ENCOUNTERING
emotions
IN FOLK NARRATIVE
AND FOLKLIFE

**18th Congress of the International
Society for Folk Narrative Research
(ISFNR), online congress in virtual
Zagreb: 5 – 8 September 2021.**

Ministry of Science and Education

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Institute of Ethnology and Folklore Research

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Encountering Emotions in Folk Narrative and Folklife

18th Congress of the International Society for Folk Narrative Research

virtual Zagreb, Croatia, 5–8 September, 2021

PROGRAMME AND ABSTRACTS

Renata Jambrešić Kirin, Evelina Rudan and Silvija Matić (eds.)

Zagreb, 2021

The following institutions and partners have provided support for the 2021 ISFNR congress:

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A WORD FROM THE ORGANIZING TEAM

With the COVID–19 pandemic continuing to prevent face–to–face meetings, the 18th ISFNR congress will take place fully online in virtual Zagreb, September 5–8, 2021. The meeting is hosted by the Institute of Ethnology and Folklore Research and the Faculty of Humanities and Social Sciences, University of Zagreb, Croatia, with the theme *Encountering Emotions in Folk Narrative and Folklife*.

We originally planned to invite colleagues to come to Zagreb, the vibrant city with an 800–year history of urban life situated at the cultural crossroads of Central Europea, the Mediterranean, and the Balkans. As organizers, we are saddened that we will not have the occasion to offer our hospitality nor to provide the opportunity for socializing that makes ISFNR congresses an invaluable part of the history of folklore studies.

Over the last year and a half, it seemed as though everything was somehow conspiring against us – the pandemic and its related global crisis as well as the disastrous earthquakes in central Croatia – and yet, here we are: physically dispersed, but emotionally together. We are united not only by the theme of this year's congress—emotions—but also by storytelling and narrative forms, the focal themes of the ISFNR, which are not possible without emotions.

The ISFNR congresses are events organized by and for members of the International Society for Folk Narrative Research, but this year's topic also attracted quite a number of colleagues from related fields of reasearch. Although some of the participants were discouraged by the virtual format, for many others it provides an opportunity to present their researh to a wider academic audience and to participate in a conference they might not otherwise attend. We invite all of you to join the society (http://isfnr.org/) and to stay informed about ISFNR activities and upcoming events.

We have worked to reconcile time zones to accommodate as many participants as possible, so the congress schedule will take place from 3 or 4 p.m. to 9 p.m. (Zagreb Time, CEST), from Sunday to Wednesday (5 – 8 September), arranged on the Zoom platform and technically supported by the Croatian IT company Penta.

All panels will be recorded and available for all registered participants to view on the ISFNR website for three months afer the congress. The keynote lectures will be open access and available to all.

On behalf of the Organizing Committee, it is our pleasure and honor to be your virtual hosts for this challenging, yet promising, online event, to provide you with the warm and friendly atmosphere of a narrative café and academic venue. We cordially welcome you and wish you a good, stable internet connection, vibrant panel discussions, and success in presenting your current paper as well as in your future research.

For the most up–to–date program, including any necessary changes, please be sure to check the congress website and the online program (18th ISFNR 2021 congress programme).

Organizers:

Institute of Ethnology and Folklore Research

The Chair of Croatian Oral Literature (a part of the Department of Croatian Language and Literature)

The Department of Ethnology and Cultural Anthropology

CONGRESS THEME

Emotions and other (un)palatable embodied experiences offer a platform for exploring the meaning and power of narratives in various parts and parcels of folklife. Emotions inspire creativity and symbolic expressions, they provide connections and attachments to peoples and things, both positive and negative. While humanities scholars often criticize the dissemination of excitable and contagious emotions in a globalised world, as well as the emotionalization of public discourses, we invite folklorists to focus their research on the resourcefulness of homo narrans and the universally recognized affective, emotional dimensions of storytelling.

The focal point of the ISFNR 2021 congress in Zagreb is the interdependence of emotion and narration. We ask how and to what extent emotions shape and figure the content and meaning of particular narratives and other (folk) performances, and how narratives and other performances produce emotional attachments, responses, and relations among people. The power of narration is always intertwined with emotional expression and response, but instead of offering ready–made answers, the "emotional turn" in folklore studies provokes a wide–range of questions: What kinds of emotions belong to different folk narratives and other expressions (dance, music, song, visual media)? Do emotions like fear and anxiety form the basis of folk beliefs and folk practices? How do emotionally charged interactions with an audience influence a performer and change the form, genre and meaning of the performance? How does the emotional register of narratives change when they circulate beyond their particular cultural group or move from a folk setting to the mass media and the web? Is there a difference in the ways that historical and contemporary "contagious emotions" provoke collective fears, hysteria and paranoia as well as collective happiness, euphoria, and empathy?

The research of digital technology as a tool of expressing and canalising emotions is also welcomed. We encourage specific questions: why and how do particular emotions emerge and circulate in a global social networking, how they (re)shape concept of self and other in communication, which narratives figure as a mode of "emotional governance", gendered intimacies, therapeutic witnessing, and/or moral conduct confirming both the promise of storytelling and its limitations.

Subtopics and/or panels

- Narrative genres (and emotions)
- Performances and emotions
- Language and emotions
- History and memory
- Global emotions, local issues
- Emotions in digital settings

- (In)tangible heritage and emotions
- Festivities and emotions
- Animals, cyborgs and others
- Belief narratives and "fear of the other"
- Charms and the emotions

Programme

SUNDAY, September 5	2.00-3.30 p.m.	4.00-5.00 p.m.	5.15-7.00 p.m.	7.15-9.00 p.m.
Zagreb Time: UTC+2	BNN Committee Meeting	Opening ceremony + welcome lecture (Renata Jambrešić Kirin)	Programme in 5 Parallel Sessions	Programme in 5 Parallel Sessions

MONDAY, September 6	3.00-4.45 p.m.		5.00-6.15 p.m.	6.30-8.15 p.m.
Zagreb Time: UTC+2	Programme in 6 Parallel Sessions		Keynote lecture, Ülo Valk	Programme in 6 Parallel Sessions

TUESDAY, September 7	3.00-4.45 p.m.		5.00-6.15 p.m.	6.30-8.15 p.m.
Zagreb Time: UTC+2	Programme in 5 Parallel Sessions		Keynote lecture, Jan Plamper	General Assembly

WEDNESDAY, September 8	3.00-4.45 p.m.	5.00-6.15 p.m.	6.30-8.15 p.m.	8.15-9.00 p.m.
Zagreb Time: UTC+2	BNN Committee Meeting	Keynote lecture, Sadhana Naithani	Program in 4 Parallel Sessions	Closing Round Table

A 15-minute break is scheduled before and after each panel and keynote lecture.

Sunday, SEPTEMBER 5

SUNDAY, September 5	2.00-3.30 p.m.	4.00-5.00 p.m.	5.15-7.00 p.m.
Zagreb Time: UTC+2	BNN Committee Meeting	Opening ceremony + welcome lecture (Renata Jambrešić Kirin)	Programme in 5 Parallel Sessions

TIME CONVERTER

4.00–4.20 p.m. Opening ceremony

4.20–5.00 p.m. Welcome lecture*, Renata Jambrešić Kirin (Institute of Ethnology and Folklore Research, Croatia): "To Touch, to Hear, to Feel: Can Ethnography Dissolve the Narrations of Fear?"

5.00–5.15 p.m. Break

5.15–7.00 p.m. Programme in 5 Parallel Sessions

SESSION 1: Folktales Characters and Emotions

CONVENER: Kimberly Lau (University of California, USA)

BACKUP CONVENER: Josipa Tomašić (FFZG, University of Zagreb, Croatia)

- Alina Oprelianska (University of Tartu, Estonia): "Whom to be Scared of: The Dragon or the Dragon Slayer?"
- Nataliia Naumovska (Taras Shevchenko National University of Kyiv, Ukraine): "Envy as Defining Feature of the Character of a Neighbor in Japanese Fairy Tales"
- Malay Bera (Ashoka University, India): "Rakshasis and Dainis: Sentimental Monsters in Bengali Foklore"
- Elene Gogiashvili (Tbilisi State University, Georgia): "Heroes as Narrators in Georgian Folktales"

SESSION 2: Research Practices and Emotion

CONVENER: Lynette Šikić Mićanović (Institute 'Ivo Pilar', Croatia)

BACKUP CONVENER: Petra Kelemen (FFZG, University of Zagreb, Croatia)

- Marilena Papachristophorou (University of Ioannina, Greece): "The Participant and the Observer: Conceptualising Self Through Fieldwork Practice"
- Zsuzsa Bálint (University of Debrecen, Hungary): "Multi–ethnic Cohabitation Conflicts in Gypsy Folk Narratives"
- Laimute Anglickiene (Vytautas Magnus University, Lithuania): "Collecting Methods and Suggestibility of the Texts: The Scariest Children's Horror Stories"

- Lynette Šikić Mićanović (Institute 'Ivo Pilar', Croatia); Esther Mühlethaler (University of Applied Sciences and Arts, Switzerland): "Emotions in Field Diaries . and Their Value in Reflexive Ethnography with Homeless People"

SESSION 3: Charms as Texts

CONVENER: Jonathan Roper (University of Tartu, Estonia)

BACKUP CONVENER: Davor Nikolić (FFZG, University of Zagreb, Croatia)

- Eleonora Cianci (University 'G. d'Annunzio', Italy): "Charms as Texts: The Transmission of Medieval German Charms and the Problems of Textual Criticism"
- Aigars Lielbārdis (University of Latvia, Latvia): "Curses and Eliminating Formulas in Latvian Charms"
- Katherine Hindley (Nanyang Technological University, Singapore): "Digital Charms: Building an Online Database of Medieval English Charm–Texts"
- Emese Ilyefalvi (Eötvös Loránd University, Hungary): "Looking through the Digital Database of Hungarian Verbal Charms"
- Nicholas Wolf (New York University, USA): "Mining for Charm Information in Large–Scale Digital Library Corpora"

SESSION 4: Global Emotions, Local Issues

CONVENER: Pihla Maria Siim (University of Tartu, Estonia)

BACKUP CONVENER: Nevena Škrbić Alempijević (FFZG, University of Zagreb, Croatia)

- Jón Þór Pétursson (Lund University, Sweden); Matilda Marshall (Örebro University, Sweden):"I Miss the Pantry' – Preserving Food and Feelings in the 21st Century"
- Alf Arvidsson (Umeå University, Sweden): "Local Hero, Global Embarassment: "Conflicting Emotions Concerning the Memory of a Disputable Film Star"
- Mrinal Medhi (Independent scholar, India): "Home on Wheels: The Emotional World of Indian Truckers"
- Pihla Maria Siim (University of Tartu, Estonia): "Emotional Emplacement: Stories of Belonging in Estonian–Finnish Translocal Context"

SESSION 5: Fear of the Supernatural (BNN 1)

CONVENER: Terry Gunnell (University of Iceland)

BACKUP CONVENER: Ljiljana Marks (IEF, Croatia)

- Dagrún Ósk Jónsdóttir (University of Iceland, Iceland): "Fear of Dangerous Supernatural Women in Icelandic Folk Legends"
- Mare Kõiva, Alena Bohaneva (Estonian Literary Museum, Estonia): "Emotions and the Lore of Water Dwellers"
- Anders Gustavsson (University of Oslo, Norway): "Maritime Fears Depicted of a Folklife Artist and Narrator in the 20th Century"

- Terry Gunnell (University of Iceland, Iceland): "Riders on the Storm; Riders at the Door: The Nordic Legends of the Wild Ride"

SUNDAY, September 5	7.15-9.00 p.m.
Zagreb Time: UTC+2	**Programme in 5 Parallel Sessions**

TIME CONVERTER

7.15–9.00 p.m. Programme in 5 Parallel Sessions

SESSION 1: Narrative Genre and the Emotion

PANEL CONVENER: Katherine Borland (The Ohio State University, USA)

BACKUP CONVENER: Jelena Marković (IEF, Croatia)

- Andrew Giarelli (Anglo–American University, Czech Republic; Portland, USA): "It's Happening Right Here, Right Now': The Emotional Power of Cheyenne Narrative"
- Evelina Rudan (FFZG, University of Zagreb, Croatia): "Love and Fear: Ballad and Legend (Sage)"
- Nataša Polgar (Institute of Ethnology and Folklore Research, Croatia): "Belief Legends as Symptoms of Madness"
- Katherine Borland (The Ohio State University, USA): "Shame and Shamelessness in Local Character Anecdotes"

SESSION 2: Hope, Place, Connection, and Community

PANEL CONVENERS: Pauline Greenhill (University of Winnipeg, Canada)

BACKUP CONVENER: Ivana Brković (FFZG, University of Zagreb, Croatia)

- Cristina Bacchilega and Marie Alohalani Brown (University of Hawai'i at Mānoa, USA): "Navigating the Emotional Politics of Human–Nonhuman Relations in Hawai'i Waters: Relationality and Justice"
- Sabina Magliocco and Sadie Rittman (University of British Columbia, Canada): "Climate Grief and Environmental Justice in Fairy Legends"
- Anne Kustritz (Utrecht University, Netherlands): "Gods and Monsters of YouTube: Narrating Affective Neoliberal Labor"
- Jack Zipes (University of Minnesota, USA): "Post Traumatic Soldier Stories: Speaking to Survive With Hope"

SESSION 3: Charms and the Fear

PANEL CONVENERS: Emanuela Timotin (Institute of Linguistics 'Iorgu Iordan – Al. Rosetti', Romania)

BACKUP CONVENER: Renata J. Kirin (IEF, Zagreb)

- Saša Babič (Scientific Research Centre SAZU, Slovenia): "Dealing with Fear: What Kind of Dangers do Incantations Ward off?"
- Iliescu Jiga Laura (Romanian Academy of Science, Romania): "Against Fear: Between Demon and Psychic Emotion"
- Mare Kõiva (Estonian Literary Museum, Estonia): "Illnesses due to Fright and Treatment of such Illnesses"
- Emanuela Timotin (Institute of Linguistics 'Iorgu Iordan – Al. Rosetti', Romania): "Healing Emotions in Romanian Charms"

SESSION 4: (In)tangible Heritage and Emotions

PANEL CONVENERS: Vivian Labrie (ÉRASME, Québec, Canada)

BACKUP CONVENER: Sanja Lončar (FFZG, University of Zagreb, Croatia)

- Tom Fogel (Hebrew University, Israel): "Jewish Yemeni Folklore Archives – Archival Memory and Cultural Performance"
- Siyun Wu (Leiden University, Netherlands): "Folk Music, Emotions and Local Heritage: A Sensory Ethnographic Approach to Kihnu Island, Estonia"
- Anja Mlakar (University of Maribor, Slovenia): "Enchanting Heritage: How 'Folk Beliefs' and Practices Were Transformed into Cultural Heritage and Tourist Attractions"
- David Hopkin (University of Oxford, UK): "Emotional Labour: The Record of Lacemakers' Traditional Occupational Culture made by their Sons"
- Vivian Labrie (ÉRASME, Québec, Canada): "Motions, Emotions and Interbeing in Two Marvelous Tales of Becoming (ATU 502–314 and ATU 510B) from French Canada"

SESSION 5: Fear of the Supernatural & Other (BNN 2)

PANEL CONVENER: Mirjam Mencej (University of Ljubljana, Slovenia)

BACKUP CONVENER: Terry Gunnell (University of Iceland)

- Margaret Lyngdoh (University of Tartu, Estonia): "Spirit Lineages and Generational 'Curses': The Untrustworthy Deities in Karbi Religious Folklife"
- Bela Mosia (Shota Meskhia State Teaching University of Zugdidi, Georgia): Emotions and Symbolic Expression of Fear of Dead in Samegrelo (West Georgia)
- Luka Šešo (Catholic University of Croatia, Croatia) "The Good, the Bad and the Ugly. Who can be Other in Demonological Legends?"
- Eva Þórdís Ebenezerdóttir (University of Iceland, Iceland): "Differently Human or Simply Supernatural"
- Julian Goodare (University of Edinburgh, UK): "Narratives of Bewitchment in Scotland"

MONDAY, September 6	3.00-4.45 p.m.
Zagreb Time: UTC+2	Programme in 6 Parallel Sessions

TIME CONVERTER

3.00–3.45 p.m. Programme in 6 Parallel Sessions

SESSION 1: Emotional Regimes and Narrative Poems

CONVENER: Mario Talamo (Centre de recherche sur les civilisations de l'Asie orientale, France)

BACKUP CONVENER: Ivana Brković (FFZG, University of Zagreb, Croatia)

- Pooja Mann (Dr. B.R. Ambedkar University Delhi, India): A Comprehensive Study of Interdependence of Emotion and Narration in Jaat Married Women Folksongs, Geet"
- Viliina Silvonen (University of Helsinki, Finland): "Emotion in Lament Performances – Artificial, Performed and Felt"
- Simona Delić (Institute of Ethnology and Folklore Research, Croatia): "Encountering Emotions in the Croatian Ballads"
- Aysegul Saklica (Independent Researcher, Spain); "Two Different Genres with a Common Narration: Halk Hikayesi and Romances"
- Mario Talamo (Centre de recherche sur les civilisations de l'Asie orientale, France): "Women and Emotions: Changes of Readership and Their Implications in the Late Edo Period"

SESSION 2: Performing Emotions

CONVENER: Hrvoje Čargonja (University of Zagreb, Croatia)

BACKUP CONVENER: Renata J. Kirin (IEF, Zagreb)

