10)universal   j) obscure

READING

I. Read the text and pick out information a) of primary importance and b) new to you.

WHAT IS FOLKLIFE?

Like Edgar Allan Poe's purloined letter, folklife is often hidden in full view, lodged in the various ways we have of discovering and expressing who we are and how we fit into the world. Folklife is reflected in the names we bear from birth, invoking affinities with saints, ancestors, or cultural heroes. Folklife is the secret languages of children, the codenames of CB operators, and the working slang of watermen and doctors. It is the shaping of everyday experiences in stories swapped around kitchen tables or parables read from pulpits. It is the African-American rhythms embedded in gospel hymns, bluegrass music, and hip hop, and the Lakota flutist rendering anew his people's ancient courtship songs.

Folklife is the sung parodies of the "Battle Hymn of the Republic" and the variety of ways there are to preserve string beans, or join two pieces of wood.

Folklife is society welcoming new members at *bris* and christening, and keeping the dead incorporated on All Saints Day. It is the marking of the Jewish New Year at Rosh Hashanah and the Persian New Year at Noruz. It is the evolution of vaqueros into buckaroos, and the riderless horse, its stirrups backward, in the funeral processions of high military commanders. Folklife is the thundering of foxhunters across the rolling Rappahannock countryside and the listening of hilltoppers to hounds crying fox in the Tennessee mountains. It is the twirling of lariats at western rodeos, and the spinning of double-dutch jump ropes in West Philadelphia. It is scattered across the landscape in Finnish saunas and Italian vineyards; engraved in the split rail boundaries of Appalachian "hollers" and the stone fences around Catskill "cloves"; scrawled on urban streetscapes by graffiti artists; and projected onto skylines by the tapering steeples of churches, mosques, and temples. Folklife is community life and values, artfully expressed in myriad forms and interactions. Universal, diverse, and enduring, it enriches the nation and makes us a commonwealth of cultures.

The study of folklore and folklife stands at the confluence of several European academic traditions. The concepts of folklore and folklife emerged in a climate of romantic nationalism during the eighteenth and nineteenth centuries, when scholars saw that the industrial and agricultural revolutions were outmoding the older ways of life, making many customs and technologies paradoxically more conspicuous as they disappeared. In 1846 Englishman William J. Thoms gathered up the profusion of "manners, customs, observances, superstitions, ballads, proverbs, etc., of the olden time" under the single term folklore. In so doing he provided his colleagues interested in "popular antiquities" with a framework for their endeavour and modern folklorists with a name for their profession.

However, even as Thoms and his colleagues combed the British hinterlands for "stumps and stubs" of disappearing traditions, geographers and philologists in continental Europe were studying folk culture in its entirety. The German term *Volkskunde*, which appeared in 1806, designated not only oral traditions and customs but also material culture, including traditional roadways, costume, architecture, craft, and settlement patterns. Today the study of folklife encompasses all of the traditional expressions that shape and are shaped by various communities. While folklore and folklife may be used to distinguish oral tradition from material culture, the terms often are used interchangeably as well.

Over the past century the study of folklore has developed beyond the romantic quest for remnants of bygone days to the study of how community life and values are expressed through a wide variety of living traditions. To most people, however, the term folklore continues to suggest aspects of culture that are out-of-date or on the fringe – the province of old people, ethnic groups, and the rural poor. The term may even be used to characterize something as trivial or

untrue, as in "that's just folklore". Modern folklorists believe that no aspect of culture is trivial, and that the impulse to make culture, to traditionalize shared experiences, imbuing them with form and meaning, is universal among humans. Reflecting on their hardships and triumphs in song, story, ritual, and object, people everywhere shape cultural legacies meant to outlast each generation.

In 1976, as the United States celebrated its Bicentennial, the U. S. Congress passed the American Folklife Preservation Act. In writing the legislation, Congress had to define folklife. Here is what the law says: *"American folklife" means the traditional expressive culture shared within the various groups in the United States: familial, ethnic, occupational, religious, regional; expressive culture includes a wide range of creative and symbolic forms such as custom, belief, technical skill, language, literature, art, architecture, music, play, dance, drama, ritual, pageantry, handicraft; these expressions are mainly learned orally, by imitation, or in performance, and are generally maintained without benefit of formal institution or institutional direction.*

Created after more than a century of legislation designed to protect physical aspects of heritage – natural species, tracts of wilderness, landscapes, historic buildings, artifacts, and monuments – the law reflects a growing awareness among the American people that cultural diversity, which distinguishes and strengthens us as a nation, is also a resource worthy of protection.

In the United States, awareness of folklife has been heightened both by the presence of many cultural groups from all over the world and by the accelerated pace of change in the latter half of the twentieth century. However, the effort to conserve folklife should not be seen simply as an attempt to preserve vanishing ways of life. Rather, the American Folklife Preservation Act recognizes the vitality of folklife today. From its inception the United States has been deemed remarkable for its cultural pluralism, a nation made up of many cultures and nationalities, transformed by their experiences here into "Americans". For much of the present century the metaphor of the melting pot has been used to symbolize this transformative process. However, the metaphor suggests that it is the immigrants, not those already here, who must change in order to blend in with American life, and that these changes occur automatically. It suggests that cultural difference is an impurity to be refined away in the crucible of American experience. We no longer view cultural difference as a problem to be solved, but as a tremendous opportunity, a rich resource for all Americans, who constantly shape and transform their many cultures.

(adapted and abridged from M. Hufford
American Folklife: A Commonwealth of Cultures)

II. *Match the beginning and the end of the sentences.*

1) For much of the present century the metaphor of the melting pot

2) Folklife is community life and values,

3) The effort to conserve folklife should not be seen

4) The law reflects a growing awareness among the American people

5) The study of folklore and folklife

6) "American folklife" means the traditional expressive culture

7) We no longer view cultural difference as a problem to be solved,

8) Today the study of folklife encompasses

9) The German term *Volkskunde* designated not only oral traditions and customs

10) The concepts of folklore and folklife emerged in a climate of

a) simply as an attempt to preserve vanishing ways of life.

b) that cultural diversity is also a resource worthy of protection.

c) stands at the confluence of several European academic traditions.

d) has been used to symbolize this transformative process.

e) but as a tremendous opportunity, a rich resource for all Americans.

f) romantic nationalism during the eighteenth and nineteenth centuries.

g) but also material culture, including traditional roadways, costume, architecture, craft, and settlement patterns.

h) artfully expressed in myriad forms and interactions.

i) all of the traditional expressions that shape and are shaped by various communities.

j) shared within the various groups in the United States.

III. *Answer the questions.*

1. How does folklife manifest itself?
2. What is folklife?
3. When and under what circumstances did the concepts of folklore and folklife emerge?
4. When did William J. Thoms invent the term "folklore"? What did it include?
5. When did the German term *Volkskunde* appear? What did it designate?
6. What does the study of folklife encompass?
7. How has the study of folklore developed over the past century?
8. What physical aspects of heritage does the text mention?
9. What heightened awareness of folklife in the United States?
10. What does the metaphor of the melting pot suggest?