- Sanjukta Naskar (Janki Devi Memorial College, India): "Leṭō Folk Form In the Making of a Revolutionary: Kazi Nazrul Islam"
- Hrvoje Čargonja (University of Zagreb, Croatia): "Narrative Identity and Emotions in the Hare Krishna Religious Experience"
- Vlaho Kovačević, Tea–Tereza Vidović Schreiber (University of Split, Croatia); Ivana Čagalj (University of Silesia, Poland): "The Emotional Narratives with the Topic of Popular Religious Feast as Illustration of the Heritage Reality of a Symbolic Community"
- Ayantika Chakraborty (Gauhati University, India): "The Significance of 'Brotokatha', an Armour Against 'What if' in the Patriarchal Society of Bengal"

SESSION 3: Fear of Animal Otherness*

CONVENER: Marjetka Golež Kaučič (Scientific Research Centre SAZU, Slovenia)

BACKUP CONVENER: Maja Pasarić (IEF, Croatia)

- Yoshiko Noguchi (Beika Women's University, Japan): "Fear of Snakes in the Fairy Tales and the German Legends of the Brothers Grimm – A Comparison with Japanese Fairy Tales"
- Suzana Marjanić (Institute of Ethnology and Folklore Research, Croatia): "Trans–Speciesist and Transgender Video Performance F to H, Run, Hare, Run (2014) by Multimedia Artist Tajči Čekada: Anthrozoology and Performance Art"
- Auli Viidalepp (University of Tartu, Estonia): "Science, Fiction, or Folklore: Reconsidering Contemporary Techno–Narratives from the Perspective of Traditional Storytelling Context and Functions"
- Marjetka Golež Kaučič (Scientific Research Centre SAZU, Slovenia): "The Human and Non–Human in Emotional Encounter: Folk, Literary and Personal Stories about Animals and Their Narrators"

SESSION 4: Narratives, Places, and Emotions I

CONVENER: Dirk Johannsen (University of Oslo, Norway)

BACKUP CONVENER: Petra Kelemen (University of Zagreb, Croatia)

- Radvilė Racėnaitė (Institute of Lithuanian Literature and Folklore, Lithuania): "Religious Topography of Vilnius: Places of Memory and Memory o of Places"
- Ane Ohrvik (University of Oslo, Norway): "Scavenging Holy Wells in the Norwegian Landscape: Negotiating History through Narration and Emotion in Digital Applications"
- Kristel Kivari (University of Tartu, Estonia): "Emotions and Feelings in the Supernatural Encounter as a Sites of Multi–layered Communication"
- Lona Päll (Estonian Literary Museum, Estonia): "Place–related Narratives as Part of Conflict Communication: Two Cases from Estonia"

SESSION 5: Formulaic Language and Emotions

CONVENER: Jonathan Roper (University of Tartu, Estonia)

BACKUP CONVENER: Jelena Marković (IEF, Croatia)

- Mr Frog (University of Helsinki, Finland): "Approaching Formulaic Language (with Some Perspectives on Formulaic Language and Emotions)"
- Jonathan Roper (University of Tartu, Finland): "Family Formulas? "
- Lital Belinko–Sabah (The Hebrew University of Jerusalem, Israel) "Ke ke faga' – Frustration, Happiness and Surprise Formulas in Judeo–Spanish stories"
- Gordana Laco; Anđela Milinović Hrga (University of Split, Croatia): "Linguistic Construction of Emotions in Croatian Oral Tales"

SESSION 6: Fear of the Nightmares & Dreams (BNN 3)

CONVENER: Maria Ines Palleiro (Buenos Aires University, Argentina)

BACKUP CONVENER: Evelina Rudan (FFZG, University of Zagreb, Croatia)

- Kaarina Koski (University of Helsinki, Finland): "Nightmares: From Outer to Inner Demons"
- Louise Milne (University of Edinburgh, UK): "Dreams of Fear and Joy: On the Nightmare and Other Doubles"
- Éva Pócs (Janus Pannonius University in Pécs, Hungary): "Desire and Fear: Textual Representations of Nightmare Experiences in a Transylvanian Hungarian community"
- Robin Gwyndaf (St Fagans National Museum of History, Wales): "Fantasy, or Reality? My Great Encounter with Donald Trump in a Dream"

MONDAY, September 6	5.00-6.15 p.m.	6.30-8.15 p.m.
Zagreb Time: UTC+2	Keynote lecture, Ülo Valk	Programme in 6 Parallel Sessions

TIME CONVERTER

5.00–6.15 p.m. Keynote lecture, Ülo Valk (University of Tartu, Estonia): "Belief Narrative, Liminality and Emotion" (Q&A moderated by Una Bauer)

6.15–6.30 p.m. Break

6.30–8.15 p.m. Program in 6 Parallel Sessions

SESSION 1: Horror and Intention

CONVENER: Cristina Bacchilega (University of Hawai'i at Mānoa, USA)

BACKUP CONVENER: Renata J. Kirin (IEF, Croatia)

- Pauline Greenhill (University of Winnipeg, Canada): "Cannibalism, Disgust, and the Unjust: Two 'Hansel and Gretel' Horror Films"
- Jill Terry Rudy (Brigham Young University, USA): "'Little Red Riding Hood' on TV: Mise–en–scène, Socialization, and Emotion Perception"
- Steven Kohm (University of Winnipeg, Canada): "The Horror of Crime: Representing (In)Justice in Indigenous Crime Films"
- Suva Lubomir (University of Göttingen, Germany): The perilous realm of Faërie and the air, which blows there: J.R.R. Tolkien and the Brothers Grimm

SESSION 2: Minor Genres and Emotions

CONVENER: Mr Frog (University of Helsinki, Finland)

BACKUP CONVENER: Davor Nikolić (FFZG, University of Zagreb, Croatia);

- Damien Villers (University of Toulouse, France): "Haters Gonna Hate: The Weight of Emotions in the Propagation of Phrasemes"
- Georgios Kouzas (University of Athens, Greece): "Gossip: The Social Importance ... of 'Informal' Communication for the Emotional Life"
- Katalin Vargha (Hungarian Academy of Sciences, Hungary): "Enigmatic Emotions: Expressions of Emotions in Hungarian Riddles"
- Subbachary Pulikonda (Dravidian University, Andhra Pradesh, India): "The Rasās (Emotions) in the Indian Folk Narrative Performances: An Emotional Journey from Homo Narrans to Homo Digitalis"

SESSION 3: Animal Emotions

CONVENER: Lidija Delić (Institute for Literature and Arts, Serbia)

BACKUP CONVENER: Maja Pasarić (IEF, Croatia)

- Taija Kaarlenkaski (University of Eastern Finland, Finland): "Affective Human–Cattle Relationships on Contemporary Technologized Dairy Farms"
- Lidija Delić (Institute for Literature and Arts, Serbia): 'Jagnje đurđevsko'(Kurban): Victim and Empathy"
- Alice Bower (Reykjavík University, Iceland): "Bordering Human: Emotion and Kinship in Polar Bear Narratives in Iceland and Beyond"
- Maja Pasarić (Institute of Ethnology and Folklore Research, Croatia): „Bare Emotions: Humans and Bears in East Siberian Indigenous Communities"

SESSION 4: Memory, History, and Emotional Narratives

CONVENER: Natka Badurina (University of Udine, Italy)

BACKUP CONVENER: Nataša Polgar (IEF, Croatia)

- Tiina Seppä (University of Eastern Finland, Finland): "The Greater Finland? Emotions in the War Correspondence 1918. Case: Samuli Paulaharju"
- Nguyễn Thị Kim Ngân (Vietnam): "History and Memory in Contemporary Legend: The Journey to Find Grave of Psychics in Post–War Vietnam"
- Åsa Ljungström (Uppsala University, Sweden): "Contextualizing Great Grandmother's Daybooks: Interplay of Brief Lines and Narratives by Descendants"
- Makoto Yokomichi (Kyoto Prefectural University, Japan): "Political and Non–political Japanese Narratives about the Nazi Party"
- Natka Badurina (University of Udine, Italy): "Memory Boom and Narratives of Fear"

SESSION 5: Narratives, Places, and Emotions II

CONVENER: Ülo Valk (University of Tartu, Estonia)

BACKUP CONVENER: Nevena Škrbić Alempijević (University of Zagreb)

- Valentina Punzi (University of Tartu, Estonia; University of Naples, Italy): "'Women shi zangzu': Emotional Belonging to Tibetanness among Minyak in Southwest China"
- Agita Misāne (University of Latvia, Latvia): "Emotional Narratives of the Latvian Hikers on the Camino de Santiago"
- Lina Leparskienė (Institute of Lithuanian Literature and Folklore, Lithuania): "Life Stories, Visions and Feelings in the Shadow of Piety of Our Lady of Trakai"
- Lina Būgienė (Institute of Lithuanian Literature and Folklore, Lithuania): "Personal Place–Lore in Life Stories: Experience, Memory, Emotion"

SESSION 6. Fear of the Dead (BNN 4)

CONVENER: Kaarina Koski (University of Helsinki, Finland)

BACKUP CONVENER: Mirjam Mencej (University of Ljubljana, Slovenia)

- Maria Ines Palleiro (Buenos Aires University, Argentina): From 'The Lady Ghost" and "The Vanishing Hitchhiker" to the desaparecidos: Fear of the Other in Argentinean Folk Narrative"
- Emilia Zoric (Argentinian University of Arts, Argentina) "Cromañón Argentinean Tragedy: Healing Pain through Vernacular Religion and Arts"
- Mirjam Mencej (University of Ljubljana, Slovenia): "The Fear of the Dead in Post–War Srebrenica"
- Vito Carrassi (Independent scholar, Italy): "The Cemetery: A Sacred and Fearsome Place"
- Ana Perinić Lewis; Petra Rajić Šikanjić (Institute for Anthropological Research, Croatia): "Hidden Historical Cemetery in One Zagreb Neighbourhood"

Tuesday, SEMPTEMBER 7

TUESDAY, September 7	3.00-4.45 p.m.
Zagreb Time: UTC+2	Programme in 5 Parallel Sessions

TIME CONVERTER

3.00–4.45 p.m.   Program in 5 Parallel Sessions

SESSION 1:   Folktales and Emotions

CONVENER: Barbara Ivančič Kutin (Scientific Research Centre of SAZU, Slovenia)

BACKUP CONVENER: Evelina Rudan (FFZG, University of Zagreb, Croatia)

- Rosa Thorsteinsdottir (The Arni Magnusson Institute for Icelandic Studies, Iceland): "'So is All the World a Story': Icelandic Storytellers and Their Tales"
- Jūratė Šlekonytė (The Institute of Lithuanian Literature and Folklore, Lithuania): "The Attitude to the Folktales in Contemporary Lithuanian Society"
- Barbara Ivančič Kutin (Scientific Research Centre of SAZU, Slovenia): "The Slovenian Fairy–tale "for Adults" Written Down by Jan Baudouin de Courtenay in 1872 and its Emotional Impact on the Contemporary Audience (Listener/Reader)"

SESSION 2:   Emotions and Religious Practices

CONVENER: Mr Frog (University of Helsinki, Finland)

BACKUP CONVENER: Davor Nikolić (University of Zagreb, Croatia)

- Karuna Kanta Kakati (Anundoram Borooah Institute of Language, Art and Culture, Assam, India): "Beliefs and Emotions Associated with the Spirits/Spirit Lore of Assam"
- Victoria Arakelova (Russian–Armenian University, Armenia): "Praising and Lamenting: Sufi Saints in the Yezidi Folklore"
- Nimeshika Venkatesan (Stella Maris College (Autonomous), Chennai, India): "'God will poke your eyes': The Ontology of Fear in Religious Practices of South India"
- Iris Odyuo (Sao Chang College, Tuensang, Nagaland, India): „Gods and Spirits in the Naga Art World""

SESSION 3:   Ananse and Beyond

CONVENER: Edward Nanbigne (University of Ghana, Legon, Ghana)

BACKUP CONVENER: Jelena Marković (IEF, Croatia)

- Nina Paarmann (University of Flensburg, Germany; University of Ghana): "Emotion and Hybridity of Gender Concepts in West African Folktale Tradition"
- Bea Lundt (University of Flensburg, Germany; University of Education, Winneba, Ghana): "What Narrations do Pupils in Ghana Love and Why? Research about the Favorite Stories of School–Children and Youths in Winneba (Ghana)"
- Sela Adjei (University of Ghana, Legon, Ghana): "Deception, Manipulation and Emotional Intelligence in Anansesem: Unravelling the Amoral Ananse Archetype"
- Edward Nanbigne (University of Ghana, Legon, Ghana): "Other Voices: Characterisation in Ghanaian Folktales"
- Esi Sutherland–Addy (University of Ghana, Legon, Ghana): "Female Personalities in the World of the Ghanaian Folktale"

SESSION 4:   Performance, Storytellers, Ritual

CONVENER: Margaret Lyngdoh (University of Tartu, Estonia):

BACKUP CONVENER: Josipa Tomašić (FFZG, University of Zagreb, Croatia)

- Guntis Pakalns (University of Latvia, Latvia): "Latvia's Amateur Storytellers about Emotions"
- Tea–Tereza Vidović Schreiber, Silvana Stanić (University of Split, Croatia); Ivana Čagalj (University of Silesia, Poland): "Kamishibai Performance of Oral literature in Working with Children as a new Impetus in Emotional Development"
- Ruchi Rana (University of Delhi, India): "Emotional Engagements in Garhwali Jagar Ritual: With Special Reference to Ritual Demeanor of Jagri, Dangariya, and Devotees"
- Lidija Bajuk: "The Croatian Traditional Apotropean Forms and Verbalizations of Delight"

SESSION 5.   Fear of Disease (BNN 5)

CONVENER: Mare Kõiva (Estonian Literary Museum, Estonia)

BACKUP CONVENER: Ljiljana Marks (IEF, Croatia)

- Judit Kis–Halas (University of Ljubljana, Slovenia): "Narrating Fear, Healing Trauma: Fright–Illness in Hungarian Folk Narratives"
- Monika Kropej Telban (Scientific Research Centre of SAZU, Slovenia): "Emotions of Fear in the Narratives about Plague and the Contemporary Pandemic"
- Fumihiko Kobayashi (Independent scholar, USA): "A Study of Epidemic Phobia Lore: Examining How Fear of Epidemic Diseases Contributed to Folk Narratives and Vernacular Rituals in East Asian Societies"
- Toni Saarinen (University of Helsinki, Finland): "Invasion From The Outside. Discourses of Disease in New World Order Conspiracy Theories"

TUESDAY, September 7	5.00-6.15 p.m.	6.30-8.15 p.m.
Zagreb Time: UTC+2	Keynote lecture, Jan Plamper	General Assembly

5.00–6.15 p.m. Keynote lecture, Jan Plamper (Goldsmiths, University of London, UK): "Learning from the History of Emotions? Genealogy, Trends, Concepts" (Q&A moderated by Nataša Polgar)

6.15–6.30 p.m. Break

6.30–8.15 p.m. General Assembly

Wednesday, SEPTEMBER 8

WEDNESDAY, September 8	3.00-4.45 p.m.
Zagreb Time: UTC+2	Programme in 5 Parallel Sessions

3.00–4.45 p.m. Program in 5 Parallel Sessions

SESSION 1: Trauma, Narrative, Emotion

CONVENER: Devon Sereda Goldie (University of Victoria, Canada):

BACKUP CONVENER: Sanja Lončar (FFZG, University of Zagreb, Croatia)

- Devon Sereda Goldie (University of Victoria, Canada): "Пам'ять/Pam'yat (Memory): Theatre as a Vehicle for Healing Intergenerational Trauma within the Ukrainian Canadian Experience"
- Swathi Sudhakaran (Indian Institute of Technology Madras, India): "When an Angry God Dances: A Study of the Theatre Group Manalmagudi from Karisial Kadu"
- Assefa Dibaba (Indiana University, USA / Ethiopia): "Lake Qooqa as a Narrative: Escorting the Dead with Story (Oromia/Ethiopia)"
- Sanja Lončar (FFZG, University of Zagreb, Croatia) "Narratives about War Friendships: Emotions Embodied in Places, Moments, and Items"

SESSION 2: Performance, Music, Emotional Expressions

CONVENER: Una Bauer (University of Zagreb, Croatia)

BACKUP CONVENER: Renata Jambrešić Kirin (IEF, Croatia)

- Mojca Kovačič (Scientific Research Centre SAZU, Slovenia): "Stage Performative Emotions"
- Hämäläinen Niina (The Kalevala Society, Finland): "Effects of Lyric. National Narrative of the Young Maiden"
- Kati Kallio (University of Helsinki, Finland): "Sold and Redeemable Maidens: Narrative, Performance and Emotion in Finnic Folk Songs"
- Ivana Katarinčić (Institute of Ethnology and Folklore Research, Croatia): "Emotions and Feelings among Dancers of Classical Ballet on the Stage and in the Classroom"
- Klara Bogojević Zečević (University of Zagreb, Croatia): "Narrating Stage Fright and Fear of Young Musicians, Performers of Classical Music"

SESSION 3: Narratives, Identities, Representations

CONVENER: Katherine Borland (The Ohio State University, USA)

BACKUP CONVENER: Ivana Brković (FFZG, University of Zagreb, Croatia)

- Teresa Cortez (University of Aveiro, Portugal): "Enthusiasm, Commitment and Philological Labour – Some Notes on the Beginnings of Folk Research in Portugal"
- Kumar Nishit (Jawaharlal Nehru University, India): "Folkloric Elements with Reference to Emotions Used by Mo Yan in his Writings"
- Rosana Ratkovčić (University North, Croatia): "Representations of Medieval Bosnian Rulers in Visual Arts and in Contemporary Emotional Responses"
- Amir Kapetanović (Institute of Croatian Language and Linguistics, Croatia): "Narrative Strategies for (Non)expressing Fear in Croatian Mediaeval Texts"

SESSION 4: Children and Fear (BNN 6)

CONVENER: Robin Gwyndaf (St Fagans National Museum of History, Wales)

BACKUP CONVENER: Evelina Rudan (FFZG, University of Zagreb, Croatia)

- Vita Džekčioriūtė–Medeišienė (Institute of Lithuanian Literature and Folklore and Vilnius University, Lithuania): "Children's Fears of the Other in Traditional Lithuanian Belief Narratives"
- Jurgita Macijauskaitė–Bonda (Vytautas Magnus University, Lithuania): "Adults' Reactions Towards Unconventional Behaviour of Children in Lithuanian Belief Legends"
- Olima Kholmurodova (Izzakh State Pedagogical Institute, Uzbekistan): "The Ways of Depicting the Emotional Category of Fear in the Cumulative Fairy Tales and their Significance in Children's Overcoming of Fear in Life"
- Sami Kahriman (Ritsumeikan University, Japan): "Real Children as Stimuli in the Formation of the Divine Child Figure: A Reinvestigation in the Light of Blumenberg's Theory of Myth"

SESSION 5: Fear of Animals and Shapeshifters (BNN 7)

CONVENER: Anders Gustavsson (University of Oslo, Norway)

BACKUP CONVENER: Nataša Polgar (IEF, Croatia)

- Kristinn Schram (University of Iceland, Iceland): "Fearing the bjarndýr: Polar Bears in Belief Narratives and the Anthropocene"
- Merili Metsvahi (University of Tartu, Estonia): "What the Werewolf–Stories tell us .. about the Estonian Peasants' Fears and Life? "
- Felicity Wood (University of Fort Hare, South Africa): "Fear, Fascination and Desire: Oral Narratives Concerning the Mamlambo, a South African Wealth–giving Spirit"
- Jyrki Pöysä (University of Eastern Finland, Finland): "Animals Who Don't Fear Humans Any More: Stories and Observations about Inter–Species Encounters in Urban Milieu"

WEDNESDAY, September 8	5.00-6.15 p.m.	6.30-8.15 p.m.
Zagreb Time: UTC+2	Keynote lecture, Sadhana Naithani	Programme in 4 Parallel Sessions

5.00–6.15 p.m. Keynote lecture Sadhana Naithani (Jawaharlal Nehru University, India): "Absent Emotion, Extreme Action and Ultimate Justice" (Q&A moderated by Renata Jambrešić Kirin)

6.15–6.30 p.m. Break

6.30–8.15 p.m. Program in 4 Parallel Sessions

SESSION 1: Affective Reset: Gender, Genre, and the Patriarchal Disciplining of Folk Narrative Research

CONVENER: JoAnn Conrad (Diablo Valley College, USA)

BACKUP CONVENER: Nataša Polgar (IEF, Croatia)

- Kay Turner (New York University, USA): "'With All My Heart': The Promise of Emotional Truth in Grimms' The Three Spinners"
- JoAnn Conrad (Diablo Valley College, USA): "The Feelings of Structure Affect in (folk)Narrative"
- Kimberly Lau (University of California, USA): "Sob Stories: Genre, Gender, and the Politics of Weeping in Basile's Frame Tale"

SESSION 2: Performance and Ambivalent Emotions

CONVENER: Katherine Borland (Ohio State University, USA)

BACKUP CONVENER: Josipa Tomašić (FFZG, University of Zagreb, Croatia)

- Anna Rezessy (Independent researcher, Finland): "Ambivalent Emotions in Lament Parody – Who Dares Mock Death?"
- Anastasiya Fiadotava (Estonian Literary Museum, Estonia): "Different Shades of Laughter and Unlaughter: Emotional Economy of Humorous Performances in Family Folklore"
- Lidija Stojanović (University 'St. Cyril and Methodius', Macedonia): "Migration and Habitus: Encountering the Emotions among Macedonians in Germany"
- Una Bauer (University of Zagreb, Croatia): "Ambivalent Emotional Registers of Subversive Affirmation as Political and Artistic Project: Janez Janša Case"
- Mare Kalda (Estonian Literary Museum, Estonia): "The Cause of Laughter in Treasure Tales"

SESSION 3: The Language of Emotions

CONVENER: Pihla Maria Siim (University of Tartu, Estonia)

BACKUP CONVENER: Jelena Marković (IEF, Croatia)

- Ante Jerić (University of Rijeka, Croatia): "Sentience Before and After Sapience"
- María Agustina Morando (The Catholic University Pontificia, Argentina): "The Language of Emotions among the Chané of Northwestern Argentina: An Ethnolinguistic Approach"
- Baburam Saikia (University of Tartu, Estonia): "Identity and Conversion, Why and Why Not? Narratives of the Mising Folks"
- Jelena Marković (IEF, Croatia): The Fear of Violence and the Violence of Fear: Breaking out of the Silence Zones

SESSION 4: Contemporary Fears (BNN 8)

CONVENER: Tok Thompson (USC Dornsife, USA)

BACKUP CONVENER: Renata J. Kirin (IEF, Zagreb)

- Reet Hiiemäe (Estonian Literary Museum, Estonia): "Fear of Magically Imposed Love in Estonian Traditional and Contemporary Belief Narratives"
- Petr Janeček (Charles University, Czech Republic): "Beyond the Café/Pub Split: Contemporary Czech narrative practice concerning "The Others"
- Robert Guyker (Dept of Sociology, Chapman University, USA): "'Folk' of Our Making and Unmaking: Recurrent Tales of Artificial Intelligence"
- Matija Jelača (Juraj Dobrila University of Pula, Croatia): "FOMO and FUD in the Cryptocurrency Markets"
- Tok Thompson (University of Southern California Dornsife, USA): "Fear of the Posthuman: Ontological Uncertainties at the Beginning of the Anthropocene"

WEDNESDAY, September 8	8.30-9.30 p.m.
Zagreb Time: UTC+2	Closing Roundtable

TIME CONVERTER

8.30–9.30 p.m. Closing Roundtable

CONVENOR: Terry Gunnell (University of Iceland)
- Amy Shuman (Ohio State University, USA)
- Jonathan Roper (University of Tartu, Estonia)
- Eva Þórdís Ebenezerdóttir (University of Iceland)
- Margaret Lyngdoh (University of Tartu, Estonia)

Abstracts

Keynote Abstracts

Keynote Abstracts	Sunday	4.00-5.00 p.m.	Zagreb-Time

Dr Renata Jambrešić Kirin

Institute of Ethnology and Folklore Research, Zagreb, Croatia
Centre for Women's Studies, Zagreb, Croatia

To Touch, to Hear, to Feel: Can Ethnography Dissolve the Narrations of Fear?

This paper deals with the narrations of fear by people from Petrinja and neighbouring villages in the Banovina region of Croatia provoked by the experience of the devastating earthquake on December 29, 2020, the Covid 19 epidemic, and the last war in Croatia (1991–1995). Its methodological framework embraces the anthropology of emotion (Ahmed 2015, Gregg et al 2010, Hutchison 2016), the ethnography of the senses (Bendix 2000, 2005), and the deep implicancy method of reflecting „human inseparable from all matter" (da Silva and Neuman 2018). The author observes how villagers co–habiting with nature, but also depending on it, make sense of their unique experiences of disaster, comparing it with other humans' suffering and organizing into a narrative frame that „makes the allegorical personal, the cosmological local" (Shuman 2005). The narrations of fear as the intimate, political, and global tune of our age, deeply embodied in personal and local experiences, represent not only a part of "disaster folklore" but also challenge usual academic (textual) practices as well as the "cruel optimism" (Berlant 2011) of empathy that sentimentalizes and nationalizes mass suffering in neoliberal mass media and public discourses.

Keynote Abstracts	Monday	5.00-6.15 p.m.	Zagreb-Time

Prof. Ülo Valk

Department of Estonian and Comparative Folklore, University of Tartu, Estonia
Visiting Professor, UC Berkley, USA

Belief Narrative, Liminality and Emotion

The category of belief narrative was conceptualised by Heda Jason and coined by Robin Gwyndaf in 2009 at the ISFNR congress in Athens. Today it has gained ground in folk narrative studies, bringing together scholars with a variety of research interests. In contrast to analytical genre labels that single out certain forms of expression, 'belief narrative' is a synthetic concept that covers the supernatural realm, but also more realistic genres (such as oral history and conspiracy stories), and even narratives with humorous overtones (for example urban legend and jokes about social stereotypes). Belief narratives shape our perception of reality by evoking belief and disbelief, attachment and alienation, trust and mistrust. As a trans–generic concept 'belief narrative' sheds light on uncertainties at genre boundaries, such as ambiguities and indefiniteness of narratives that fluctuate between factual and fictional modes. The liminal realm of spirits, ghosts, magic and the supranormal keeps haunting modernity as its problematic Other appearing not only in storytelling but also in experience, evoking strongly emotional reactions. Belief narratives also shape the environment, marking certain places as liminal – dangerous, mysterious and otherworldly. The paper discusses the epistemological role of belief narratives in building up vernacular knowledge.

Keynote Abstracts	Tuesday	5.00-6.15 p.m.	Zagreb-Time

Prof. Jan Plamper

Goldsmiths, University of London, UK

Learning from the History of Emotions?
Genealogy, Trends, Concepts

The emotions boom in the historical discipline shows no signs of abating. The purpose of this keynote lecture is to introduce the history of emotions to folklorists. The lecture will start out by presenting a genealogy, homing in on more long–term structural processes like the mid–19th–century shift from philosophy/theology/literature to psychology as the major domain for feeling talk, and such short–term events as the terrorist attacks of September 11, 2001. It will then introduce four trends in the history of emotions: history of emotions as history of science; legal history of emotions; history of emotions norms; conceptual history of emotions. With William Reddy's "emotives," Barbara Rosenwein's "emotional communities," Benno Gammerl's "emotional styles," and Monique Scheer's "emotional practices" it will next parse four important concepts to have emerged. It will finally spend significant time on describing and critiquing affect theory and will close by sketching holistic analytical language that overcomes dichotomies of emotional discourse vs. experience, "real" emotion inside the body vs. expression at the body periphery, and ultimately nature/biology vs. nurture/culture.

Keynote Abstracts	Wednesday	5.00-6.15 p.m.	Zagreb-Time

Prof. Sadhana Naithani

Centre of German Studies, School of Language, Literature and Culture Studies, Jawaharlal Nehru University, New Delhi, India

Absent Emotion, Extreme Action and Ultimate Justice

Folklorists have long been concerned with 'emotion' or the absence thereof in folk narrative. Max Lüthi wrote at length on the absence of emotion in folktales. Indeed, rarely does a story delve into emotion for any considerable length of narrative time. This absence is all the more intriguing, because the narrative situations often demand experience and expression of intense emotion, for example: a child whose parents are dead; a girl who must weave straw into gold by the morning; a man who comes upon a hidden treasure; an animal caught in a trap; a fairy unable to return to her celestial home; and so on and so forth. The cognitive content of the emotion is articulated, but the perception and cognition of emotion is subdued. The narrative quickly moves on to the next stage – the action required by the situation. If these perceptions are correct, then why does the folk narrative end in an emotional state – of everlasting happiness or sadness or emptiness?

In this paper I challenge the notion that folk narrative "lacks" (Lüthi) the expression of emotion and argue that folk narrative is essentially an emotional narrative. It employs a sophisticated language of emotion that includes the listener/reader and is deeply connected with notions of justice and injustice. An exploration of the emotion(s) in folk narrative with reference to the theories of emotion in the discipline of philosophy will offer new insights into the art and craft of storytelling.

Panel abstracts

ISFNR Belief Narrative Network panel: BELIEF NARRATIVES AND "FEAR OF THE OTHER"

The panel has 8 sessions and 35 participants.

The theme for the ISFNR Folk Belief Network sessions at the next ISFNR conference in Zagreb will be "Fear of the Other". This is naturally a highly relevant theme in our own times as populist politicians try to make use of the media and social media to whip up support for themselves by fuelling emotions against those who are classed as threatening "outsiders" or "others". Such fears are regularly reflected in a range of narratives which commonly focus on "beliefs" rather than facts. The fear of the "other" is, of course, deep–rooted in all of our societies, and has long been so. And it does not only refer to people from other cultures but also people within our own societies that we class as being different. In addition, fear can also define our attitude towards supernatural others, animals, technology, foods, vaccinations and other medical practices, beings from other worlds, and more.

The aim of these sessions is to consider not only how these fears are expressed in folk narratives, but also the short and long–term effects that these narratives (past and present) have on the ways in which we think and how we treat other people and how they influence our understanding of social reality.

ISFNR Committee on Charms, Charmers and Charming has 2 sessions: CHARMS AS TEXTS and CHARMS AND THE FEAR

Panel participants:

- Jonathan Roper (University of Tartu, Estonia), chair
- Saša Babič (Scientific Research Centre SAZU, Slovenia)
- Eleonora Cianci (University 'G. d'Annunzio', Italy)
- Katherine Hindley (Nanyang Technological University, Singapore)
- Laura Iliescu Jiga (Romanian Academy of Science, Romania
- Emese Ilyefalvi (Eötvös Loránd University, Hungary)
- Aigars Lielbārdis (University of Latvia, Latvia)
- Mare Kõiva (Estonian Literary Museum, Estonia)
- Emanuela Timotin (Institute of Linguistics 'Iorgu Iordan – Al. Rosetti', Romania)
- Nicholas Wolf (New York University, USA)

Panel title: AFFECTIVE RESET: GENDER, GENRE, AND THE PATRIARCHAL DISCIPLINING OF FOLK NARRATIVE RESEARCH

Panel participants:

- JoAnn Conrad (Diablo Valley College, USA), chair
- Christine A. Jones (University of Utah, USA)
- Kimberly Lau (University of California, USA)
- Kay Turner (New York University, USA)

This panel situates questions of affect and folk narrative genres within the broader context of an explicitly patriarchal disciplinary history and genealogy in order to explore how feminist interpretation, translation, and disciplinary critique might challenge and trouble the assumptions undergirding approaches to folk narrative research. JoAnn Conrad frames the panel by drawing out the systematic ways that women—and feminist scholarship—have been marginalized and rendered invisible in folk narrative genre theory, folk narrative typologies and indexes, and folk narrative canon formations. Elaborating on these theoretical claims, Kimberly Lau interrogates the widely held assumption, first articulated by Max Lüthi, that the fairy tale is characterized, perhaps even defined, by its two–dimensionality. Kay Turner similarly challenges the patriarchal assumptions regarding how structure works to facilitate meaning in tales without concern for how it also and perhaps more importantly facilitates feeling and affect. Finally, Christine Jones considers the fairy tale's need to mold tight, deep character (as opposed to the long–view, often diffuse character of longer narrative genres), and how—in such "tight quarters" as tale narrative, character cannot depend on action. Rather, it must depend on affect.

Panel title: ANANSE AND BEYOND: THE WORLD OF WEST AFRICAN FOLKTALES

Panel participants:

- Edward Nanbigne (University of Ghana, Ghana), chair
- Sela Adjei (University of Ghana, Legon, Ghana)
- Esi Sutherland–Addy (University of Ghana, Ghana)
- Bea Lundt (University of Flensburg, Germany; University of Education, Ghana)
- Nina Paarmann (University of Flensburg, Germany; University of Ghana)

Deemed to be one of the most popular genres of oral literature, the art of storytelling has passed down orally from one generation of Africans to another in spite of the problems associated with transmission of the art form in the modern world. This art form has survived because it presents a unique world in which the complexities of the human condition are constantly being re–examined in changing social contexts while providing some emotional relief. The make belief world of storytelling offers a cathartic avenue for the audience as well as the performers to play out their fantasies and emotions. West African tricksters especially Ananse, the Akan trickster after whom folktales are named has been popularised world–wide together with his counterparts, the Hare and the Tortoise. This panel of four presenters will explore this world of oral narratives for its masterful manipulation of the different evocative emotions and its revealing reflections on society.

Panel title: **HOPE, PLACE, CONNECTION, AND COMMUNITY**

Panel participants:

- Pauline Greenhill (University of Winnipeg, Winnipeg, Canada), chair
- Baccilegaa Cristina and Marie Alohalani Brown (University of Hawai'i at Mānoa, Honolulu, USA)
- Anne Kustritz (Utrecht University, Utrecht, Netherlands)
- Sabina Magliocco and Sadie Rittman (University of British Columbia, Vancouver, . Canada)
- Jack Zipes (University of Minnesota, Minneapolis, USA)

Global and local communities are created and re–created in traditional narratives and often re–represented via emotion in other media to invoke justice. Cristina Bacchilega and Marie Alohalani Brown center their discussion in Hawai'i seeking to learn and unlearn from mo'olelo (stories and histories) of human and nonhuman encounters in the water. They focus on the emotional power of these place–based mo'olelo and on how they modulate questions of ecological and social justice. Sabina Magliocco and Sadie Rittman consider Neopagan and New Age fairy legends as expressions of a range of emotions from grief to hope for the planet's human and non–human animal species, landscapes, and climate. These legends offer both warning and techniques for experiencing interconnection with the universe. Anne Kustritz studies how the figure of the monstrous algorithm appeals to the experiences of participants in YouTube industry culture's precarious work in a context of imaginative possibility. Their stories manage affect, yet exclude prospects for social justice reforms. Jack Zipes shows how traumatic stories of war make their way into the narrative collections of nineteenth-century German folklorists. Telling one's own story of devastation and loss is an artistic necessity for hope and healing.