IV. *Summarize the main ideas of the text.*

VOCABULARY FOCUS

I. Look through the text to find the English equivalents for the following words and phrases.

Законодательство, подражание, век, вторая половина, великолепная возможность, ремесленничество, взаимозаменяемый, общий опыт, тайный язык, городской ландшафт, сохранять, на стыке, культурное разнообразие, осведомлённость, профессиональный, сельский, наследие, устно, изобилие, пережитки прошлого, взаимодействие, сообщество.

II. Match the words to make word combinations.

1) bygone	a) process
2) cultural	b) patterns
3) gospel	c) antiquities
4) melting	d) steeples
5) popular	e) hymns
6) settlement	f) opportunity
7) shared	g) pot
8) tapering	h) diversity
9) transformative	i) experiences
10)tremendous	j) days

III. Insert the missing words.
1. Cultural diversity is a … worthy of protection.
2. The metaphor of the melting pot is used to … this transformative process.
3. Folklife is … life and values.
4. Folklife enriches the nation and makes the USA a … of cultures.
5. The terms are used … as well.
6. Folklife is … in the names we bear from birth.
7. No aspect of culture is ...
8. People everywhere shape cultural … meant to outlast each generation.
9. Thoms and his colleagues combed the British hinterlands for "stumps and stubs" of … traditions.
10. Geographers and philologists in continental Europe were studying folk culture in its ...

IV. Insert the missing prepositions.
1. Folklore and folklife are used to distinguish oral tradition … material culture.
2. The study of folklore has developed … the romantic quest … remnants … bygone days.

3. The study of folklore and folklife stands … the confluence … several European academic traditions.

4. It is the immigrants, who must change … order … blend … with American life.

5. Folklife is the African-American rhythms embedded … gospel hymns.

6. From its inception the United States has been deemed a nation made … … many cultures and nationalities.

7. He provided his colleagues … a framework … their endeavour.

8. The surface water acts as a giant storage tank ... solar energy.

9. To most people the term folklore suggests aspects of culture that are out-…-date or … the fringe.

10. Cultural difference is an impurity to be refined … in the crucible of American experience.

ADDITIONAL PRACTICE

I. Skim the text and say what distinguishes folklife from folklore and what they have in common.

FOLKLIFE

The term folklife refers to nonverbal traditions of a population, as well as to their study in social and cultural context. Folklore and folklife are kindred terms in the sense that both explore the way of life experienced by ordinary members of a cultural group. While the two are interlocking categories of analysis, it is usually the case that the word folklore is used to emphasize the narrative lore of a people, while the word folklife concentrates more on their nonnarrative, nonverbal practices. In this respect, folklorists have close ties to linguists, while folklife researchers have more in common with anthropologists. In studying American folklife, scholars consider a wide range of topics, pursued through various forms of evidence. The tendency in folklife study is to prioritize artifacts over texts.

Rather than collecting and analyzing anecdotes, stories, legends, and lyrics, a student of American folklife would be much more likely to notice how objects, occupations, pastimes, and alterations of the landscape reveal the nature of a specific group's outlook and worldview.

That is, folklife studies might take careful note of material culture and the behaviour associated with everyday life. Such studies might consider how tools are fashioned and used, how meals are prepared and served, how houses are placed and built, how musical instruments are designed and played, how gardens are arranged and tended, and the like. Through close attention to the physical

environment as modified by members of a population, folklife scholars hope to discern the values, beliefs, and assumptions of that population as a cultural group.

Signs of widening acceptance for this approach to the study of American folk traditions include the legislative support conveyed by Congress through the American Folklife Preservation Act of 1976, which promoted the nation's efforts to research and educate people about folklife. This law also provided for establishment within the Library of the Congress of the American Folklife Center.

The folklife movement, though controversial with those who favor the earlier emphasis on verbal performance within folklore studies, has broadened the scope of research and documentation of American folk culture. It has also helped develop a trend in the configuration of folk museums, wherein demonstrations, reenactments, hands-on workshops, interactive exhibits, and living history presentations have become more prevalent. Such organizations frequently incorporate first-person interpreters of American folk history, assuming the role of actual or composite members of past societies. Often positioned within restored historical buildings or reconstructed historical districts, these figures conduct the traditional way of life. They also interact with visitors, usually speaking with the dialect, idiom, and delivery associated with the era they represent. In this way, visitors may ask questions and engage with the past in an embodied, more personal form than artifact display alone would afford. While both folklorists and folklife scholars look at traditional culture, those working with folklife devote most of their energies to the customs and traditions that are demonstrated in areas outside sounded or printed language.

(adapted and abridged from L. S. Watts
Encyclopedia of American Folklore)

II. Summarise the text.

III. Read the text and define its main idea. Translate the text in writing.

FOLKLORISM

The term folklorism describes instances in which elements of folk culture are popularized, but without the necessary cultural context in which they may be understood.

The term folklorism was coined by Hans Moser in 1962, as *Volkskunde*. The label was adopted for use within the study of American folklore. Sometimes known as neofolklorism, folklorism involves cases in which individuals or organizations, typically those involved in such pursuits as journalism, propaganda, and merchandising, appropriate aspects of folklore in an opportunistic manner. For this reason, they do not concern themselves unduly

with the integrity of collection or cultural reference points. These actions may be taken for any number of reasons, including for sport, profit, entertainment, slumming, and exoticism. A typical example would be the staging of a purportedly authentic cultural event for the exclusive purpose of making it available for tourists to view. In other words, folklorism was devised as a term to signal that such representations were artificial rather than genuine.

In recent times, there has been a slight shift in folklorists' approach to folklorism. Once viewed as suspect, even counterfeit, such performances and presentations have come to be regarded as interesting phenomena in themselves. Rather than being fooled by cultural counterfeits, many folklorists now believe it might be informative to investigate folklorism in its own right.

Such research might reveal cultural perceptions and value judgments not discernible elsewhere: How are reenactments conceived, designed, and implemented? On what basis are simulations built, and why? What do such displays suggest about the worldview of the spectators, as well as their notions of themselves in relation to what they see? While such research on folklorism is still a relatively new concept within the study of American folklore, it promises to afford folklorists new insights into human behaviour and thought.

<div align="right">

(adapted and abridged from L. S. Watts
Encyclopedia of American Folklore)

</div>

IV. Use your English.
Prepare a PowerPoint presentation on Belarusian folklife. Add information from other sources. Share your ideas with the other students.

UNIT 9. FOLKLORE AND THE INTERNET

I. *Enrich your vocabulary.*

absorption, *n.*	поглощение
advertising, *n.*	реклама
breach, *n.*, *v.*	нарушение, нарушать
chain letters	«письма счастья»
commandments, *n.*	заповеди
emphasis, *n.*	акцент
frame of reference, *n.*	система координат
manifestation, *n.*	проявление
trigger, *v.*	вызывать, стимулировать
warning, *n.*	предупреждение, предостережение

II. *Match the words and their definitions. Consult the glossary if necessary*

1) anonymous

2) blog

3) chat

4) circulation

5) Internet

6) meme

7) multimedia

8) paradigm

9) virtual

10) virus

a) a segment of self-replicating code planted illegally in a computer program, often to damage or shut down a system or network

b) a real-time conversation between two or more people over the Internet or another computer network

c) the combined use of several media, as sound and full-motion video in computer applications

d) without any name acknowledged, as that of author, contributor, or the like

e) existing, seen, or happening online or on a computer screen, rather than in person or in the physical world

f) a vast computer network linking smaller computer networks worldwide

g) a framework containing the basic assumptions, ways of thinking, and methodology that are commonly accepted by members of a scientific community

h) a cultural item in the form of an image, video, phrase, etc., that is spread via the Internet and often altered in a creative or humorous way

i) transmission or passage of anything from place to place or person to person

j) a website containing a writer's or group of writers' own experiences, observations, opinions, etc., and often having images and links to other websites