Panel title: **HORROR AND INTENTION**

Panel participants:

- Pauline Greenhill (University of Winnipeg, Canada), chair
- Cristina Bacchilega (University of Hawai'i at Mānoa, USA)
- Steven Kohm (University of Winnipeg, Canada)
- Rudy Jill Terry (Brigham Young University, USA)

Films and television use narratives and characters from traditional genres to foreground justice issues as expressions of emotion. Pauline Greenhill contemplates double entendres around taste and revolt as disgust and dissent in the "Hansel and Gretel" horror films The Cabin in the Woods and Hansel & Gretel Get Baked. These films use literal and metaphorical cannibalism in apocalyptic visions of an unjust society which doesn't deserve to survive. Jill Terry Rudy views televised "Little Red Riding Hood" episodes involving Red misreading the Wolf's evil intention and disclosing her plan to visit her grandmother. She contends that these examples offer viewers practice in emotion perception and socialisation. Steven Kohm explores the Indigenous Canadian crime films Clearcut (1991), Eye of the Beast (2007), Windigo (1994), Rhymes for Young Ghouls (2013) and Blood Quantum (2019). Their use of horror promotes critical consideration of past and present social injustices against Indigenous peoples by engaging emotion.

Panel title: **NARRATIVES, PLACES, AND EMOTIONS I & II**

Panel participants:

- Ülo Valk (University of Tartu, Estonia), chair
- Lina Būgienė (Institute of Lithuanian Literature and Folklore, Lithuania)
- Dirk Johannsen (University of Oslo, Norway)
- Kivari Kristel (University of Tartu, Estonia)
- Lina Leparskienė (Institute of Lithuanian Literature and Folklore, Lithuania)
- Agita Misane (University of Latvia, Latvia)
- Lona Päl (Estonian Literary Museum, Estonia)
- Radvilė Racėnaitė (Institute of Lithuanian Literature and Folklore, Lithuania)
- Ane Ohrvik (University of Oslo, Norway)

The panel studies how places and routes with a religious, mythical and historical past gain renewed significance through processes of narration, heritagisation, and the creation of 're–storied' spaces attracting diverse groups of people and individuals. All over Europe, religious sites and monuments – once marking the sacred spaces of Christianity – are currently in the process of acquiring new or additional value as sites of cultural heritage. On the one hand, this trend creates new public spaces for encounters between cultural groups, new identity narratives, new practices, such as the current pilgrimage revival, and new tourist attractions. On the other hand, declaring these places a heritage creates new challenges as well: whose stories give meaning to a site and who is declared an heir are questions now negotiated between religious denominations, ethnic groups, tourists and conservation groups. In discussing the dynamics of a currently (re–)emerging web of 're–storied' places and the related narrative traditions, the contributions to this panel shed light on the affective relationship between people, landscapes, sites and story–worlds.

Panel title: **NEW APPROACHES TO FORMULAIC LANGUAGE**

Sessions titles: **Formulaic Language and Emotions; Minor Genres and Emotions**

Panel participants:

- Jonathan Roper (University of Tartu, Estonia), chair
- Mr Frog (University of Helsinki, Finland)
- Lital Belinko–Sabah (The Hebrew University of Jerusalem, Israel)

Especially in the wake of 'The Singer of Tales', and the work of Albert Bates Lord and the energetic John Miles Foley, formulaic theory rose to prominence in the study of traditional verbal art. In recent years, it has somewhat lost that prominence. But now it seems to be returning – witness the three–day conference on formulas held last December in Tartu, for instance, or the Helsinki Formula conference of 2013. Part of the revival of interest in formulaic languages involves a renewed focus on formulas in prose (as well as in verse). In this panel we intend to present contemporary work on formulas from a broad variety of traditions.

Participants' abstracts in alphabetical order

Adjei Sela (University of Ghana, Legon, Ghana)

DECEPTION, MANIPULATION AND EMOTIONAL INTELLIGENCE IN ANANSESEM: UNRAVELLING THE AMORAL ANANSE ARCHETYPE

This paper seeks to analyse the deception and manipulation schemes of amoral Ananse archetypes in Anansesem. Folktales exist in every society and culture to ensure its survival. Most indigenous people gain cognitive abilities, moral, ethical and emotional intelligence through the didactic lessons embedded in oral traditions. Ananse the trickster is a spider, seen by many, either as a cultural hero or villain. In a meta–ethical sense, amoral Ananse archetypes traverse the boundaries of conventional ethics. They rarely conform to cultural norms and moral laws, constantly violating 'accepted' social behaviours. Deception is a natural evolutionary trait plants, mammals, insects, crustaceans, reptiles, and arboreal creatures instinctively employ as defense or offense mechanisms to perfect the art of survival. Similarly, in Africa, real life lessons about human nature are embedded in oral traditions to serve as enlightening pedagogical tools to ensure the survival of societies. In the study of Ghanaian folk narratives, there have been several advances in terms of linguistic and stylistic analysis, yet there is apparently a lack of interdisciplinary discourse on the philosophy, psychology, and social anthropology of deception and manipulation schemes embedded in Anansesem. This paper will explore these neglected areas to unravel the amoral Ananse archetype.

Keywords: Deception, Manipulation, Folktale, Psychology, Trickery, Archetypes, Anansesem

Anglickiene Laimute (Vytautas Magnus University, Lithuania)
COLLECTING METHODS AND SUGGESTIBILITY OF THE TEXTS: THE SCARIEST CHILDREN'S HORROR STORIES

A horror story is a contemporary genre of children's folklore. These stories are mainly about horrible death and about other scary things. Research show that the stories appear to be reflections of various children's fears which are a result of their wide imagination, receptivity to social environment, unrealistic judgement of reality and inability to distinguish between the real and the imaginary. Horror stories are meant to arouse fear, an emotion which gives children a kind of satisfaction accompanied by emotional catharsis.

The major goal of this paper is to show how the quality of horror stories' texts (content and form) depend on the collecting method. It will be presented 4 ways of collecting horror stories:

- Texts which are told orally;
- Texts which are written by children;
- Texts which are written and illustrated by children;
- Texts which are spread via internet.

The results show that when children tell stories orally, they do not care about their form, attention is concentrated on the content. The written narratives are short, without any unnecessary details, and sometimes do not have a clear end. Children who were asked to draw horror stories illustrated them with many more details which were not reflected in written texts. The most exhaustive texts can be collected from the internet.

Arakelova Victoria (Russian–Armenian University, Armenia)

PRAISING AND LAMENTING: SUFI SAINTS IN THE YEZIDI FOLKLORE

The Yezidis are a Kurmanji–speaking ethno–religious community, with a specific religion called Sharfaddin. The unique character of Yezidism is determined by the syncretic nature of its religious doctrine. The shaping of Yezidism took place in the 11–14 centuries in a very loyal atmosphere of the 'Adawiya Sufi order, which, in fact, became the backbone of the first Yezidi community. Despite the fact that later the community completely dissociated from Islam and developed a principally new ethno–religious identity, the Yezidi tradition has preserved numerous Sufi elements reinterpreted in accordance with the new Weltanschauung.

Among such elements is the cult of the Sufi saints, approached in the tradition as proper Yezidi characters. The rich and multi–genre Yezidi lore contains hymns to such outstanding Sufi personalities and Husseyn al–Hallaj and Rabia al–Adawiya. The mentioned hymns have a particular niche in the body of religious folklore texts.

Unlike sacred poetry dedicated to the only god xwade and his incarnations – the Yezidi triad, as well as those praising numerous deities, holy patrons, etc., the hymns to Husseyn al–Hallaj and Rabia al–Adawiya are characterized with a particular st ylistics and expressed emotional mood of the narrator. They do not only praise the saints, but also describe their spiritual feats in numerous hagiographical details, colouring them with dramatic emotions.

The paper is an attempt to analyze the two Yezidi hymns dedicated correspondingly to Husseyn al–Hallaj and Rabia al–Adawiya, with the particular focus on the emotional connotation of the content.

Arvidsson Alf (Umeå University, Sweden)

LOCAL HERO, GLOBAL EMBARASSMENT: CONFLICTING EMOTIONS CONCERNING THE MEMORY OF A DISPUTABLE FILM STAR

Värner Ölund was born in the village of Bjurholm, northern Sweden, in 1879. He migrated with his parents to the USA in his early teens. He took up a career as an actor, and eventually became a Hollywood star. Suddenly in 1938 in the midst of a personal crisis he left the studios, and went back to Sweden, where he died the same year.

Today Bjurholm is the centre of the municipality with the lowest population number in Sweden, struggling with many of the problems of rurality. A connection to famous person may be a resource for a small place, in terms of role models, confidence and tourism. However, since Ölund is better known as Warner Oland, who made the height of his career starring as racially stereotyped Chinese detective Charlie Chan, he is a problematic person to relate to. A local Oland society tried to honour him with a play based on his life, but it was heavily criticized for not addressing the stereotyping issue with enough outspoken distance. I will discuss the criticism of this play, and other attempts to handle the image of Oland in Bjurholm.

Babič Saša (Scientific Research Centre SAZU, Slovenia)

DEALING WITH FEAR: WHAT KIND OF DANGERS DO INCANTATIONS WARD OFF?

Fear is one of prime emotions. It is feeling induced by perceived danger or threat. The response to fear arises from the perception of danger, which could lead to confrontation with fear, an escape from it or avoiding the threat. Threats can be understood as true, realistic (like hail) or invented, imaginary (like spell with evil eye), though all of them seemed to represent danger for one's existence. To avoid different kinds of threats people used incantations or/and magical signs and objects with apotropaic functions for prevention. Words, signs or rituals gave them a kind of certainty and hope and – most of all – feeling that they have done all that was in their power to stay on the safe side of situation.

The contribution will look at the context of incantations with the preventing function, threats that were removed by incantations or/and magical signs and objects. In addition, it will investigate over preventing incantations itself: their form and usage.

Bacchilega Cristina (University of Hawai'i at Mānoa, USA)
Brown Marie Alohalani (University of Hawai'i at Mānoa, USA)

NAVIGATING THE EMOTIONAL POLITICS OF HUMAN–NONHUMAN RELATIONS IN HAWAI'I WATERS: RELATIONALITY AND JUSTICE

While in The Penguin Book of Mermaids we aimed to put Indigenous merfolk and water spirits on the map alongside European sirens and mermaids, here we center our discussion in Hawai'i seeking to learn and unlearn from mo'olelo (stories and histories) of human and nonhuman encounters in the water. Acknowledging that Pacific Islanders have long had the distinction of interacting with located bodies of water, we envision this paper as a conversation between a Kanaka scholar & teacher of Hawaiian religion and oral/literary traditions, and a non–white settler scholar & teacher of fairy tales, folklore, and literature.

How have humans represented and responded to human encounters/relations with water beings, dangerous or welcoming, familial or monstrous, traditional or popular? Why, how, and to what effects do we learn from and respond to traditional and new stories about mermaids, mo'o, manō, puhi, and other fresh–water and ocean beings? How can environmental humanities in the form of storytelling and transcultural analysis activate change in colonial and decolonial imaginaries and everyday practices? One transformative aspect of these mo'olelo we take on is to envision the ocean as part of water cycles that include fresh and brackish waters, and affect all living beings. For this paper, we focus in particular on the emotional power of these place–based mo'olelo and on how they modulate questions of ecological and social justice. How does the emotional register of these mo'olelo change in mass–media setting like Disney's Moana? How are crime, harm, and justice understood in these mo'olelo ecologies?

Badurina Natka (University of Udine, Italy)

MEMORY BOOM AND NARRATIVES OF FEAR

In the last three decades the world seems to have become obsessed with memory. At the same time, the narratives of the past have radically changed. The four–decade long postwar memory of the twentieth century as a global conflict between fascism and antifascism has given way to the narrative of the clash between liberal democracy on the one hand and the "two totalitarianisms" on the other. This interpretation of the past, made official several times by EU resolutions (the last one from September 2019) has turned the interest of historians, especially those working in public history, from the heroes of the antifascist resistance to the victims of totalitarian regimes and the questions of universal human rights. Seen through the lenses of both narrative and affective turn, we could say that the dominant way of telling the past has turned from the exemplary stories of extraordinary courage to the empathic stories of the fear experienced by people like us. Keeping in mind the differences between history and memory, as well as those between oral history and ethnographic interview, this paper's aim is to enforce the connection between folklore research, narratology and historiography. The analysis of narrative patterns that transmit emotions can bring new insights about the experience of the past events. The paper will draw on the examples from the memory of the 20th century in the border area between Italy, Slovenia and Croatia and will tackle the question about whether there are narratives that fuel the war, and those that help building the peace.

Bajuk Lidija (Institute of Ethnology and Folklore Research, Croatia)

INCANTATIONS, ONOMATOPEIAS AND OTHER CROATIAN TRADITIONAL VERBALIZATIONS OF DELIGHT

Taking into account the reflections of the theologian Heinrich E. G. Paulus concerning ecstasy and entasy, those of the philosopher and theologian Rudolf Otto in regard religious experience imbued with awe for the sacred, and the reflections of some ethnologists and philologists on the comparisons of the theonomic refrains, this paper discusses the stable cognitive–linguistic conceptions of the refrain's verbalization of delight in the Croatian ritual non–liturgical and paraliturgical songs. According to the neuroscientist Marc Iacoboni, a (wo)man in community perceives, learns, recognizes, identifies, imitates and expresses cultural patterns thanks to the mirroring of neurons. But, the Christianization and gradual profanization caused that theonomic chorus invocations and incantations have decomposed into linguistic incomprehensible formations or along the lines of onomatopoeia of the apotropeic rhythmical movement of the dedicators, as well as sounds of the accompanying instruments and tools, and also of the voicing of certain animal voting. Their features point to an origin in the Slavic sacred texts. Some of the former ritual narratives are remebered due to their displacement from the original to the contemporary performing contexts. An interdisciplinary comparison seeks to show that these chants are a structural element of the oldest Croatian traditional songs or a sound–attractive poetic motif embedded in newer traditional songs. In the historical journey of transmission, pervading, adapting, decomposing and changing, personal and collective perception and reception of being, according to the essayist Pascal Bruckner, overshadows by a cult of pleasure and the social imperative of craving for happiness.

Key words: Croatian ritual circle–dances, refrain's verbalization of delight, performance contexts, theonyms

Bálint Zsuzsa (University of Debrecen, Hungary)

MULTI–ETHNIC COHABITATION CONFLICTS IN GYPSY FOLK NARRATIVES

I have been carrying out research about the Carpathian Basin's traditional storytelling for almost a decade. Recently, my principal focus has been on the analysis of oral narratives from social studies perspective: how they can act as reliable sources and reflect on/illustrate the cultural and social environment in which the taletellers incorporate their stories. It is well known that their own life experience inspires the tellers, they always embed the plot in the surrounding everyday life, and they respond to socio–cultural, ethical, and cohabitation rules that guide the community.

In this paper, I focus on the emotions triggered by the ethnic cohabitation and confrontation between traveller/settled down Gypsy groups and the surrounding majority society. The analysed folktales reflect on the differences and tensions between these communities in everyday life. I examine the interaction between the Gypsy caravans and the rural population, the social reality of the Gypsies once having settled down, such as the patron–client relationship system, the Gypsies' position in rural society, or the interpretation of their social status arising from their racial origin. My main focus is to point out how the taletellers express their feelings and emotions emerged from the multi–ethnic cohabitation conflicts. The selected folk narratives originate from the Carpathian–Basin, primarily from the Gypsy–speaking communities.

Bauer Una (University of Zagreb, Croatia)

AMBIVALENT EMOTIONAL REGISTERS OF SUBVERSIVE AFFIRMATION AS POLITICAL AND ARTISTIC PROJECT: JANEZ JANŠA CASE

Despite the fact that emotional registers are often disregarded when it comes to evaluation of conceptual projects, this article claims that, for example in the case of project Janez Janša, which engages procedures of subversive affirmation, it is precisely its affective ambivalence which makes it relevant both artistically and politically. The name change of three artists to the name identical to the one of Slovenian political dinosaur Janez Janša, brought about complex reactions of their families, friends and the artistic context in which they operate. Those affective reactions are deeply relevant for the understanding of this project, which is at the same time attempting and refusing to present itself as artistic, in other words, articulating itself through its own undecideability.

Belinko–Sabah Lital (The Hebrew University of Jerusalem, Israel)

"KE KE FAGA" – FRUSTRATION, HAPPINESS AND SURPRISE FORMULAS IN JUDEO–SPANISH STORIES

In this talk I would like to introduce two kinds of formulas within the Judeo–Spanish folk tales from the beginning of the 20th century. The first kind are idiomatic formulas that signal the beginning of the story, its end and sometimes an important point in the story such as the peak of the story. The second kind are grammatical formulas where the wording and semantics may change, but these formulas repeat a certain grammar which can signal on the frustration of the character, their happiness or their surprise. Judeo–Spanish as a language and as a culture is, on the one hand, a Romance language influenced mainly by Spanish. On the other hand, it was also heavily influenced by Hebrew and

Aramaic, as well as local or neighboring languages such as Turkish, Greek, Romanian, Serbian and Bulgarian. Because of the cross–cultural contact, it is not surprising to find within the folk stories formulas from different languages (sometimes translated to Judeo–Spanish and sometimes used as is), and it allows us to map the stories by the formulas that are in use to their source or at least to their cultural area.

This proposal forms part of the proposed panel 'New Approaches to Formulaic Language' (Roper).

Bera Malay (Ashoka University, India)

RAKSHASIS AND DAINIS: SENTIMENTAL MONSTERS IN BENGALI FOLKLORE

Monsters, by definition, are assumed to be non–sentimental beings unaffected by human emotions. Contesting this popular assumption, my paper asks what if the monsters had feelings? What if a monster wanted to be a mother? What if s/he wanted a lover? With these questions in mind, I will be investigating the display of emotions in various monstrous characters in Bengali folklore. My primary analysis will be based on the figure of the rakshasi (shapeshifting cannibalistic monsters) and the daini (witches, often capable of drinking people's blood with their eyes). In the first section of the paper, I will show how the rakshasis in Bengali folk tales often exhibit an ardent desire to be a mother. Even after she engulfs everybody in her target kingdoms, she always spares the princess and raises her as her daughter. In the second section, I will close–read Tarashankar Bandopadhyay's Daini (1940) and explore the daini's perspectives on romantic love and motherly affections. She is believed to be a monster who has sucked the life out of countless people. At one point she herself starts believing that she is a monster capable of drinking people's blood with her eyes. But she also tries to suppress this monstrous side of herself. She struggles to navigate through a myriad of emotions unheard of in traditionally depicted monsters. By reading such emotional behaviours of the rakshasi and the daini, this paper extrapolates a new understanding of the category of the "monster" in folk narratives.

Bogojević Zečević Klara (University of Zagreb, Croatia)

NARRATING STAGE FRIGHT AND FEAR OF YOUNG MUSICIANS, PERFORMERS OF CLASSICAL MUSIC

Folkloristic perspectives invite us to view emotions as communicable and discursive phenomena. According to that, in my paper I am interested in how young performers of classical music talk about stage fright and fear; how those emotions are being named and described in oral communication, and what emotional vocabulary is thereat being used. Having in mind that subjective narration is closely linked with one's social role, relationships, goals, intentions and practices, I was able to combine anthropological, (oral and literally) folkloristic and ethnomusicological research perspective. Reflecting on 10 semi–structured interviews with young performers of classical music collected in the period from December 2018 to August 2019, my results suggest different ways in which stage fright can be understood based on storytelling. Along that, phenomenological approach (based on my own lived experience of stage fright associated with performing classical music on piano), allowed me to take into account so–called little speech genres which are a part of musician's everyday life and can be treated as stories because of their narrative minimum (e.g. statement „I'm scared", or, saying "Good luck" to musicians before they go on stage to perform).

Thematic framework of this paper sits within embodiment and definitions of stage fright and its entire affective continuum, questions about history of those emotions, their specifics in performing classical music – relations of power in pedagogical and social structure, society's perception of the genre, etc. – and the meaning of silence in verbal communication.

Borland Katherine (Ohio State University, USA)

SHAME AND SHAMELESSNESS IN LOCAL CHARACTER ANECDOTES

In comparison to other forms of verbal art, the local character anecdote is an understudied genre in the United States. This is partly due to its association with the small, highly integrated village community, which is a social entity that is less and less relevant to the fabric of contemporary life. It may also be due to the fact that the stories themselves are ambivalent. As stories told about other, usually marginal people, from the perspective of the ordinary citizen, they risk maligning their protagonists or creating humor at another's expense. Moreover, in racially diverse contexts, the local character story can easily morph into a patronizing or even hostile objectification, when the teller is white and the marginal is not. Folklorists have generally underscored the positive value of the genre by asserting that the stories incorporate the outcast into the shared traditions of communal life (Bauman 1986, Cashman 2008, Dargan 1984, Mullen 1978, Tye 1989). In other words, the stories express the sentiment, "He's a fool, but he's our fool." In this presentation I examine two narrators' emotional work as they relay local character stories from their youths growing up in the small town of Brooks, Maine. How do these narrators position themselves with respect to their internalized "other," who is, in some respects, representative of their community? How do the subtle distinctions of class and gender work themselves out in encounters with the "characters" who fuel the town's narrative tradition?

Bower Alice (Reykjavík University, Iceland)
Ostimchuk Vitalina (Reykjavík University, Iceland)

BORDERING HUMAN: EMOTION AND KINSHIP IN POLAR BEAR NARRATIVES IN ICELAND AND BEYOND

This proposed paper aims to address the recurring idea of the humanity of bears in Icelandic folk narrative. Close attention will be paid to folk legends about metamorphosis and food offerings between human and bear, as well as folk beliefs such as that bears can understand human speech and that they recognise and give clemency to those who bear their names and pregnant women. In addition to this, the ability of the bear to transfer certain characteristics to humans through its own bodily products will be discussed. The first half of this paper shall present the conclusions of in–depth narrative research conducted by the author on over 100 Icelandic polar bear tales. The narratives studied describe events said to have occured from the settlement period up to the mid 20th century and have either been written down or recorded on tape by 19th and 20th century folklorists. In the second part of the paper, the ideas and motifs expressed in the Icelandic folk narratives will be discussed in an international context and the question of why similar folk ideas about the human–like qualities of bears appear in different cultures across the northern hemisphere will be posed. This analysis will be the joint work of the author and Vitalina Ostimchuk. In this context, ideas such as that the bear can create and nurture human children, that it can both give and request mercy, and that the habitat of the bear can provide sanctuary to those who seek it will be examined.

Brown Marie Alohalani (University of Hawaiʻi at Mānoa, USA)
Bacchilega Cristina (University of Hawaiʻi at Mānoa, USA)

NAVIGATING THE EMOTIONAL POLITICS OF HUMAN–NONHUMAN RELATIONS IN HAWAIʻI WATERS—RELATIONALITY AND JUSTICE

While in The Penguin Book of Mermaids we aimed to put Indigenous merfolk and water spirits on the map alongside European sirens and mermaids, here we center our discussion in Hawaiʻi seeking to learn and unlearn from moʻolelo (stories and histories) of human and nonhuman encounters in the water. Acknowledging that Pacific Islanders have long had the distinction of interacting with located bodies of water, we envision this paper as a conversation between a Kanaka scholar & teacher of Hawaiian religion and oral/literary traditions, and a non–white settler scholar & teacher of fairy tales, folklore, and literature. How have humans represented and responded to human encounters/relations with water beings, dangerous or welcoming, familial or monstrous, traditional or popular? Why, how, and to what effects do we learn from and respond to traditional and new stories about mermaids, moʻo, manō, puhi, and other fresh–water and ocean beings? How can environmental humanities in the form of storytelling and transcultural analysis activate change in colonial and decolonial imaginaries and everyday practices? One transformative aspect of these moʻolelo we take on is to envision the ocean as part of water cycles that include fresh and brackish waters, and affect all living beings. For this paper, we focus in particular on the emotional power of these place–based moʻolelo and on how they modulate questions of ecological and social justice. How does the emotional register of these moʻolelo change in mass–media setting like Disney's Moana? How are crime, harm, and justice understood in these moʻolelo ecologies?

Būgienė Lina (Institute of Lithuanian Literature and Folklore, Lithuania)

PERSONAL PLACE–LORE IN LIFE STORIES: EXPERIENCE, MEMORY, EMOTION

While telling their life stories, people usually describe places that they have been born in, lived in, or visited. Sometimes these are localities charged with religious or ritual meaning, or those endowed with certain exceptional quality by folk tradition; however, personally important places may be those that gain meaning only for the narrator and only in the context of the actual life story. Remembered childhood experiences, charged with nostalgia or other emotions – both positive and negative, or even traumatic, affect formation of such personal landscape. Places thus become not only the background, but also the active agent and even the source of the narratives.

Drawing on some case studies, this paper aims to investigate the actual ways and mechanisms engaged in accumulating this personal place–lore. The point of departure for the analysis is the phenomenological notion of the narrative as means of experience shaping the storied world.

(The paper is part of a structured session of the project "Re–storied Sites and Routes as Inclusive Spaces and Places: Shared Imaginations and Multi–layered Heritage")

Čargonja Hrvoje (University of Zagreb, Croatia)

NARRATIVE IDENTITY AND EMOTIONS IN THE HARE KRISHNA RELIGIOUS EXPERIENCE

The Hare Krishna movement is a Western offshoot of the Caitanya Vaishnavism, a monotheistic devotional Hindu religion originally from Bengal, India, with highly intellectualized theology of religious experience. Its theology is based on the ancient Indian theory of drama, and regards religious as aesthetic experience, conceived as a process of emotional refinement and amplification of the love of God. Members of this global religious movement report three overlapping types of religious experience narratives: "realisations", "arrangements" and "ecstasies", that support the traditional view of religious experience as an occasion of actualisation of personal, loving relationship with god Krishna. With distinct temporal structures and content these three types of narratives represent the foundational stories of an individual religious identity, and as such can be interpreted through the notions of sameness and selfhood (idem and ipse), the two types of narrative identity according to Paul Ricoeur. Moreover, there are distinct social norms associated with public narration of each type these stories. For example, public sharing of "ecstasies", as narratives with highest affective content, is stigmatised, whereas private exchange is desirable. Thus, as modes of objectification of religious affections, these three types of narratives are not just aspects of an individual narrative identity, but are also a way of regulation of religious emotions which is historically a highly important issue for this religious tradition which among other Caitanya Vaishnava lineages maintains a conservative position with regard to emotional mysticism.

Carrassi Vito (Independent scholar, Italy)

THE CEMETERY: A SACRED AND FEARSOME PLACE

Among the features characterizing the traditional culture of Southern Italy, the cult of the dead and the relationships with the death are certainly one of the most typical and significant. As famously pointed out by Ernesto de Martino, the management of the crisis produced by the death was something crucial in the life of Southern communities. In this light, a key and highly symbolic role falls on a specific place in the urban space: the cemetery. In the cemetery people put their dead, thus making it a sacred and venerated place, where one can preserve and worship the memory of her/his dearly departed. Usually located on the outskirts of the town, the cemetery may be regarded as a quintessentially liminal and hybrid space, connecting life and death, human and divine, present and past. Accordingly, it is also seen as a critical and dangerous place, where odd, mysterious and even frightening encounters are possible. The fear raised by the cemetery, as illustrated by a wealth of legends and (true) stories, is closely related with that of the dead (revenants, spirits) and of the dark: as a rule, indeed, the protagonists of these narratives are individuals trapped in or entering a cemetery at night, namely when it is closed and forbidden to the visitors. Hence, what arises is a two–sided place, whose function as a repository of sacred beliefs and values coexists with that of a (night–time) receptacle of our atavistic fears.

Panel: Belief Narratives and "fear of the other"

Chakraborty Ayantika (Gauhati University, India)

THE SIGNIFICANCE OF 'BROTOKATHA', AN ARMOUR AGAINST 'WHAT IF' IN THE PATRIARCHAL SOCIETY OF BENGAL

West Bengal, an Eastern state of India has a vividly enriched tradition of ritualistic presentation of prayer in lyrical form accompanied with floor painting which is called "Brotokatha" in the colloquial term. To be precise, this lyrical prayers range from rhyme to song based on metrical pattern and length. The ritual involves painting on the floor with rice flour while singing the Broto songs. In most of the cases, these ritualistic songs narrate a story which aims to inflict fear of unknown among the narrators and listeners. The paper intends to bring out particularly those Broto songs and rhymes which inflict fear of "What if" among the practitioners who are mainly women folk of the region. Following which the structure of selected fear inflicting tales will be discussed. These Broto songs are mainly treated as precautionary armour to protect the males, well beings of family, fertility and wealth by appeasing the supernatural and believing in animism. The paper also aims to find out the position and emotion of women in the social settings where they are acting as the shield to protect the male clan despite of being the 'weaker sex'.

Keywords: Brotokatha, Bengal, Lyrical Prayer, Patriarchy, Structure

Cianci Eleonora (University 'G. d'Annunzio', Italy)

CHARMS, CHARMERS AND CHARMING

Medieval German charms are among the oldest texts ever written in German. The oldest one dates back to the 9th century (the Old High German charm against worms) and the manuscript transmission of charms continues until the end of the Middle Ages and beyond. Before the 13th century, the texts are almost always written in "codex unicus", and we can sometimes identify a Latin version as a source text translation. After the 12th–13th century and during all the 15th there is an evident change of attitude: many more charms and charm types find their way on the parchment and each one counts many same–but–different versions. In this paper I will offer a case study in order to find a shared method of analysis of the problems of textual criticism. Indeed, a philological edition of charms must take in exam a set of different concerns such as: many "codex unicus" charms, many versions of similar but not identical charms (they contain the same motifs but are not exactly the same text), internal code switching (Latin and German) in the same text, often in the same phrase or verse. Moreover, the philologist has to find internal and external evidence to identify the beginning and the end of a charm, or to understand corrupted or deleted words or phrases. In addition, other big issues of this kind of edition is to verify the assumed translation from unknown written Latin sources or the assumed oral transmission.

Conrad JoAnn (Diablo Valley College, USA)

THE FEELINGS OF STRUCTURE AFFECT IN (FOLK)NARRATIVE

Part of organized panel: Affective Reset: Gender, Genre, and the Patriarchal Disciplining of Folk Narrative Research

This paper takes a contrarian position to the assertion that affective [and] emotional dimensions of narrative are 'universally recognized.' Rather it argues that since the very beginnings of folk narrative research affect has been not only missing but banished as a defining aspect of folk narrative genres. Folk Narrative Research convention, which traces a legacy from the Grimms, to Olrik, to Lüthi, and Bascom, and Propp, for the most part ignores affect, and when addressed, as in the case of tales, it is dismissed out of hand (Lüthi). Ostensibly the result of the economics of orality, in their banishing of affect from folk narrative, these male progenitors of the field simultaneously banished "woman" except as a passive object (characters and conduits). Thus, current folk narrative theories and methodologies replicate a gendered, and in fact masculinist discourse that is defective in its deficiencies. As a counter measure to the flaws in the foundations of folk narrative research, this paper proposes a reset through feminist theory, and through this, based on the proposition that "There is no feminism without affect" (Åhäll,, 38), posits a new theory of narrative which challenges the now–normalized paradigm while it resituates "woman" as subject and reaffirms the centrality of affect in narrative.

Cortez Teresa (University of Aveiro, Portugal)

ENTHUSIASM, COMMITMENT AND PHILOLOGICAL LABOUR – SOME NOTES ON THE BEGINNINGS OF FOLK RESEARCH IN PORTUGAL

In the history of Portuguese folk research, which dates back to the 1860s, affective motivations and political commitment are closely intertwined with research itself. The pioneers of folk research, all of them young academics, saw the rediscovery of folk literature and culture as the golden path to revive national identity and to regenerate Portuguese literature. They all began by collecting folktales (published between 1879 and 1882) and then broadened their work to other genres and areas of folk research.

In the first part of this paper we will comment on the prefaces to the first collections of Portuguese folktales, and on other texts as well, in order to show how the pioneers of Portuguese folk research understood the work they had done, how they evaluated its relevance from a scientific point of view and, more affectively, how they viewed it in terms of national impact.

The second part of this paper will highlight in which way and to what extent these first collectors of folktales gave rise to a folk revival and how they committed to open children's literature to folktales. Their interaction with Portuguese educators and writers in this change of paradigm will also be put into evidence. An account will be given of the impact of this enthusiastic joint action in the 'folkloristic turn' in children's literature, which led not only to a boom of translations of folktales from abroad but also to the publication of national folktales, ballads and nursery rhymes in books for children.

Her most important publications focus on the following topics: German and Portuguese literary relations; history of Portuguese folk research – transfers and European exchanges; literary publishing and Portuguese publishers during the 19th century and the Salazar–dictatorship; history of German as a foreign language in Portugal.

Delić Lidija (Institute for Literature and Arts, Serbia)

„JAGNJE ĐURĐEVSKO" (KURBAN): VICTIM AND EMPATHY

In Serbian and Croatian word žrtva has two basic meanings: 1. ritually executed person or animal as offering to a deity, and 2. a person who died accidently, without its own guilt (in car accident, fire, by thunderstroke or similar), or someone who suffers innocent (victim of violence, cheating, conspiracy etc.). On basic level those two meanings overlap and cover the same archaic notion of victim, which 1. links community to transcendental spheres (communication with god/s, based on – for traditional cultures unquestionable – connection between giving and receiving in return), or 2. acts as (fundamental) way of gods' appearance in human world (punishment as a proof of its existence). In both cases, folk narratives abolish empathy with victims (no matter if death comes for ritual reasons or as exemplum) and often conceptualize victim in animalistic terms: „jagnje đurđevsko" (lamb sacrificed on St. Georg's Day) has both literal and metaphorical meaning. Lamb as a prototype of victim can be traced back to Bible narratives; in epic narratives boy turns into a lamb and becomes slaughtered and eaten by his father; similar to these are narratives about rebels (hajduks) who kill a boy and force his father and mother to eat their son's flesh. Concept of communication with god through victim is radically criticized in modern literature, also in terms of „lamb" (Jose Saramago, The Gospel According to Jesus Christ, 1991; Cain, 2009).

Delić Simona (Institute of Ethnology and Folklore Research, Croatia)

ENCOUNTERING EMOTIONS IN THE CROATIAN BALLADS

Studying ballads in more than the last two decades has offered gratifying recognition of the four ballad plot types that depart from the world of emotions and keep standing like a staircase to the world of emotions. It is so because the differantiation of the four types of the ballad dènoument was possible thanks to the different justice status of the crime in the ballad, understood not only as a justice court crime, but also as a casus plot in love and family poetic verse stories.

As a kind of incarnation of the Ruđer Bošković universaly recognised Physics present in the ballad genre that is the highest emotional folklore genre of all folklore genres, the ballad genre keeps a path towards the emotional knowledge in a societal understandable form and in a good health condition, as all the literature, a raison d'etre of the existance of literature itself. As a new emotional chance after the Second World War to try to recover a Mediaeval natural scientific and humanistic dream of Amatus Lusitanus and aristocratic peasents that accepted aristocratic norms in all the Universe. And keep a Renaissance Petrarchan Paradisiac attitude only for the individual and private use, as in a urban landscape.