III. Match the words with the ones with the similar meanings.

1) conspiracy   a) alternative
2) direct   b) cause
3) emphasis   c) immediate
4) essence   d) false
5) fake   e) change
6) modification   f) impulsive
7) recipient   g) core
8) spontaneous   h) plot
9) substitute   i) stress
10) trigger   j) addressee

IV. Match the words with the ones with the opposite meanings.

1) build   a) prerequisite
2) collective   b) sender
3) consequence   c) professional
4) direct   d) individual
5) fake   e) irregular
6) recipient   f) premeditated
7) regular   g) destroy
8) spontaneous   h) real
9) virtual   i) genuine
10) voluntary   j) indirect

READING

I. Read the text and pick out information a) of primary importance and b) new to you.

TOWARDS THE NEW FOLKLORE GENRE THEORY

The rapid development of new media, especially the Internet, triggered major changes in culture and caused a general change in the status of texts. These changes call for a new folklore genre theory. A word is no longer the only element that builds folklore texts when they enter the Internet – the new multimedia space. On the one hand, the phenomena known as e-folklore, combining different means of expression, show similarity to traditional folklore (due to anonymity, collectivity, multivariant dimension and emphasis on the value of tradition), and on the other – they are radically different due to their unique dynamism. New technologies successfully stimulate creative activity of the network users, showing the signs of folklore activity. As a result, not only are traditional genres subject to progressive modifications and changes (e. g. chain letters, fake warnings against viruses, urban legends, rumours,

conspiracy theories, miraculous events, e-revelations), but also new forms and genres (new Internet-based humour, photoshopping, Internet memes, blogs, chats) as well as the so-called visual folklore phenomena are created. The users' activity on social networking websites is also important. It enriches the structure of contemporary folklore messages and at the same time strengthens the power of emotions and imagination of the virtual community. Furthermore, the modern folklore, functioning in the media context, creatively uses the popular culture content. In this situation, it is necessary to analyse the context of contemporary folklore-creating situations, inspiring not only the existence, but also transformations of folklore genres understood as models of specific communication situations.

The expansion of media in the realm of folklore results not only in their influence on the development of new interactions connecting people with media, but they also direct interactions between people, inspire the occurrence of spontaneous situations, which encourage the telling of stories and cause the transformation of the traditional forms of oral narration. Today, we face a new type of culture, determined by the occurrence of electronic media (especially the Internet) that has created new relationships between people. Such transformations clearly support the tendencies of capturing folkloristics in the anthropologic dimension – also because they lead to a general change of the status of texts, which requires a new folklore genre theory to be developed. The word is not the only component building a folklore message, especially when it lands on the Internet, a new multimedia space. New technological solutions invaded the structure of texts, which in the opinion of Eugeniusz Wilk discloses an important regularity: "a primary scheme of direct conversation is subject to major modifications and changes under the influence of technical factors […] one cannot read without the breach of the essence of the message, the meanings that are hidden in media conversations if he/she does not interpret the meanings determined by the technological conditions". The Internet requires that in a way speech should be made written and at the same time written language should be made oral and also inspires the active use of iconographic and audio-visual components in e-conversation.

The 'absorption' by the Internet (obviously due to the network users) of the contents previously existing mainly in direct circulation (which obviously is connected with the change of the text structure as such) is only one of the aspects of the major changes occurring in contemporary folklore. New forms of creative activity appear much more important in the realm of folklore inspired by the interactivity of the Internet. The content, existing so far beyond the network, after entering into the Internet as something quite obvious, successfully 'surrenders', at the same time, to the Internet inspiration, which enriches their formula in terms of quality, and co-creates the social dimension of new media,

leaving the Internet users unaware of the fact. And this is the most exciting task for today's research on folklore. The folk tradition cannot do more than "determine one of the possible frames of reference, points of view and approach towards the issues under analysis; however, the basic research paradigms must be provided by the present".

In some cases, the traditional folklore genre is subject to such far-reaching modifications that it becomes in fact a new genre and represents a quite new quality. Just analyse the so-called "chain letters" originating from the "letters from heaven" popular in the traditional folk religiousness. Some of them still believe in the magic of the word and are clearly of the character of a prayer, but others contain the moral message of other religions. Others provide a list of pieces of ethical advice (usually known as 'commandments') or a parable of ethical overtone. There are also chain letters that do not teach any lesson but only guarantee happiness to anyone who sends them". In every case, the purpose of such chain letters is to connect people into a community integrated with one religion or secret knowledge, obviously on condition that a member forwards the given text to further recipients by e-mail. Unsurprisingly, the chain letter formula is used today by advertising companies (creation of the so-called voluntary marketing chain). In exchange for forwarding a promotion letter companies offer trips or gadgets. Therefore, "a person who does not agree to receive and forward chain letters, jokes and information about viruses, who does not use the function reply to all, reduces e-mail to the role of quickly-operating mail only. At the same time, he/she voluntarily resigns from a certain new community created by the Internet mail. The contemporary chain letters contain, apart from the text, also photographs or drawings; they can also include a multimedia presentation. The popularity of chain letters on the Internet is a result of the false authority syndrome. In fear of the consequences that the recipient can suffer in the case that he/she ignores a message, 'just in case' he/she takes the actions expected by the sender. "Along with the development of the Internet, the computer has become a liminal, mystic intermediary that allows crossing the limits of personal perception and to enter the extra-natural virtual universe where everything seems to be viable". This justifies people's belief in the most extraordinary stories published on the Internet, including false alarms concerning computer viruses. They have the form of e-mail chains. "Whole groups of people let themselves be deceived" – proves Meder having analysed hundreds of warnings received by Dutch computers – "because they believe that computers are not composed of a collection of processors that simply wait for rows of zeros and ones, but they are magic boxes with unknown and incomprehensible capabilities, steered by witch-doctors and magicians known as programmers and hackers". A recipient forwards the information fearing that his/her computer can break down, his/her health can deteriorate or a chance to

win can be lost or simply due to remorse. The rich material collected by the Dutch researcher on the one hand clearly proves that false warnings of viruses chasing the Internet users take the form of chain letters and are often enriched with comments of the subsequent senders, and on the other hand they compete on the Internet with electronic chain letters about a deadly sick child and as such can already be considered the urban legend. On the other hand, Jan Harold Brunvand classified warnings of viruses as urban legends, including them under the category Computer Folklore.

Not only do the media support their direct circulation of urban legends (raise interest in information about a particular event), but they also 'trigger' new folklore events, for example with intermediation of journalists who treat various amazing stories as credible relations and publish them in the media and co-create or inspire their new versions. Therefore, we observe a kind of infiltration between mass circulation and folklore circulation, which results in the popularisation of specific issues and stereotypes and to a great extent expands the so-called public domain (the information about a particular event is publicly known, obvious and nothing is to be proved). This is probably the reason why the phenomenon discussed here is also a subject of interest to sociologists, managers and media experts.

Folk stories on the Internet forums are a hybrid of oral and literary statement: on the one hand the participants use colloquial communication and – on the other hand – lacking in any paraverbal components typical of the direct oral communication – they use replacement components, such as emoticons. As Zuzana Panczová concluded the Internet communication can be considered today as "an efficient substitute, i. e. an alternative of an informal, oral story".

The use of the options to enrich texts with additional graphical or photographical components offered by computer programmes is especially popular in humorous presentations. It is hard, however, to consider such forms of expression to be a continuation of anecdotes or jokes of the 'traditional' folklore, even if we trace on the Internet plots already confirmed in traditional folklore. These are, however, quite different manifestations, new texts in terms of quality. An Internet joke cannot be compared with a joke told in reality, in which case not only the context determines that a laughing community is formed, but predominantly it is the narrator's skills of verbal expression (story-teller) that make the given story funny. Most concepts and schemes have emerged in particular situations: laugh is caused by an event that suddenly breaks a norm. A joke is always born in the direct communication (among well-known companions). The obvious components are missing from virtual contacts. The Internet changes the mutual relationships between the sender and the recipient of a joke: "the role of the performer weakens and the capabilities of the addressee expand. The addressee is activated and formulates his/her own body

of texts that meet his/her needs; they specify the area of interest and ideological opposition". This is facilitated by the structure of numerous websites (mainly commercial ones, using the need to have fun to attract a potential client) with collections of anecdotes, equipped with special browsers, thematic catalogues, indices, so that the Internet user can find a group of texts that he/she is interested in.

(adapted and abridged from J. Hajduk-Nijakowska
Towards the New Folklore Genre Theory)

II. *Match the beginning and the end of the sentences.*

1) Folk stories on the Internet forums

2) Jan Harold Brunvand classified warnings of viruses as urban legends,

3) The Internet changes the mutual relationships

4) A word is no longer the only element

5) The popularity of chain letters on the Internet

6) We observe a kind of infiltration between mass circulation and folklore circulation,

7) The rapid development of new media, especially the Internet,

8) The traditional folklore genre is subject to such far-reaching modifications

9) This justifies people's belief in the most extraordinary stories published on the Internet,

10) New technologies successfully stimulate

a) between the sender and the recipient.

b) that it becomes in fact a new genre and represents a quite new quality.

c) is a result of the false authority syndrome.

d) which results in the popularisation of specific issues and stereotypes.

e) triggered major changes in culture.

f) are a hybrid of oral and literary statement.

g) including false alarms concerning computer viruses.

h) that builds folklore texts when they enter the Internet.

i) creative activity of the network users, showing the signs of folklore activity.

j) including them under the category Computer Folklore.

III. *Answer the questions.*

1. What was the outcome of the rapid development of new media?

2. Why does e-folklore show similarity to traditional folklore? Why are these two phenomena different?

3. Which e-folklore genres are regarded as progressive modifications and changes of traditional folklore?

4. Why is the users' activity on social networking websites important?

5. What does the expansion of media in the realm of folklore result in?

6. Where do chain letters originate from? What do they contain?

7. How do advertising companies use the chain letter formula?

8. What accounts for the popularity of chain letters on the Internet?

9. How did Jan Harold Brunvand classify warnings of viruses?

10. Why are folk stories on the Internet forums regarded as a hybrid of oral and literary statement?

IV. Summarize the main ideas of the text.

VOCABULARY FOCUS

I. Look through the text to find the English equivalents for the following words and phrases.

Быстрое развитие, теория заговора, оправдывать, указатели, письмо счастья, получатель, добровольный, ломаться, преимущественно, шутка, взаимоотношения, разговорный, непосредственное общение, точка зрения, мультимедийное пространство, городская легенда, обманывать, мастерство рассказчика, ухудшаться, личное восприятие, общедоступность, замещающие компоненты, электронная почта.

II. Match the words to make word combinations.

1) chain	a) view
2) colloquial	b) letter
3) false	c) reference
4) folklore	d) communication
5) frame of	e) authority
6) paraverbal	f) circulation
7) point of	g) components
8) public	h) legend
9) research	i) domain
10) urban	j) paradigm

III. Insert the missing words.
1. The media support direct … of urban legends.
2. A recipient … the information.
3. The participants use … communication.
4. The chain letter formula is used today by … companies.

5. These are, however, quite different …, new texts in terms of quality.
6. Journalists treat various amazing stories as … relation.
7. The modern folklore creatively uses the … culture content.
8. Most concepts and … have emerged in particular situations.
9. A member … the given text to further recipients by e-mail..
10. The Internet requires that in a way … should be made written.

IV. Insert the missing prepositions.
1. An Internet joke cannot be compared … a joke told … reality.
2. The obvious components are missing … virtual contacts.
3. They are radically different due … their unique dynamism.
4. The folk tradition determines an approach … the issues … analysis.
5. They compete … the Internet … electronic chain letters.
6. … fear … the consequences that the recipient can suffer … the case that he/she ignores a message, he/she takes the actions expected … the sender.
7. The purpose … such chain letters is to connect people … a community.
8. The rapid development … new media triggered major changes … culture and caused a general change … the status … texts.
9. New forms … creative activity appear much more important … the realm of folklore inspired … the interactivity … the Internet.
10. A primary scheme … direct conversation is subject … major modifications and changes … the influence … technical factors.

ADDITIONAL PRACTICE

I. Skim the text and name the main types of computer folklore mentioned in it.

COMPUTER FOLKLORE

The folklore of computers is an emerging genre of American folk practice, and there are many aspects available for study.

In the nation's popular imagination, as well as in representations in popular film, computer lore is dominated by the image of the hacker. This figure typically refers to a disaffected youth, usually male, who wields prowess with technology against an unfit society. This malevolent image emblematizes American culture's fears about technology and its dangers.

Although in popular culture the word hacker summons images of a computer outlaw or evildoer, among programmers, adherence to a hacker ethic is a strong expectation. Computing workers who choose to transgress that behavioural code find themselves spurned by other programmers. Those who violate systems or break security are not upholding the hacker ethic. For using their computer capacities either to harm people or to profit unfairly at others' expense, such individuals are known as "crackers" rather than hackers. They are rejected, rather than revered, for their misdeeds.

Among the computer savvy, then, there is a narrative culture of programmers and their exploits. The protagonist of such tales is typically a heroic hacker, someone known for prodigious knowledge of computing. This character represents a modern form of trickster figure.

For the rest of American culture, computer folklore involves the ways regular users experience the computing environment. In recent years, there has been an explosion of interest in the tales surrounding the power computers seem to exert within society. From the millennium bug scare that many thought threatened to disrupt services and systems at the advent of the 21st century (year 2000 or Y2K), to the steady flow of other security alerts, most computer users are aware of cautionary tales associated with personal computing. Even if one does not use a computer, it is impossible to avoid having one's private information online as banks, credit card companies, and insurance carriers keep records on computer networks.

In addition, "cyberlore," a set of stories surrounding the Internet, is a growing body of narrative. Most Americans are aware of the threats of spy ware, identity theft, or other forms of abuse of the Internet's tremendous reach into the lives of ordinary citizens. While the Internet holds the potential to reunite sweethearts, classmates, and long lost friends, it also opens the possibility of undesired contact with strangers. Tales of specific incidents or scares about newly identified risks of the Internet are deemed newsworthy and so circulate briskly through the electronic media as well as through word of mouth.