Dibaba Assefa (Indiana University, USA / Ethiopia)

LAKE QOOQA AS A NARRATIVE: ESCORTING THE DEAD WITH STORY (OROMIA/ETHIOPIA)

Lake Qooqa in Oromia/Ethiopia started out as a man–made lake formed by the damming of the Awash River and other rivers that feed into it back in the 1960s. The lake and the surrounding picturesque landscape became a place where tourists came to visit the beauty and wildlife in

the area. Available sources show that people in the village used the lake for irrigation, washing, fishing, and drinking while tanneries, flower farms, and manufacturing facilities to produce soap and plastic products were set up along the banks without doing enough environmental impact assessment and virtually with no regulations on how to get rid of their effluents. A joint research project conducted in 2001 by the Debub University, Ethiopia, and the University of Wales found that the waters of Lake Qooqa contained dangerous chemicals such as arsenic, mercury, chromium, lead, and cadmium; hence, the name the "Green Lake". In the present study, following a string of 'narrative turns' in other disciplinary fields like literary studies and history, I use one "life hi/story narrative" from Oromia/Ethiopia: "Amina's Story" obtained from the BBC Aljazeera TV program to answer a few methodological and theoretical questions of folkloric nature in doing a narrative research: What is a narrative? Is a personal narrative story folklore? Where do stories come from? What should the researcher do with the stories s/he collected? What does the story reveal about the people and the environment in which they live? There are lots of narratives about Lake Qooqa. However, in this study, I aim to tackle two objectives. One is, to explore the Green Lake itself as a narrative, which is, in its current situation the lake is a prototypical image of degradation and anthropogenic impacts, and a narrative of the historical grief of loss that the Oromo people who were evicted from and around Finfinnee (Addis Ababa), the capital, suffer. Second, toward this end, I use "Amina's story about the loss of 7 members of her family, of complications related to drinking the water, as an evidence to show, sharing Sandra Dolby Stahl's* claim, that the narrative of personal experience belongs in folklore studies to the established genre of family story. Keywords: life hi/story. personal narrative. folklore. Qooqa. Oromo/Oromia. Ethiopia. family story. Genre. narrative research. *Sandra Dolby Stahl. Literary Folkloristics and the Personal Narrative. Bloomington: Indiana University Press, 1989.

Džekčioriūtė–Medeišienė Vita (Institute of Lithuanian Literature and Folklore and Vilnius University, Lithuania)

CHILDREN'S FEARS OF THE OTHER IN TRADITIONAL LITHUANIAN BELIEF NARRATIVES

Children's fears of the other are strongly connected with the mythical worldview in a respective culture. This paper discusses children's fears as children's mythical worldview influenced by children's raising practices in traditional Lithuanian culture. The research is based on data of belief and short biographical narratives related to children raising practices which were common in rural communities of Lithuania at the end of the 19th and the first half of the 20th centuries.

The paper focuses on three traditional belief narratives which adults used to evoke fear in children: short frightening expressions, folk legends and fairy–tales. Although the usage of folk legends and fairy–tales as particular genres in traditional everyday life is quite clear, short frightening expressions as a labile form of belief narratives require special attention. This research analyses in what situations short frightening expressions were used and what connections they have with other folklore genres: situational sayings, songs and folk legends. Also, it discusses three dimensions of otherness in children's traditional fears: the fear of outside persons (foreigners, beggars, wizards), the fear of specific creatures (wolf, dog, bear, frog) and the fear of mythical beings. The significance and functions of such frightening practices are also revealed in the paper.

Ebenezersdóttir Eva Thordis (University of Iceland, Iceland)

DIFFERENTLY HUMAN OR SIMPLY SUPERNATURAL

"Whether we recognize it or not the life of disability is both a story that we live and a story that we tell, and it is surrounding us." (Titchosky and Michalko, 2014). In 19th century Icelandic folktale there are complex stories of family ghosts that wreak havoc in people's lives, affecting behaviour and health in each generation. These are revenants with a strong presence of body and spirit, some of which require the basic human need of food, clothing, bed and social interaction.

Working with the concepts of bodymind, stigmatized vernacular as well as classic legend scholarship I explore the possibility of different degrees of humanness from the "normal" human being to the fully supernatural and scary. Is it possible that the legends reflect stories told of human beings whose bodymind had such a disturbing effect on the perceived norm that they were marked out of humanity? The aim is to show how supernatural beliefs of ghosts may have shaped peoples understanding and reaction towards those who were thought to be different, as well as how those marked as different played a role in maintaining the supernatural belief and worldview. And how, in a time before the modern idea of disability, these stories tell of differences and human diversity.

I would like to present this abstract into the topic of Belief narratives and "fear of the other".

Fiadotava Anastasiya (Estonian Literary Museum, Estonia)

DIFFERENT SHADES OF LAUGHTER AND UNLAUGHTER: EMOTIONAL ECONOMY OF HUMOROUS PERFORMANCES IN FAMILY FOLKLORE

Research has shown that the seemingly reliable link between humour and laughter is problematic (Provine 2000). This indicates a need for further investigation into emotional responses to humour, which is particularly evident in such an emotionally dense context as family communication. My fieldwork among Belarusian families demonstrates that performers of humorous folklore (either in the form of canned jokes or more personal genres of conversational humour) aim for different emotional responses. Depending on the context, a joke can be used to entertain and elicit laughter, comment on inappropriate behaviour, evoke nostalgia, goad or provoke a whole range of other emotions. Unlike some public humorous performances, family humour rarely seeks to provoke unlaughter (Marsh 2015: 79–84), although it may unintentionally result in it.

One common feature of family humorous folklore is that its performers seek at least some kind of emotional reaction. Even when a performance is technologically mediated and it is not possible to experience an immediate reaction, there is still an expectation for some kind of feedback from the recipient. The close relationship between the performer and their audience in family folklore performances conditions reflexivity on the emotional economy (Cannell 1999) of humour from both sides of the interaction.

Fogel Tom (Hebrew University, Israel)

JEWISH YEMENI FOLKLORE ARCHIVES – ARCHIVAL MEMORY AND CULTURAL PERFORMANCE

The Folklore Research Center at the Hebrew University contains folklore materials collected from Yemeni Jews during the 1970's in Israel. These materials present fragments of history and culture that practically ceased to exist – almost no Jews live in Yemen today, as the majority of the Yemeni Jewish community immigrated to Israel during the last 70 years. Due to collective processes of immigration and cultural assimilation, Yemeni Jewish culture in Israel had undergone considerable changes, such as the loss of the Arabic language. As the old generation that immigrated from Yemen to Israel slowly passes away, young members of the community turn to the archive as a source of knowledge about their origins. At the same time, the scholalry emphasis had shifted to a context related metodology, leaving the archival materials unstudied since the 1970's untill today.

While studying the Yemeni Folklore materials in The Folklore Research Center, this paper wishes to focus on the way the Israeli–Yemeni community remembers Yemen today, and the array of emotions that the archive arouses in the community. Folklore archives can be the source for one's family history, while they also contain 'archival memory' that sometime stands in contradiction to the living memory regarding Jewish life in Yemen. By recontextulizig the archival material, this paper will address questions of intangible heritage, ownership of knowledge, tradition and nostalgia.

Frog Mr (University of Helsinki, Finland)

APPROACHING FORMULAIC LANGUAGE (WITH SOME PERSPECTIVES ON FORMULAIC LANGUAGE AND EMOTIONS)

This paper will begin the session "New Approaches to Formulaic Language". It briefly outlines the three main branches of research on formulaic language that focus respectively on (a) lexicon, or formulae as formal units, (b) discourse, or formulae in social situations, interaction and ongoing speech, and (c) verbal art, or formulae in so–called Oral–Formulaic Theory and its parallels. This overview enables a synthetic perspective of what unites and distinguishes these three main discussion and why. It thereby enables a multidisciplinary theoretical perspective on formulaic language, offering a new approach that bridges the gap between addressing formulaic language in 'poetry' and in 'prose'. The relevance to studies of folk narrative and narration is addressed in dialogue with the topics and materials addressed by other papers in the session. In accord with the conference's theme, discussion will extend to address of connections between formulaic language and emotions in a few different respects: representations of emotions in what is told, expressing the emotions of the performer, emotional engagement with a performance on the part of an audience, and a performer's own engagement with an emotional state manifesting in performance.

This proposal forms part of the proposed panel 'New Approaches to Formulaic Language' (Roper).

Giarelli Andrew (Anglo–American University, Czech Republic; Portland, USA)

"IT'S HAPPENING RIGHT HERE, RIGHT NOW": THE EMOTIONAL POWER OF CHEYENNE NARRATIVE

Between 1981–84 and again in 1993, I collected both historical and personal narratives from Northern Cheyennes on their Montana reservation, first for my dissertation „The Temporal Structure of Cheyenne Narrative" and then for a magazine article on the tribe's burial of skulls of individuals killed in the 1879 Fort Robinson massacre, repatriated by the Smithsonian Institution. This paper will re–visit those narratives, including some unpublished ones, to explore the role of emotion in their telling.

Traditional Cheyenne narrative contains a series of interwoven four–part structures that magically pre–enact, diachronically enact, and ritually re–enact what Cheyennes broadly call mai'yun, spiritual power. This tension and complicity between diachrony and synchrony reaches its fullest expression in the culture hero myth of Sweet Medicine, Mut'si'iev, who begins as outlaw and ends by giving Cheyennes everything that makes them a people – plus a terrifying prophecy of their culture's end. Today's Cheyennes maintain that narrative tension as an emotional bulwark, often concluding that Sweet Medicine's message is „happening right now, right here," as several told me in the 1980s and 1990s. This paper compares the emotional power and strategies of two different narrators, as well as those of a third informant who refused to be taped but paradoxically taught me more about Cheyenne culture than any other tribal member.

Gogiashvili Elene (Tbilisi State University, Georgia)

HEROES AS NARRATORS IN GEORGIAN FOLKTALES

My paper would be a part of the session "Narrative genres (and emotions)". The paper gives an account of the Georgian folktales describing cross–periodical heroic past. Three epic heroes – Amiran, Tariel and Rostom, discussed in this article, are the most popular figures in Georgian narrative tradition, introduced through literature and subject to a number of   interpretations in folklore, in line with patterns common in folk narratives. The paper examines the archival material of the three heroes' tales, recorded in the late 19th to 20th centuries in Georgia, presenting at once Amiran, Tariel and Rostom as narrators. They tell their own adventures. Amiran is a mythological hero, chained in a cave in the mountains of the Caucasus. Tariel is a protagonist of the poem "The Knight in the Panther's Skin" by Shota Rustaveli, Georgian writer of the twelfth century. Rostom is a Georgian, transformed name of Rostam, a character of the poem "Shahnameh" by Firdawsi, Persian writer of the eleventh century. Each of these heroes possesses their own cycle of tales in Georgian oral tradition. As notions of time and narrative changed, these figures displayed the very ideas that its audience was dealing with in the real world outside of the frame. There are put together very favourite characters for Georgians. Amiran, Tariel and Rostom – through a frame tale – affirm these new ideas while, at the same time, open a window back to the familiar world of traditional narrative.

Golež Kaučič Marjetka (Scientific Research Centre SAZU, Slovenia)

THE HUMAN AND NON–HUMAN IN EMOTIONAL ENCOUNTER: FOLK, LITERARY AND PERSONAL STORIES ABOUT ANIMALS AND THEIR NARRATORS

The human and non–human in emotional encounter: folk, literary and personal stories about animals and their narrators

The paper attempts to examine relationships between humans and animals, based on theoretical findings of zoofolkloristics (Golež Kaučič, Marjanić etc.), critical animal studies (Best, Francione, Taylor and Twine, Birke, etc.), and affective turn theory (Clough and Halley; Gregg and Seigworth, Nyman, etc.). It is placed at the level of particular human–animal encounter – a dog and his/her caretaker or owner, – just as these encounters are depicted in Resian folk tales narrated by Silvana Paletti, Slovenian literary images of the dog, and the autobiographical book about the dog Denali and his owner by author Ben Moon. Based on the framework of current theory of affective turn, the contribution seeks to develop an understanding of these deeply emotional relationships between dogs and humans, while demonstrating the overlooked dimensions of emotional storytelling and differences and similarities in folk and personal narratives. Both aspects will be demonstrated following online narration of the tale of an old dog (by Silvana Paletti) and a short Denali film. The latter moves the narrative from human perspective to dog perspective, highlighting the strong attachment of human and non–human beings, where "significant other" contributes to the narrator's "self–formation". The resolution at the end poses a question: do these highly emotional narratives represent a base of changeing relationship between a human and an animal, from the anthropocentric view to the ecocentric?

Goodare Julian (University of Edinburgh, UK)

NARRATIVES OF BEWITCHMENT IN SCOTLAND

Fear of witchcraft was often intense in early modern society. Scottish witchcraft trial records contain many statements from people presenting themselves as victims of witchcraft. These statements were recorded by court clerks concerned with witchcraft prosecution and demonology, but careful reading can reveal much about villagers' own beliefs and experiences. Victims' statements have usually been used to explain how accused witches acquired a 'reputation' for witchcraft. The focus has been on the alleged witches. The present paper, by contrast, will focus on the victims themselves. What stories did they tell, and how did they tell them? Some victims' narratives were very short, but others told of a long series of events: quarrels, curses, threats, misfortunes, cures and reconciliations. Victims often attributed a plausible motive to the alleged witch, and even implicitly admitted that their own bad behaviour gave the alleged witch a genuine grievance. Some victims told of both parties having used magic. These narratives reveal a remarkably wide range of attitudes to witchcraft and magic. Some victims avoided the words 'witch' or 'witchcraft', and seem to have been reluctant accusers. At the other extreme, some victims told stories of having experienced uncanny events themselves, or even of having encountered the Devil. Some of these narratives express not just fear, but terror. Overall, then, there was no single pattern of bewitchment in early modern Scotland. Victims of witchcraft told a rich variety of stories. This paper reconstructs the patterns formed by their narratives.

Greenhill Pauline (University of Winnipeg, Canada)

CANNIBALISM, DISGUST, AND THE UNJUST: TWO "HANSEL AND GRETEL" HORROR FILMS

(Narrative Genres [and Emotions]) Horror and Intention (Cristina Bacchilega, Chair) Despite fairy tales' and fairy–tale media's reputation for conservative worldviews and subject matter for children, they often envision and deal with horror, a genre and emotion invoking the uncanny, the grotesque, and/or the disgusting. For example, "Hansel and Gretel" (ATU 327A) concerns children whose parents abandon them in the forest where they meet a witch whose house at first seems attractive, but which, it later becomes obvious, is actually a cannibal's evil ploy to attract food. Cannibalism summons bad taste (simultaneously the unpalatable and the unseemly) along with dis/gust (which linguistically as well as culturally originates in taste), as well as revolt in the sense of disgust, but also as dissent. Two recent live–action supernatural horror films––The Cabin in the Woods (directed by Drew Goddard, 2012) and Hansel & Gretel Get Baked (directed by Duane Journey, 2013)––use ATU 327A, with lost or abandoned primary characters who are young adults not small children and vengeful or misbehaving rather than innocent. These films' literal and metaphorical cannibalism of young people leads to apocalyptic visions suggesting that an unjust society which wrongs its youth doesn't deserve to survive.

Gunnell Terry (University of Iceland)

RIDERS ON THE STORM; RIDERS AT THE DOOR: THE NORDIC LEGENDS OF THE WILD RIDE

This lecture will introduce the main types of Nordic legend associated with the Wild Ride, noting the differences between the more southerly types (mainly Swedish and Danish) telling of a single rider chasing a supernatural woman, and those more northerly legends in which the ride, made up of a mixture of troll–like beings and the dead, is commonly led by a female figure. As the lecture will show, these often frightening accounts were not merely legends, but were based on ancient active beliefs about groups of supernatural riders who would take over farms at Yuletide, killing or stealing anyone who got in their way. Equally important to remember is that these beliefs were manifested in the widespread Nordic traditions of groups of disguised men who went round farms at the same time, demanding food and drink. The legend gave character to the tradition, and the tradition gave credence to the legend.

Gustavsson Anders (University of Oslo, Norway)

MARITIME FEARS DEPICTED OF A FOLKLIFE ARTIST AND NARRATOR IN THE 20TH CENTURY

Carl Gustaf Bernhardson was born in 1915 in a fishing village in western Sweden and died in 1998. He early listened to old people's tales and wrote records for the folklore archives in Gothenburg and Stockholm. A big exhibition of his paintings was shown in Gothenburg in 1980. 526 of his paintings were transferred to Bohuslän's Museum. Bernhardson donated folkloristic paintings called

"Skagerrak legends" to the municipality of Uddevalla. He wrote a description on the reverse of each painting telling what it depicted.

The sea was a perilous place for the men taking part in deep–sea fishing and shipping. There were numerous deaths by drowning. Bernhardson has depicted how coastal dwellers attempted to safeguard themselves against such danger. He never provided an idyllic perception of the past. Supernatural beings were considered as being dangerous for humans. The underwater merpeople could reveal themselves to men out fishing. Disaster could strike men and boats. "The big people", gigantic dark creatures who appeared at night, had negative effects on humans.

Deathly beings were made up of spectres that had not been buried in sanctified ground and were considered to be especially dangerous. Various magical rituals were carried out against these beings. Bernhardson painted anything that he considered to be real. This included the supernatural beings of folk belief.

The artist may be said to have made a unique contribution to folklore with his portrayals of the conceptions held by people relating to supernatural beings and the influence these beings had on their lives.