Finally, "e-lore," the folk practices associated with e-mail, offers another new medium for communication. The correspondence that used to travel through the U. S. mail (now known as "snail mail" to users of e-mail, with its heightened expectations for rapid relay of content from sender to recipient) has been replaced by e-mail. From love letters to chain letters, the system of e-mail has displaced much of the communication that used to move through the postal service and now takes place through the paperless format of e-mail. The low cost and quick conveyance of such messages, along with the ease of sending to multiple recipients, have resulted in a high volume of electronic mail. Such communications are replete with virus alerts, hoaxes, and attempts at humour.

As is the companion form of Xerox/fax folklore, computer lore is a prominent feature of life in America during the information age, complete with both new promises and perils.

(adapted and abridged from L. S. Watts
Encyclopedia of American Folklore)

II. Summarise the text.

III. Read the text and define its main idea. Translate the text in writing.

ADAPTATION OF CLASSIC FOLKLORE PHENOMENA
TO THE INTERNET

Classic folklore genres that have well adapted to the Internet include music, song culture, urban legends, anecdotes, chain letters, supernatural phenomena, medicine and calendar customs. Existential and religious issues always provoke massively participated discussions: the end of the world, life after death, Y2K, etc. problems.

Genres that became powerful and specific of the Internet, include simple chain information types that involve painful social, political, religious and ethical topics. Many of these work by means of a mechanism similar to panic-inducing beliefs, rumours. A similar old genre that has well adapted is chain letters. While those in their twenties do not consider the classic chain letters prestigious enough to be forwarded, their subtypes (e. g. chain letters enriched with ascii or visual artwork, PowerPoint formatted chain letters or slide shows) are made an exception. A new wave of chain letters are political (pseudo)petitions, calls for help (to promote a political candidate or donate for a cause) where the receiver of the letter seems unable to discriminate between disinformation and actual information and forwards the letters based on a gut feeling. Some subtypes make people spread viruses or false notifications of viruses, causing them to harm their computers, to unwittingly take part in political manoeuvres, etc. – hoaxes have been the fastest growing portion of computer-specific folklore. Since people had such difficulties in discerning fact from folklore, in 2000 and 2001 several institutions started to actively campaign against chain letters and spreading truthful information. Nevertheless, there is no denying that Internet folklore invokes in people the need to be socially active.

While in the 1990s it was not certain that Internet folklore can create something that would be truly effective and which would work as well as oral folklore, this question is now moot. Internet folklore is an existing and actual independent heritage genre that has ties with tradition spread via other communication channels.

(adapted and abridged from M. Kõiva, L. Vesik *Contemporary Folklore, Internet and Communities at the beginning of the 21st Century*)

IV. Use your English.
In groups of four compile your own encyclopedia of e-lore. Add information from other sources.

UNIT 10. FOLKLORE STUDIES IN THE 21ST CENTURY

I. Enrich your vocabulary.

copyright, *n.*	авторское право
hallmark, *n.*	отличительная особенность
manuscript, *n.*	рукопись
masterpiece, *n.*	шедевр
printing press, *n.*	печатный станок
reproduce, *v.*	воспроизводить
tenets, *n.*	догма, доктрина, постулат
topple, *v.*	обрушивать
transmit, *v.*	передавать
wrangling, *n.*	спор, раздор

II. Match the words and their definitions. Consult the glossary if necessary.

1) a capella

2) beatboxing

3) cyborg

4) drum

5) globalism

6) hip-hop

7) mashup

8) phonograph

9) rhythm

10) soundtrack

a) a musical style or technique, especially in hip-hop, in which the sounds and rhythms of percussion instruments or a drum machine are simulated by using the mouth and voice

b) a musical percussion instrument consisting of a hollow, usually cylindrical, body covered at one or both ends with a tightly stretched membrane, or head, which is struck with the hand, a stick, or a pair of sticks, and typically produces a booming, tapping, or hollow sound

c) a popular subculture of big-city teenagers that includes rap music, break dancing, and graffiti art

d) the pattern of regular or irregular pulses caused in music by the occurrence of strong and weak melodic and harmonic beats

e) singing solely or mainly without instrumental accompaniment

f) a recording that combines vocal and instrumental tracks from two or more recordings

g) any sound-reproducing machine using records in the form of cylinders or discs

h) the attitude or policy of placing the interests of the entire world above those of individual nations

i) the music or dialogue from a film available on a commercial recording

j) a person whose physiological functioning is aided by or dependent upon a mechanical or electronic device

III. Match the words with the ones with the similar meanings.

1) anonymous   a) abundance
2) central   b) promote
3) collaborative   c) emphasise
4) distinction   d) connected
5) highlight   e) strange
6) linked   f) unknown
7) multitude   g) joint
8) odd   h) destroy
9) promulgate   i) main
10) topple   j) difference

IV. Match the words with the ones with the opposite meanings.

1) central   a) limited
2) changeable   b) sharp
3) distinction   c) common
4) gradual   d) decrease
5) increase   e) fixed
6) odd   f) urban
7) painstaking   g) download
8) rural   h) similarity
9) upload   i) marginal
10) widespread   j) effortless

READING

I. Read the text and pick out information a) of primary importance and b) new to you.

FOLK MUSIC OF THE 21ST CENTURY

This article discusses two new artistic musical traditions, beatboxing and mashups, in terms of their communal, changeable forms as displaying hallmarks often associated with folk music. Investigating the relationship between aesthetic choices and identity concerns highlights the central theme of the man-

and-the-machine, the cyborg, and the inter-connected cognitive functioning of man and machine – all increasingly a part of reality at the beginning of the 21st century.

Beatboxing is a very popular musical form performed in nearly every part of the world. It nonetheless remains, for the most part, out of the realm of the recording industry, record charts, and copyright offices (with some important exceptions). Beatboxing has moved into the global realm, with global signification, in large part due to the Internet. As such, beatboxing makes an interesting starting point from which to examine the processes, functions, and aesthetics of computer-mediated musics. It further provides useful context towards the understanding the new artistic forms which are both computer generated and transmitted, and with which it often blends, the mashups. Mashups are an enormously popular musical form, with hundreds of pieces being created and uploaded every day. Like beatboxing, mashups too fall outside of our usual definitions: neither copyrighted nor reproduced by the media industry, mashups have become a sign of our times, speaking volumes to the Internet's potential at allowing the common man to produce new artistic forms, and new aesthetic choices, to promulgate new identities, at once both global, and deeply connected with the basis for the globalism: the computer.

At first glance, beatboxing might seem like an odd choice to observe the cyborg, as it is so often encountered as a live performance. If one travels to any major cities in the world, one may well encounter the sounds and performances of the tradition performed in the street, the train, or indeed just about anywhere: the sound effects coming straight out of the performer's mouths, the beat, the occasional inclusion of sounds which sound like electronic sampling, the mimicking of the "scratching" of a phonograph needle grating against a vinyl LP, and so on. Sometimes, someone else might be in the performance, perhaps rapping over the top of the one-man rhythm section, or perhaps an accomplice passing the hat around the audience gathered in the street, but most often it will be one person alone, *a capella*, creating all this sound, one person and, at most, a microphone.

The first "historical" moments of beatboxing are dated to 1980, when performer Doug E. Fresh (Doug E. Davis) claimed to have invented the genre. During the early 1980s, Darren Robinson of the Fat Boys (originally The Disco Three), brought beatboxing to the national stage. Others, however, state that beatboxing arose in the multitudes of anonymous artists. Since the term "beatbox" originally referred to an early drum machine, the modern genre of beatboxing clearly owes a great deal to hip-hop culture, and to the development of a specific genre of "rhythm-speech" with stylistic and aesthetic concerns linked closely with hip-hop culture.

However, beatboxing may still be difficult for people to conceive of as a folk music. For one thing, it is an urban development, and as Bohlman, in his 1988 *The Study of Folk Music in the Modern World* stated that "Urbanization topples one of the most sacred tenets of folk music theory: the distinction between the rural and the urban". The rural, was of course, the home of the *volk*, linked by writers such as Herder to specific places, and whose removal from modernity helped create the fictional unities of the early nation state.

Mashups are a combination of two or more digital songs, videos, or images that are mixed together in new ways. One might have Johnny Cash vocals over, say, the music of the Ramones. One could then use that soundtrack and put in some other videos over the top: perhaps samples of a commercial movie, or a "home" movie downloaded from the Internet. Digitization has allowed each tiny little piece to become disassembled and re-assembled into an endless variety of new productions. This is one of the most popular new art forms, with hundreds of mashups being released, usually for free, every day. This is not to say that they are all masterpieces, of course, but it is to say that there is a widespread interest and participation in mashups, most of which has no commercial aspect.

Indeed, as Lessig points out, some of the most exciting new art forms are just this: "mashups" embracing "read-write" culture. New art is developed using pieces and bits of other pieces of art. Works are often collaboratively formed, collaboratively improved – sometimes with attribution, sometimes without. Lessig is one of the leading legal scholars on these notions, yet his formulations still could be improved by turning his lawyerly gaze towards folkloristics, and to the "read-write" culture, outside of copyright, that has long defined folklore and folk music.

Taking folklore (including folk music) into such account is easy enough – before the printing press, there was little concern with copyright. Copying was enormously difficult, and expensive, undertaking when manuscripts were copied by hand. It was only with the development of printing technologies – the "Age of the Book" – that copyright issues were defined and delineated. As time went on, this included music, whether on player-piano rolls, gramophones, LPs, or other forms. The production and distribution of art was consolidated into large corporations. Fewer people then produced art; it was mass-copied, and many people consumed. Many people – including academics – associated these developments with the end of folklore. Who needed folk music when you had Elvis and the radio? Although this notion was gradually and painstakingly revised by showing the persistence of folklore in modern times, it nonetheless helped place folklore in the minds of most as a pre-modern, or at least marginal, form of entertainment. Now, there would not be multiple versions and

variations, but rather one mass-produced version, controlled from the top by ever-more-powerful media corporations.

In terms of music, authorship and copyright has followed the pattern set by the printing press and the culture industry. Classical composers long relied on folk music for inspiration and melodies, and the trend continued into popular music released in the new media formats (radios, and from player piano to phonograph and beyond). Stephen Foster, the "father of American music", relied heavily on folk music – particularly African-American folk music – to create his wildly popular songs. It is unclear to what degree Stephen Foster "created" his songs, or merely adapted them, and this is true for a great deal of the use of folklore in authored mediums. Nonetheless, work produced in the folk medium is often thought of as uncopyrightable, while the "authored" work produced from folklore is now more heavily protected than ever, a position that has led to a great deal of legal wrangling throughout the world.

(adapted and abridged from T. Thompson *Beatboxing, Mashups, and Cyborg Identity Folk Music for the Twenty-First Century*)

II. Match the beginning and the end of the sentences.

1) Authorship and copyright has followed the pattern

2) The production and distribution of art

3) Beatboxing is a very popular musical form

4) This notion was gradually and painstakingly revised

5) It was only with the development of printing technologies

6) Work produced in the folk medium

7) It helped place folklore in the minds of most

8) One could then use that soundtrack

9) Mashups are a combination of two or more

10) Now, there would be multiple versions and variations one mass-produced version,

a) performed in nearly every part of the world.

b) digital songs, videos, or images that are mixed together in new ways.

c) by showing the persistence of folklore in modern times.

d) as a pre-modern, or at least marginal, form of entertainment

e) set by the printing press and the culture industry.

f) and put in some other videos over the top

g) that copyright issues were defined and delineated

h) controlled from the top by ever-more-powerful media corporations.

i) is often thought of as uncopyrightable.

j) was consolidated into large corporations.

III. Answer the questions.
1. What is the main topic of the article?
2. What helped beatboxing move into the global realm?
3. What context does beatboxing provide?
4. Why do mashups fall outside of our usual definitions?
5. Where can one encounter beatboxing as a live performance?
6. Who claims to have invented beatboxing? When was it?
7. What did "beatbox" originally refer to?
8. What is a mashup?
9. When were copyright issues defined and delineated?
10. Who is considered the "father of American music"?

IV. Summarize the main ideas of the text.

VOCABULARY FOCUS

I. Look through the text to find the English equivalents for the following words and phrases.

Изменчивый, взаимосвязанный, народная музыка, постепенно, отправная точка, авторское право, выпускать, цифровой, изображение, правовой, с трудом, загружать, исключение, звук, коммерческий, развлечение, художественные формы, захватывающий, жизнеспособность фольклора, тем не менее, звуковая дорожка, «царапание», признак, печатный станок, изобретать, мощный.

II. Match the words to make word combinations.
1)	anonymous	a)	format
2)	artistic	b)	press
3)	commercial	c)	industry
4)	culture	d)	performance
5)	folk	e)	piano
6)	global	f)	artists
7)	live	g)	realm
8)	media	h)	movie
9)	player	i)	music
10)	printing	j)	forms

III. Insert the missing words.
1. Copyright issues were … and delineated.
2. Performer Doug E. Fresh claimed to have … the genre.
3. Beatboxing is a very popular … form.
4. Beatboxing makes an interesting … point.

5. Hundreds of mashups are …, usually for free, every day.
6. The production and … of art was consolidated into large corporations.
7. Work produced in the folk … is often thought of as uncopyrightable.
8. This notion was … and painstakingly revised.
9. Beatboxing arose in the multitudes of … artists.
10. There is a widespread interest and … in mashups.

IV. Insert the missing prepositions.
1. Classical composers long relied … folk music … inspiration and melodies.
2. Mashups fall outside … our usual definitions.
3. The term "beatbox" originally referred … an early drum machine.
4. The trend continued … popular music released … the new media formats.
5. Many people associated these developments … the end … folklore.
6. One could use that soundtrack and put … some other videos … the top.
7. It remains, … the most part, … … the realm … the recording industry.
8. This is true … a great deal … the use … folklore … authored mediums.
9. The first "historical" moments … beatboxing are dated … 1980.
10. The modern genre … beatboxing clearly owes a great deal … hip-hop culture.

ADDITIONAL PRACTICE

I. Skim the text and describe the influence of creolization on culture development.

THE PHENOMENON OF CREOLIZATION

Creolization is cultural creativity in process. When cultures come into contact, expressive forms and performances emerge from their encounter, embodying the sources that shape them, yet constituting new and different entities. Fluid in their adaptation to changing circumstances and open to multiple meanings, creole forms are expressions of culture in transition and transformation. Traditionally associated with the new New World cultures of Caribbean and Latin American creole societies, creolization is now increasingly viewed as a universal process that could occur anywhere cultures encounter one another.