Guyker Robert (Chapman University, USA)

'FOLK' OF OUR MAKING & UNMAKING: RECURRENT TALES OF ARTIFICIAL INTELLIGENCE

This paper develops a critical folk–narrative approach to artificial intelligence (AI) as presented in popular science writing, public discourse, and encountered in ever–day interactions with AI technology. Ever since its practical development and application in the 1950s, artificial intelligence has evoked strong emotive responses—from terror to fetishizing—in popular imagination, science fiction, and works by technologists. Stories of artificial intelligence, life, and beings, however, can be found in the margins of folk narratives worldwide. Traditional mythologies and legendry speak of the crafting of artificial mechanical beings as nearly mimetic of the creation of humans by a divine craftsman. Historians of science and technology thus continually trace the dream of artificial intelligence back to the deeds of gods in world mythology. Popular science writers adorn their AI rhetoric with folkloric motifs and mythological allusions to broaden their appeal. Homo narrans, it would appear, continues to negotiate its existence and augmentation through the mirrors of artifice, the non–human and the Other. In applied fields of machine–learning, so–called 'affective AI technology' and 'social AI,' for instance, are increasingly able to recognize human emotions and behavior, while storytelling algorithms mine texts of traditional tales to spin codified yarns. Thus, we critically explore how a wide range of folk–narrative genres, past and present, are uniquely positioned to be in conversation with emerging narratives of AI lore.

Gwyndaf Robin (St Fagans National Museum of History, Wales)

FANTASY, OR REALITY? MY GREAT ENCOUNTER WITH DONALD TRUMP IN A DREAM.

On the 19th of January 2019, I had a dream. Eleri, my wife, and I were in a foreign country and staying at a wonderful hotel. To our surprise, who should walk in to share our luxury suite   but

Donald Trump and his wife, Melania. He was very humble. He wore a dazzling cream–coloured suit. There was, however, a big black mark on his sleeve. 'Don't worry', I said, 'I'll clean it.' For a quarter of an hour he allowed me to scrub hard with soap and water.   Even so, there still remained a deep stain. 'Oh, thank you, Robin', he said, 'you are so very thoughtful'. 'Croeso ['welcome']', I replied. 'It is our joy and duty to care for others; to build bridges, not walls.' The above is a brief abstract of one of the author's 300 dreams (1989–2019), recorded on paper. They relate mainly to fear and anxiety: everyday fears, and fear of war, suffering, and global warming. But also the desire for contentment and joy; justice and world peace. Some aspects discussed will include: 1. Homo narrans and creativity; how a subconscious dream becomes a narrative. 2. The power and function of dreams as a means of communicating our most personal emotions, fears and aspirations. 3.To what extent a person's beliefs and world–view affect the nature of dreams and narratives in communicating these emotions and desires? (e.g.,the author's involvement in promoting peace). 4. The power and meaning of symbols (e.g., the black mark on Daonald Trump's sleeve).

Hämäläinen Niina (The Kalevala Society, Finland)

EFFECTS OF LYRIC. NATIONAL NARRATIVE OF THE YOUNG MAIDEN

This paper discusses poetical and ideological utilisation of folk lyric and its emotions in the national representation of the young maiden. More precisely, it asks to what extent lyric emotions were utilised to achieve and to explain modern. Elias Lönnrot created a story of Aino into the Kalevala (the extended version 1849) based on diverse folk lyric–epic songs of a young maiden who, being outside home, gets proposed by a stranger, often mythical wooer. One of the main themes of the story is found in the conflict of the proposal suffered by the maiden, the aspect emphasised and developed further by Lönnrot. By adding lyric lines of worry and sorrow into the epic narrative, Lönnrot interwined Aino's sorrow of the unwanted proposal together the idea of the maiden's choice to choose a partner. The reception of the Kalevala, however, has focused on the female affect as the romantic center of the story – either Aino's grief as a great representation of the vulnerable young girl, or mother's mourning after her daughter's death as a description of the emotional presence of all mothers. By showing concrete examples of lyrical lines, the paper elaborates Lönnrot's textual interventions of emotions and affective messages of folk lyric in order to perform the active, modern maiden of the national epic, the facet neglected by the readers.

Hiiemäe Reet (Estonian Literary Museum, Estonia)

FEAR OF MAGICALLY IMPOSED LOVE IN ESTONIAN TRADITIONAL AND CONTEMPORARY BELIEF NARRATIVES

The loss of control over one's mind, body and behavior is one of the most common psychological fears that is often also expressed in belief narratives. There are hundreds of archival texts about feelings and opinions related to magically imposed love in Estonian older folklore collections, but the topic is also still active in contemporary folklore, women's internet forums and media narrations,

and ability for love magic and protecting against it are often listed among the skills of modern healers and spiritual practitioners. My paper compares narratives of magically imposed love in older tradition and contemporary folklore in order to find out inhowfar the emphases and explanation models related to allowed and forbidden types of intrusion have changed, and which elements are universal in both sources. One of the aims is to exemplify the important role of belief folklore in formulating and interpreting fears and desires related to feelings, the ones who have control over the feelings of others, and associated behavior over time.

The paper will be presented in the frames of the BNN subsection "Belief narratives and "fear of the other""

Hindley Katherine (Nanyang Technological University, Singapore)

DIGITAL CHARMS: BUILDING AN ONLINE DATABASE OF MEDIEVAL ENGLISH CHARM–TEXTS

In this paper, intended for the digitization strand organized by the Committee on Charms, Charmers, and Charming, I will discuss my in–progress creation of a new, partially–crowdsourced digital database of over 1000 charm–texts from medieval England, funded by a grant from Singapore's Ministry of Education. Although the database focuses on medieval England, its approaches aim to enable broader, cross–cultural study of the ritual use of spoken and written words.

The database will focus not on charm motifs, as most published catalogues do, but on materiality and performance: who should speak the charm? What should its text be written on? How should the patient interact with it? Such questions link practices that are distant in place and time. For example, a number of medieval English charm texts were intended to be dissolved into water and drunk. Similar healing practices exist in many countries today, across many religious traditions. By providing a common framework for thinking about these uses of text, the project will enable wide–ranging, data–driven comparisons, allowing scholars to re–evaluate ideas about which practices are unique to particular cultures or time periods and which are widely used.

Hopkin David (University of Oxford, UK)

EMOTIONAL LABOUR: THE RECORD OF LACEMAKERS' TRADITIONAL OCCUPATIONAL CULTURE MADE BY THEIR SONS

The term 'female worker' was 'depraved and sordid' according to the French philosopher Jules Simon: women's vocation, he asserted, was 'to be a good wife and good mother'. From the 1840s onwards, legislation were enacted across Europe to control or exclude women's participation in the labour market.

Over this period, working women received support from one quarter: folklorists. Women's productive work, often performed collectively, was the locus of cultural traditions that were occupationally and/or gender specific. Men's access to this space might be restricted, but male children were permitted, and sons of working mothers form a distinct cluster within the emergent discipline of folklore. Their mothers' working routines fascinated boys and later mutated into a veritable cult of women's labours, sometimes, as in the case of the French writer Charles Péguy, imbued with

mystical connotations. Recording their mothers was an act of filial piety and a reassertion of an emotional bond.

I explore the connections between working mothers and their sons expressed through folklore collections, concentrating on one industry: lacemaking. During the 1860s Adolphe Lootens recorded the tales and songs of his mother, a Bruges lacemaker; in 1876 Émile Legrand recorded the ballads his mother and neighbours sang while lacemaking in the village street of Fontenay–le–Marmion (Normandy); in 1923 Henri Gilbert of Chilhac (Auvergne) recreated the Occitan narratives shared at a 'convisada' – a lacemakers' work gathering. All three were silent about their motivations but we can speculate on the emotional impetus that lay behind their initiatives."

Iliescu Jiga Laura (Romanian Academy of Science, Romania)

AGAINST FEAR: BETWEEN DEMON AND PSYCHIC EMOTION

Magically speaking, fear is not just a psychic emotion, but a state of mind induced by a demon. My paper will deal with Romanian charms against this evil entity. In the beginning, it will describe the verbal rhetoric and dramatic repertoire of gestures and charming tools the very demon of fear is assaulted with, in order to provoke its own fear towards the charmer. Secondly, I will compare them with those used against other disease demons, in order to indirectly find out how fear is perceived as an apart psychic emotion.

Ilyefalvi Emese (Eötvös Loránd University, Hungary)

LOOKING THROUGH THE DIGITAL DATABASE OF HUNGARIAN VERBAL CHARMS

Based on Éva Pócs manual charm index an online database was created for Hungarian verbal charms within the East–West Research Group at the Institute of Ethnology, Hungarian Academy of Sciences (Budapest), between 2013 and 2018. (See: http://eastwest.btk.mta.hu/.) The main goal was to create a multidimensional digital database. Digital text preparation would open the gates to new interpretations and analyses, which would bring us closer to understanding the compound and complex phenomena of charms. In the digital database of Hungarian verbal charms users can search by various metadata, like date and place of collection/recording, name of collector/scribe, informant, type of source, function of the charm, rites/gestures, language of the text, keywords etc. Free word search is also possible within the entire corpus. (See: http://raolvasasok.boszorkanykorok. hu/) The trial version of the database contains 1712 texts, but more than 6000 verbal charms were digitized during the project. In my paper, I will analyze the entire corpus with the help of Voyant Tools, which is web–based text reading and analysis environment for digital texts, developed by Geoffrey Rockwell and Stéfan Sinclair. (See: https://voyanttools.org/). Using Voyant Tools, I will show how different new arrangements and distant reading of the corpus can reshape our knowledge about the Hungarian verbal charms.

Ivančič Kutin Barbara ((Scientific Research Centre of SAZU, Slovenia))

THE SLOVENIAN FAIRY–TALE "FOR ADULTS" WRITTEN DOWN BY JAN BAUDOUIN DE COURTENAY IN 1872 AND ITS EMOTIONAL IMPACT ON THE CONTEMPORARY AUDIENCE (LISTENER/READER)

In the archives of the Slovenian narrative tradition, older records of folk narratives with obscene erotic content are extremely rare, which is a reflection of the general criteria of social acceptability and consequently (self) censorship of the informant or the writer (researcher). One of Slovenian fairy–tales "for adults" was discovered in the branch of the Archives of the Russian Academy of Sciences in St. Petersburg in 2017. It was written down by famous dialectologist Jan Baudouin de Courtenay in 1872 in the village of Čiginj in the north–western territory of Slovenia. The text is written down phonetically – exactly as it was as narrated by the informant. Attention will be focused on the linguistic wording of obscene parts of the text (euphemistic, metaphorical, direct) and to the reconstruction of the context of the narrative. The survey will also try to find out whether such text has emotional effects on contemporary audience and what is their current opinion regarding the adequacy of publishing or orally narrating this kind of texts in contemporary contexts.

Janeček Petr (Charles University, Czech Republic)

BEYOND THE CAFÉ/PUB SPLIT: CONTEMPORARY CZECH NARRATIVE PRACTICE CONCERNING

Contemporary mass media coverage of so–called "European refugee crisis" of 2015 changed dynamics of public discussions about „The Others": transnational migrants, expats, refugees, and foreigners in general, in the Czech society. Already polarized along lines of so–called Café/Pub Split, the imagined divide between the pro–Western liberal urbanites and the nationalist conservative–leftist inhabitants of the rural areas, the issue of (mostly imagined) refugees seems now to be one of the most crucial themes dividing the society. Based on fieldwork on the Internet and media content analysis, the paper tries to interpret main argumentation strategies used by both "sides" of this ideological conflict, including "fake news", re–interpretation of older folk stereotypes, and even contemporary legends and rumors.

Jelača Matija (Juraj Dobrila University of Pula, Croatia)

FOMO AND FUD IN THE CRYPTOCURRENCY MARKETS

H. P. Lovecraft famously stated: "The oldest and strongest emotion of mankind is fear, and the oldest and strongest kind of fear is fear of the unknown". If there ever was an unlikely yet perfect instantiation of this claim, the cryptocurrency markets must surely be it. Two acronyms dominate the space: FOMO standing for "Fear of missing out" and FUD standing for "Fear, Uncertainty, Doubt". What attracts new people who are not professional traders to the crypto markets is their potential for extreme profits. However, this is only possible due to the highly speculative nature of the digital assets traded and the unregulated and highly volatile nature of markets as a whole. Confronted with such extreme levels of uncertainty, inexperienced traders are usually caught in the vicious cycle of FOMO–FUD trading: buying an asset when it's price is already on the rise due to the "fear of missing out" on potential astronomical profits, only to panic–sell shortly after when it's price sees just as sharp a decline, often due to various "fear, uncertainty, doubt" narratives spread either by nefarious actors or other inexperienced traders themselves.

This talk will focus on two aspects of the FOMO–FUD cryptocurrency trading cycle. First, it will highlight fear as the primary emotion driving both components of the cycle; and second, it will foreground and analyze the paramount role of narratives (spread primarily through social media such as Reddit, YouTube, Discord, Telegram...) in inducing both of these emotional responses in market participants.

Jerić Ante (University of Rijeka, Croatia)

SENTIENCE BEFORE AND AFTER SAPIENCE

My research is situated at the nexus between biology, phenomenology, and linguistics. I aim to investigate [1] how we report on our feelings and [2] how the act of reporting on our feelings, which is to say naming and organizing our affective life, affects these very feelings. The crucial question is the nature of the relation between our feelings and our verbal reports on our feelings. There are two competing approaches that aim to elucidate this relation: constructivism and essentialism. The constructivists claim our feelings are similar to miniature theories about our experiences. Feelings would be intellectual processes which require language, cognitively and culturally constructed conventions, to cut raw emotions into discrete feelings. According to this approach, there is no such thing as diverse innate feelings, only diverse contextual interpretations of bodily arousal. The essentialists claim our basic set of emotions is not conceptually constructed, even though these emotions might be conceptually elaborated in our case since we are beings endowed with language and capable of conceptual thinking. I want to assess the strengths and weaknesses of both approaches and ultimately argue in favor of the essentialist paradigm which unties the experience of certain feelings from the possession of concepts.

Jones Christine A. (University of Utah, USA)

TRANSLATING THE EMOTIONAL LIFE OF CHARACTER AND WHY IT MATTERS

This talk considers the fairy tale's need to mold tight, deep character (as opposed to the long–view, often diffuse character of longer narrative genres), and how—in such "tight quarters" as tale narrative—character development cannot depend on action. Rather, it depends heavily on affect that is signalled linguistically. Often affect is lost in translation. Like traditional classification systems, classic theories of French–to–English translation are faithful to pattern, which privileges syntax over semantics. Jones approaches the translation of historic fairy tales instead as an archeological dig that dives deep into the polyvalence of language and grammar. Because fairy tale characters are created through their feelings as well as their actions, adjectives and nouns are as important to animate with meaning as verbs. The affective translator reads like an actor rather than a 'faithful' renderer of language, attending to a character's emotional life as the lens through which action makes sense. In this talk, English renderings of Sidonie de la Houssaye's Creole fairy tales will illustrate affective translation. Thinking as a practitioner, Jones considers "how" rather than "what" a character does, an approach to narrative that puts a task–based classification system into question.

Jónsdóttir Dagrún Ósk (University of Iceland, Iceland)

FEAR OF DANGEROUS SUPERNATURAL WOMEN IN ICELANDIC FOLK LEGENDS

Most Icelandic legends were collected, told and recorded by men, meaning that they tend to reflect male ideology, male morals and male points of view.

My lecture will focus on those Icelandic legends dealing with supernatural females in which women take the role of the stronger gender. This is a particularly common feature of legends dealing with trolls in which women threaten human males, and, if they are troll wives, how they are commonly shown as being stronger and more horrific than their husbands. My aim here is to consider how these figures are described and to try to understand why they appear in this fashion. Among other things, I will be considering what happens to the women in the stories, and the other interactions and potential conflicts that are shown as taking place between the male and female characters. I will also consider whether the legends reflect a fear of women breaking out of the traditional roles that society has set them?

Folk legends regularly shine new light on problems (such as social changes) that are taking place in the world in which they are told. Among other things, they offer some interesting perspectives on the place of women in Icelandic society, and can thus be used to shine a new light on feminist aspects of a transforming world.

Kaarlenkaski Taija (University of Eastern Finland, Finland)

AFFECTIVE HUMAN–CATTLE RELATIONSHIPS ON CONTEMPORARY TECHNOLOGIZED DAIRY FARMS

During the last 50 years, animal production has intensified and industrialized rapidly, affecting the human–animal relationships formed in the practices of animal husbandry. It has been proposed that the growing herd sizes and increased use of technology alienates farmers and workers from the animals they work with. In this paper, I will discuss the emotionality and affectivity of human–animal relationships on Finnish dairy farms using automated milking systems and other technologies. My main questions are: How do farmers perceive the changes instigated by technology and bigger herds in their everyday work and relations with cattle? What kind of affective entanglements are formed in the relationships between humans, cows and milking robots?

I have conducted semi–structured interviews on nine dairy farms, interviewing 14 people in total, both women and men. After the interview, I briefly visited the cowshed with the interviewee(s), continuing the discussion and observing the practices of cattle tending, the behaviour of the cows and their material environment. The interviews were recorded and transcribed, and the cowshed visits were documented by taking notes, photos and recording short videos. I have analysed the materials using thematic analysis, focusing on both material and discursive manifestations of multispecies encounters and agencies. It may be argued that although the human–cattle relations are nowadays increasingly mediated by technology, the narratives of farmers still include emotional and affective accounts, and many farmers appreciate close contact with the animals and communicating with them.