The concept of creolization was first formulated through the study of languages in colonial situations – especially in the Americas – where people who met speaking mutually unintelligible tongues began to communicate in vernacular pidgins, eventually creating new creole languages. The idea of creolization as a concept, then, found resonance in broader cultural and political concerns. The emergence of new languages, deeply expressive of their

corresponding new cultures, pointed not only to new cultural forms but to new power relations and aesthetic dimensions. Creole languages and cultures expressed a new way of being in the world, distinct from ways imposed by dominant or colonizing forces upon deterritorialized peoples. Beyond language, the study of creolization developed into a critical term for conceptualizing the emergence of cultural phenomena borne out of the necessity to rise above dominance through asserting the local voice.

Creole forms are never static. They are at no time fully formed; their protean nature continuously adjusts to their immediate interactive context, often improvising as they adjust. Creolization can thus liberate us conceptually from a notion of fixed or "finished" products in culture to a focus on cultures in transition, allowing us to grasp the "in-betweens", the ambiguous spaces, where cultural boundaries blur and disappear as hierarchical categories collapse into each other. At these interstices in creole societies, native cultural entities combine, recombine, and reemerge, creating creole expressions that defy external analytical categories that place creolity at the margins.

This dynamism in creole communities, and the absence of absolute cultural transparency in favour of fluidity, blurring, and obfuscation, has frequently led to the characterization of creole forms and behaviour by outsiders as "impure". Too often, creole expressions have been viewed as manifestations of fragmentation and degeneration, thereby suffering in comparison to the supposedly fully formed, reified, historically sanctioned expressions of a colonial or "westernized" elite. In sharp contrast, creolists see creolization as creative disorder, as a poetic chaos, thereby challenging simplistic and static notions of centre and periphery. The cultural and critical lens of creolization, in other words, allows us to see not simply "hybrids" of limited fluidity, but new cultures in the making.

Creolization is most vividly manifested and represented in the expressive forms and artistic behaviours of everyday and ceremonial life as folklore. The actuality of creole folklore in lived experience demonstrates that creolization is not an artificial construct, singularly imposed from above by the nation state. Everywhere you look in the Caribbean, much of Latin America, and in the southwest Indian Ocean region, you will find creolized musics, foods, hairstyles, verbal arts, sports, dances, customary behaviours, belief systems, rituals, ceremonies, festivals, material culture, and so much more, thereby rendering idle the question, "Why study creolization?" Jazz, salsa, or calypso, ways of worshipping and making sense of the world through Santeria or Vodoun, Old World pastries filled with New World fruits and creole gumbos, the tango, the mambo, the samba, architecture informed by gothic and baroque models rendered in tropical versions, not to mention the emergence of formerly unheard languages and the verbal art it produces only begins to eloquently

answer this question. To begin to name all of the expressive manifestations of creolity would fail as an enterprise.

(adapted and abridged from R. Baron, A. C. Cara *Introduction: Creolization and Folklore: Cultural Creativity in Process*)

II. Summarise the text.
III. Read the text and define its main idea. Translate the text in writing.

FOLKLORE 2.0

With the onset of digitization technologies, copying, especially including creative copying, became once again in the hands of the masses. This has shaped up as an epic battle between "the copyrighters and the copylefters". Although much excellent scholarly work has been done on this matter, I am more concerned in this paper with the impulse of people to create art, using the materials that form their lives, rather than the legal issues surrounding such actions. Increasingly, our lives include sights, sounds, and scenes that the media industry has generated. Also increasingly, people are realizing that the power to (re)produce and distribute art, to manipulate these generated realities into new forms, is once again in their hands. Not only this, but this is occurring on a global, de-territorialized scale. If folk music is closely enmeshed with identity, then what sort of identity does this global, computer-mediated folk music herald?

Of course, not all humankind is linked in together in the cybernetic world wide web, and certainly not evenly so, but the various online communities numbers are impressive: how many Youtube users? Second lifers? World of Warcraft players? Online newspaper readers? Online professional or hobby organizations? The trendsetters of the world are highly interconnected via the computer, and the trend shows no sign of slowing. Cell phones are wildly popular in much of the third world due to their affordability. These are not telephones in the old sense of the term, but instead miniature computers in their own right, connecting even impoverished people to the world wide web, and to the discussions and movements occurring therein.

If it is true that identity is constructed and reconstituted by actors in performance rather than passively expressed through them, then I believe that identity concerns can be discerned by looking at the aesthetic concerns with the artistic performance. In this case, the aesthetics in both beatboxing and mashups point to an identity concern with computers. In a nutshell, they perform this idea that we are the cyborg. We still have a sense of self, yet this now includes an interconnected cognitive function with the machine, and it is this new identity concern that is being negotiated by new forms of folklore, the realm of "folklore 2.0".

In a sense, this should not be surprising. Other scholars in diverse fields have also pointed to the cyborg quality of modern life, and the resulting

questions for notions of identity. Just as the printing press ultimately proved decisive for the development of national identity, so too will this new media provide for new identities, and new subjectivities. We have given birth to a new kind of cognitive functioning, a new sense of self. One of the best ways to witness the formation of subjectivity in action is through observing new vernacular musics like beatboxing and mashups: the aesthetic choices of people throughout the world point to new subject concerns, new negotiations about who one is. Only this time, it is not just humans in the mix. Welcome to the folk music, and folk groups, of the 21st century!

(adapted and abridged from T. Thompson *Beatboxing, Mashups, and Cyborg Identity Folk Music for the Twenty-First Century*)

IV. Use your English.

Write an essay outlining the prospects of folklore studies development in the 21ˢᵗ century. Share your ideas with the other students.

GLOSSARY

a capella	singing solely or mainly without instrumental accompaniment
anonymous	without any name acknowledged, as that of author, contributor, or the like
anthropology	the science that deals with the origins, physical and cultural development, biological characteristics, and social customs and beliefs of humankind
antiquities	something belonging to or remaining from ancient times, as monuments, relics, or customs
archaeology	the scientific study of historic or prehistoric peoples and their cultures by analysis of their artifacts, inscriptions, monuments, and other such remains, especially those that have been excavated
architecture	designing buildings, open areas, communities, and other artificial constructions and environments, usually with some regard to aesthetic effect.
artifact	a handmade object, as a tool, or the remains of one, as a shard of pottery, characteristic of an earlier time or cultural stage, especially such an object found at an archaeological excavation
audience	listeners or viewers collectively, as in attendance at a theatre or concert
authentic	having an origin supported by unquestionable evidence
ballad	a simple narrative poem of folk origin, composed in short stanzas and adapted for singing
beatboxing	a musical style or technique, especially in hip-hop, in which the sounds and rhythms of percussion instruments or a drum machine are simulated by using the mouth and voice
binary	consisting of, indicating, or involving two
blog	a website containing a writer's or group of writers' own experiences, observations, opinions, etc., and often having images and links to other websites
bluegrass	country music that is polyphonic in character and is played on unamplified stringed instruments, with emphasis especially on the solo banjo
chat	a real-time conversation between two or more people over the Internet or another computer network

circulation	transmission or passage of anything from place to place or person to person
colloquial	characteristic of or appropriate to ordinary or familiar conversation rather than formal speech or writing
community	a social, religious, occupational, or other group sharing common characteristics or interests and perceived or perceiving itself as distinct in some respect from the larger society within which it exists
concept	an idea of something formed by mentally combining all its characteristics or particulars
content	something that is to be expressed through some medium, as speech, writing, or any of various arts
context	the set of circumstances or facts that surround a particular event, situation, etc
creativity	the ability to transcend traditional ideas, rules, patterns, relationships, or the like, and create meaningful new ideas, forms, methods, interpretations, etc.
custom	a practice so long established that it has the force of law
cyborg	a person whose physiological functioning is aided by or dependent upon a mechanical or electronic device
dialogism	a discussion in an imaginary dialogue or discourse
discourse	any unit of connected speech or writing longer than a sentence
double-dutch	a form of the game of jump rope in which two persons, holding the respective ends of two long jump ropes, swing them in a synchronized fashion, usually directed inward so the ropes are going in opposite directions, for one or two others to jump over
drum	a musical percussion instrument consisting of a hollow, usually cylindrical, body covered at one or both ends with a tightly stretched membrane, or head, which is struck with the hand, a stick, or a pair of sticks, and typically produces a booming, tapping, or hollow sound
equalitarian	a person who adheres to the doctrine of equality among all people
ethnicity	a social group that shares a common and distinctive culture, religion, language, or the like

ethnography	a branch of anthropology dealing with the scientific description of individual cultures.
ethnomusicology	the study of folk and primitive music and of their relationship to the peoples and cultures to which they belong
event	something that occurs in a certain place during a particular interval of time
festival	a day or time of religious or other celebration, marked by feasting, ceremonies, or other observances
folk	people as the carriers of culture, especially as representing the composite of social mores, customs, forms of behaviour, etc., in a society
folklife	the everyday life of common people, especially of a particular region, country, or period
formulaic	made according to a formula; composed of formulas
forward-looking	planning for or anticipating possible future events, conditions, etc.
gender	either the male or female division of a species, especially as differentiated by social and cultural roles and behaviour
genius	an exceptional natural capacity of intellect, especially as shown in creative and original work in science, art, music, etc
genre	a class or category of artistic endeavour having a particular form, content, technique, or the like
globalism	the attitude or policy of placing the interests of the entire world above those of individual nations
gospel	the story of Christ's life and teachings, especially as contained in the first four books of the New Testament, namely Matthew, Mark, Luke, and John
graffiti	markings, as initials, slogans, or drawings, written, spray-painted, or sketched on a sidewalk, wall of a building or the like
handicraft	an art, craft, or trade in which the skilled use of one's hands is required
hierarchy	any system of persons or things ranked one above another
hip-hop	a popular subculture of big-city teenagers that includes rap music, break dancing, and graffiti art

immigrant	a person who migrates to another country, usually for permanent residence
Internet	a vast computer network linking smaller computer networks worldwide
intertextuality	the interrelationship between texts, especially works of literature
legend	a nonhistorical or unverifiable story handed down by tradition from earlier times and popularly accepted as historical
linguistics	the science of language, including phonetics, phonology, morphology, syntax, semantics, pragmatics etc.
mashup	a recording that combines vocal and instrumental tracks from two or more recordings
meme	a cultural item in the form of an image, video, phrase, etc., that is spread via the Internet and often altered in a creative or humorous way
mentifact	a term used to describe how cultural traits take on a life of their own spanning over generations, and are conceivable as objects in themselves
metre	the rhythmic arrangement of syllables in verse, usually according to the number and kind of feet in a line
morphology	the form or structure of anything
multimedia	the combined use of several media, as sound and full-motion video in computer applications
myth	a traditional or legendary story, usually concerning some being or hero or event, with or without a determinable basis of fact or a natural explanation, especially one that is concerned with deities or demigods and explains some practice, rite, or phenomenon of nature
narrative	a story or account of events, experiences, or the like, whether true or fictitious
observance	a procedure, ceremony, or rite, as for a particular occasion
orality	the personality traits characteristic of the oral phase of development
outlast	to endure or last longer than
oxymoron	a figure of speech which produces an incongruous, seemingly self-contradictory effect, as in "cruel kindness" or "to make haste slowly."

parable	a short allegorical story designed to illustrate or teach some truth, religious principle, or moral lesson
paradigm	a framework containing the basic assumptions, ways of thinking, and methodology that are commonly accepted by members of a scientific community
paradox	a statement or proposition that seems self-contradictory or absurd but in reality expresses a possible truth
performance	execution or accomplishment of work, acts, feats, etc.
phonograph	any sound-reproducing machine using records in the form of cylinders or discs
pilgrimage	a journey, especially a long one, made to some sacred place as an act of religious devotion
poetics	the study of prosody
practice	habitual or customary performance
precedent	any act, decision, or case that serves as a guide or justification for subsequent situations
primitive	of or relating to a preliterate or tribal people having cultural or physical similarities with their early ancestors
proverb	a short popular saying, usually of unknown and ancient origin, that expresses effectively some commonplace truth or useful thought
race	any of the traditional divisions of humankind, the commonest being the Caucasian, Mongoloid, and Negro, characterized by supposedly distinctive and universal physical characteristics
repertoire	the list of dramas, operas, parts, pieces, etc., that a company, actor, singer, or the like, is prepared to perform
rhyme	identity in sound of some part, especially the end, of words or lines of verse
rhythm	the pattern of regular or irregular pulses caused in music by the occurrence of strong and weak melodic and harmonic beats
ritual	an established or prescribed procedure for a religious or other rite
rodeo	a public exhibition of cowboy skills, as bronco riding and calf roping.
routine	commonplace tasks, chores, or duties as must be done regularly or at specified intervals

scholar	a learned or erudite person, especially one who has profound knowledge of a particular subject
semantic	of, relating to, or arising from the different meanings of words or other symbols
semiotics	a general theory of signs and symbolism, usually divided into the branches of pragmatics, semantics, and syntactics
settler	a person who settles in a new country or area
slave	a person who is the property of and wholly subject to another and forced to provide unpaid labour
soundtrack	the music or dialogue from a film available on a commercial recording
superstition	a belief, not based on human reason or scientific knowledge, that future events may be influenced by one's behaviour in some magical or mystical way
survival	a person or thing that survives or endures, especially an ancient custom, observance, belief, or the like.
tale	a narrative that relates the details of some real or imaginary event, incident, or case
tradition	handing down statements, beliefs, legends, customs, information, etc., from generation to generation, especially by word of mouth or by practice
tripartite	divided into or consisting of three parts
typology	the study and classification of languages according to structural features, especially patterns of phonology, morphology, and syntax, without reference to their histories.
utilitarianism	the ethical doctrine that virtue is based on utility, and that conduct should be directed toward promoting the greatest happiness of the greatest number of persons
verbal	expressed in spoken words
vernacular	native to a place
virtual	existing, seen, or happening online or on a computer screen, rather than in person or in the physical world
virus	a segment of self-replicating code planted illegally in a computer program, often to damage or shut down a system or network
xenophobia	an aversion or hostility to, disdain for, or fear of foreigners, people from different cultures, or strangers

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