Kahriman Sami (Ritsumeikan University, Japan)

REAL CHILDREN AS STIMULI IN THE FORMATION OF THE DIVINE CHILD FIGURE: A REINVESTIGATION IN THE LIGHT OF BLUMENBERG'S THEORY OF MYTH

This presentation aims to offer an alternative view to the possible origins of "the divine child" figure, different from existing explanations which deny the role of real children as its source of inspiration and see it as a mere reflection of a psychological phenomenon. In developing this alternative approach, Hans Blumenberg's Work on Myth provides the theoretical framework. Blumenberg claims that, through myths, people in antiquity were trying to overcome the anxiety and fear triggered by the «absolutism of reality», a term which he coined to describe the crisis situation that man experienced against the unknown world. He also stresses the relationship between these emotions and the concept of the divine. Regarding the origins of individual myths, Blumenberg comments «...we are not going to know». However, by interpreting his study in the light of the analysis of the relationship between children and the divine, it might be possible to shed light on the subject at hand.

Today, there are still societies in which children are tasked to perform religious rites because of the notion that they are proxies for gods. When we think about how little the people in antiquity knew about the birth and origins of mankind compared to moderns, we might suggest that children, as beings that came from the unknown, held a somewhat puzzling position, which might also explain the source of their divinity. This presentation will explore if these puzzling creatures and their actions provided the stimuli for narrations that would help the "mastering of reality".

Kalda Mare (Estonian Literary Museum, Estonia)

THE CAUSE OF LAUGHTER IN TREASURE TALES

Treasure tales can be interpreted as stories of achievement and failing. Based on the texts collected in the Estonian Folklore archives, the research question is about the role of laughter in treasure tales and in their audience. On the one hand, when someone in the legend makes a mistake, misses an opportunity or gets embarrassed while searching for treasure, the audience may respond with laughter. On the other hand, the laughter heard during the narration of treasure tales is an ambiguous sign as both failure and success may evoke the same reaction.

Some of the treasure tales can be categorized as funny stories by genre. It means that the narratives tend to be taken as humorous due to genre convention. True, treasure legends can be told for entertainment, but at the same time laughter may conceal a listener's split feelings about this or that legend.

In belief legends involving treasure motifs the mythological being sometimes makes its presence known by a peculiar laugh that serves as a warning to the human character.

The characters in the treasure tales laugh in the same situations as real people would do. Also, like ordinary people who avoid doing certain things for fear of being laughed at the characters in the legends may hide their deeds and thoughts connected to treasure hunting.

Kakati Karuna Kanta (Anundoram Borooah Institute of Language, Art and Culture, Assam, India)

BELIEFS AND EMOTIONS ASSOCIATED WITH THE SPIRITS/ SPIRIT LORE OF ASSAM

In the field of folklore study, oral narrative plays a significant role. The genres like 'memorate' defined by Lauri Honko and "legend" are two useful categories to discuss such narratives. They also focus the emotions and beliefs of the people of a particular society and culture. Many narratives are found regarding possession of spirits or spirit lore both benevolent and malevolent in Assam which deals with popular beliefs and emotions of the people as well as the society.

I have collected many stories associated with spirits or supernatural agents but in this paper I try to discuss three such stories collected from three different places of Assam. First story is associated with a benevolent spirit called Burha–Dangaria, second one is associated with Dot (Malevolent) and the last one is associated with Bordoichila (female spirit). The text of the stories are collected with an intension to understand what kind of ideas, emotions, beliefs and historical consciousness are reflected through these stories. In this paper, the main focus point is that to see what kind of popular beliefs and emotions of the peoples are associated with these narratives.

Kallio Kati (University of Helsinki, Finland)

SOLD AND REDEEMABLE MAIDENS: NARRATIVE, PERFORMANCE AND EMOTION IN FINNIC FOLK SONGS

Tragic songs of young maidens were extremely popular and widespread in 19th century Karelia, Ingria, Estonia and Finland, and persisted in use up to the 20th century. As Satu Gröndahl has argued, the collectors and researchers of so–called Kalevalaic poetry—or runo–songs—tended to see these kinds of songs as feminine and ordinary, and, thus, not worth of much collecting, publishing or analysing. Yet, partly due to their popularity, partly due to the scholarly interest in large comparative analysis of all the possible poetic material, quite a lot of these songs actually did get recorded.

When listening through Karelian 20th century sound recordings, I have been struck by the sheer amount of these songs, if compared to the amount of songs representing other genres. When asked to sing old oral tradition in the recording contexts, the elder Karelian woman were willing and able to perform just these songs. I am also intrigued by the scale of intense emotions in the voices of some of the performers. How personally important, mythical even, were these popular songs for their singers?

Kapetanović Amir (Institute of Croatian Language and Linguistics, Croatia)

NARRATIVE STRATEGIES FOR (NON)EXPRESSING FEAR IN CROATIAN MEDIAEVAL TEXTS

This paper is aimed at revealing linguistic expressions of Mediaeval socio–cultural taboos associated with the emotion of fear in the Old Croatian language (in a corpus of non–liturgical Old Croatian texts written from the 11th to the early 16th century) and at an interpretation of metaphoric concepts tied to specific taboos and euphemistic use of language. In the Middle Ages, as today, there existed unpleasant, socially unacceptable and forbidden words and topics (e.g. death, bodily fluids) that were not spoken of in written public communication or were discussed euphemistically (in softened words) or occasionally dysphemistically (using words marked as "harsh" or tabooed words). For example, death has always been a tabooed subject, but in the Middle Ages death was not only discussed using softened words (e.g. umrijeti [die] = pojti sa sega svita, prijati konac [= depart from this world, to take hold of one's end] but was also intentionally accentuated in certain circumstances, and even realistically (naturalistically) described. Vulgarisms in Mediaeval texts are quite rare, only being present in texts of low style and at the periphery of communication (e.g. in graffiti, marginal notes in Mediaeval codices).

Katarinčić Ivana (Institute of Ethnology and Folklore Research, Croatia)

EMOTIONS AND FEELINGS AMONG DANCERS OF CLASSICAL BALLET ON THE STAGE AND IN THE CLASSROOM

It is widely expected from performance of classical ballet to be a „poetry of movement", where dancers demonstrate emotions on the stage. In addition, dancers often speak of emotions they need to broadcast on stage, about „feelings" they are led by while dancing, about ballet as an art that conveys emotions. They talk about emotions that they need to awaken so they can be transferred on stage. On the other hand, the way dancers of classical ballet acquire dance skills during their schooling contrasts almost completely from the idea of awakening emotions. They practice in silence (except for musical accompaniment) listening to teachers instructions and trying to adopt them. Demonstrating emotions is not part of regular practice in ballet classroom. In the presentation, I will analyze two contrasted but inherent practices of the ballet world and the way dancers deal with them.

Kholmurodova Olima (Izzakh State Pedagogical Institute, Uzbekistan)

THE WAYS OF DEPICTING THE EMOTIONAL CATEGORY OF FEAR IN THE CUMULATIVE FAIRY TALES AND THEIR SIGNIFICANCE IN CHILDREN'S OVERCOMING OF FEAR IN LIFE

Folklore is an interminable source of knowledge and treasure. Studying fairy tales of nations from the theoretical, cultural and philosophical points of view, comparing and identifying the similar and differential lines can be the continuous work of mutual understanding between folks in the world. In this paper, I want to point out the ways of giving a picture of the emotional category of fear in the cumulative fairy tales and their role in children's overcoming of fear. Cumulative fairy tales focused on more children's auditory though some of them cause the emotion of fear in children. However, the style of presenting it through tale texts is interesting. The structure allows them not to feel the fear abruptly. It is very significant to mention that we, elderly people should prepare our children in real–life situations. No one can guarantee that the children will never feel the fear. The fear as a part of emotions is always with children, but we should help them to regulate their fear effectively. Fairy tales can allow children to explore different emotional states as well as fear. Therefore we should focus on more such folk narrative text that helps children to feel the fear and to overcome it within

the situations. The cumulative tales are one of the folk narrative sources for parents and pedagogical instructors for the psychological development of the children. We need only a flourishing future for the children.

Kis–Halas Judit (University of Ljubljana, Slovenia)

NARRATING FEAR, HEALING TRAUMA: FRIGHT–ILLNESS IN HUNGARIAN FOLK NARRATIVES

Mental disorders related to an eternal event either experienced directly or witnessed (experienced indirectly) have long been in the focus of psychiatry and psychopathology. Yet, it has only recently been discovered (in the 2000s) that the perspective of ethnopsychiatry can be successfully applied in the treatment of Post–Traumatic Stress Disorders (PTSD) (Nathan, Grandsard 2011). These approaches operate with the belief that the traumatic experience of shock can lead to illness. Fright–illness is a separate taxon of culture bound syndromes and is known from several cultures of the world, such as Latin–America, East Asia, and, finally, from Central and Eastern Europe and the Mediterranean. As an ethnomedical category it describes certain psychiatric syndromes of persistent distress.

Based on a 959–item corpus of Hungarian belief narratives, the paper provides a general introduction of fright–illness combining the perspectives of belief narrative research and medical anthropology. I will present the rich Hungarian narrative repertoire related to fright–illness, highlight the various genres where it is manifested, and provide a typological analysis of the healing methods. Bearing in mind the perspective of ethnopsychiatry, the paper will also scrutinize the folk etymology of fright and pay special attention to the explanations operating with the "fear of the other".

Kivari Kristel (University of Tartu, Estonia)

EMOTIONS AND FEELINGS IN THE SUPERNATURAL ENCOUNTER AS A SITES OF MULTI–LAYERED COMMUNICATION

Experiencing something completely out of this world is an event of a lifetime. The intensity of the experience, its controversies and possible extensions are expressed often through emotions and feelings being observed and felt at the encounter. Besides the actual content of the event, the bodily and psychological reactions are the most intensive imprint that is left from the touch of the supernatural.

The presentation is based on the interviews with the people who interpret their experiences as encounters with ufos, their interviews situate within in the frames of ufology. Whether they have seen unidentified flying object, humanoids or something that has altered their state of consciousness, the feelings serve as a piece of evidence that involves a large spectrum of experience. It forms a ground for communication between the object, observer and situation of telling the story. Moreover, senses and feelings serve as a tool for investigating the sites of paranormal activity, they are the prerequisites for attempts for making sense of the sites, and the emerging theories.

Despite the question on objective nature of ufos forms a central intrigue in ufo research, the perplexed nature of subjective pattern is comparable with the play with the multiple of participants whereas the feelings and senses get their special role in the communication over supernatural.

Kobayashi Fumihiko (Independent scholar, USA)

A STUDY OF EPIDEMIC PHOBIA LORE: EXAMINING HOW FEAR OF EPIDEMIC DISEASES CONTRIBUTED TO FOLK NARRATIVES AND VERNACULAR RITUALS IN EAST ASIAN SOCIETIES

This paper examines how people in historical East Asia responded to lingering fear of epidemic disease—epidemic phobia—by creating fantastic stories and rituals. As historical records indicate, in premodern times epidemic diseases such as smallpox frequently attacked East Asian societies, leaving behind great human loss and suffering. These unavoidable events tended to haunt people, eliciting a level of fear that often led to mass phobia that could thereafter overshadow daily life. Without a scientific understanding of microbes, people simply attributed epidemic diseases to the unwelcome visitations of epidemic demons bent on possessing individuals until their death. This kind of folk belief may easily evoke big laughs today, but it was once widely shared across East Asian societies—so much so, in fact, that it encouraged the development of folk narratives and rituals in response. Indeed, much of these narratives and rituals remain preserved as a part of the region's folk cultural legacy. This paper will lay the ground for understanding how East Asian societies managed epidemic phobia through storytelling and ritual performance. It also provides an opportunity to reconsider how societies today navigate fear of the other by creating contemporary legends and performing cult rites.

This paper is for the Belief Narrative Network (BNN) conference whose conference theme is "Fear of the other" at the ISFNR 2020.

Kohm Steven (University of Winnipeg, Canada)

THE HORROR OF CRIME: REPRESENTING (IN)JUSTICE IN CANADIAN INDIGENOUS CRIME FILMS

(Global Emotions, Local Issues) Hope, Place, Connection, and Community (Pauline Greenhill, Chair)

The Horror of Crime: Representing (In)Justice in Canadian Indigenous Crime Films

Picking up on recent theoretical excursions in criminology exploring the nexus of horror and crime, this paper interrogates the use of horror as a cinematic trope in films exploring issues of (in)justice for Indigenous Canadian peoples. I examine the way Canadian and international filmmakers appropriate Indigenous cultural concepts, such as the Wendigo legend, as narrative and dramatic devices in horror as well as the way that Indigenous filmmakers are now working to decolonize film by reimagining traditional horror film genres like the zombie apocalypse. Riffing on work in cultural criminology examining monstrosity and crime, I argue that the use horror in films exploring historic and contemporary injustices of Indigenous peoples fosters critical debate by making emotion central to popular engagement with difficult/unpalatable issues of social (in)justice. Films examined in this paper include Clearcut (1991), Eye of the Beast (2007) and Windigo (1994) as well as recent critical works by Indigenous Canadian filmmaker Jeff Barnaby: Rhymes for Young Ghouls (2013) and Blood Quantum (2019).

Kõiva Mare (Estonian Literary Museum, Estonia)

Bohaneva Alena (Estonian Literary Museum, Estonia)

EMOTIONS AND THE LORE OF WATER DWELLERS

BNN presentation.

In this presentation, we examine the representation of emotions in stories about classical water creatures. In Estonia, more than 6100 texts are written about various water dwellers that talk about meetings with the protectors of bodies of water or fishes, elders, fairies, devils and other similar creatures or those creatures are used as an element of fright for children. The BFELA database (Belarusian folklore–ethnolinguistic atlas) contains about 2000 texts about mermaids (this number also includes texts about pharaohs). Mermaid stories, unlike texts that convey beliefs and ideas, talk about communication between people and these characters. The texts contain dialogues between fairies, humans and non–humans in specific types of stories and in relation to particular motifs This presentation explores what kind of fairy emotions and human emotions are transmitted in works of fiction and what are the triggers of those emotions. The most common emotions in this corpus are fear, joy, fright, anger, sadness, horror, combined with lines of action and characters. The multi–level nature of emotions and the patterns of lore that are ascertained by Honko et al. are taken into consideration in this analysis.

Kõiva Mare (Estonian Literary Museum, Estonia)

ILLNESSES DUE TO FRIGHT AND TREATMENT OF SUCH ILLNESSES

Fright and startle, but primarily unexpected and profound fright was believed to be dangerous for one's health, as it would bring about symptoms for medical conditions (palpitations, malaise, dizziness etc.), while the popular belief was that it also indicated "weak nerves".

Fright was however seen as a cause for real illnesses as well, such illnesses would be skin conditions like erysipelas and different marks on skin, but also mental disorders, incl. sleep disorders and other illnesses. It was believed that "blood becomes entangled with fear" and that would in turn cause more serious illnesses. It was also believed that fright would carry over from a pregnant woman to their future child. Contact with animals was seen as especially dangerous, as this would trigger the transmission of more complicated illnesses which needed to be treated with symbolic rituals and spells.

Frequently, in incantations fright is transmitted to natural objects (swamp, forest, wind, water, specific animal, but also to the dead). Also some international and Biblical motifs was also used (Three men in an oven, Saint Mary and Jesus in a church). Written formulas and other techniques were common. My data was organised using the digital environment Skriptoorium and an incantation database.

Koski Kaarina (University of Helsinki, Finland)

NIGHTMARES: FROM OUTER TO INNER DEMONS

Since antiquity, nightmares have been given both physiological and supernatural explanations, referring to troubled digestion or evil spirits. In Northern European belief legends, the supernatural being which torments or haunts its victim in sleep can be recognised e.g. as a fellow villager or a displeased deceased relative. These legends have a supernatural element but they also tell about societal tensions and difficult emotions. The legends refer to problematic relations with the other, either living people or supernatural agents, which need to be feared. Today, most people follow a psychological explanation instead of supernatural and find the causes of the frightening experiences in the mind. Thus, the problem has become individual instead of social. This paper compares the internalisation of the "demons" in psychological approach with the externalisation of one's anxieties into supernatural agents and one's neighbours in the legend tradition. Belief legends may have been right to point at social tensions as a cause of nightmares. But they may also have unnecessarily increased the fear of and mistrust towards the other.

Kouzas Georgios (University of Athens, Greece)

GOSSIP: THE SOCIAL IMPORTANCE OF "INFORMAL" COMMUNICATION FOR THE EMOTIONAL LIFE

This paper investigates how the issue of both public and private life, and how public events (even in the micro–level of the neighborhood or the macro–level of the city or the country where we live) pass to the private area through social commentations, i.e. daily gossip.

However, apart from the dissemination of information, the paper examines the dynamic presence of the emotions that accompany social commentations. The judgments and comments of people are accompanied by emotions, either positive towards some people, which in essence promote persons or situations in a positive way, or expressing negative emotions, which accompany negative judgments and in essence judge and control the behaviors of people.

The paper will investigate both the expression and the dynamic presence and the role of these emotions in combination with the speech of the narrators.

The paper, which will be presented, is fully based on ethnographic fieldwork research (multi–sited ethnography) in the center of Athens (street ethnography and ethnographic research in the houses of informants), during the period of 2019–2020, as a part of a wider research project. It is based on participant observation, semi–structured interviews, individual, as well as group, interviews with the informants.

Kovačević Vlaho (University of Split, Croatia)

Vidović Schreiber Tea–Tereza (University of Split, Croatia)

Čagalj Ivana (University of Silesia, Poland)

FEAST AS ILLUSTRATION OF THE HERITAGE REALITY OF A SYMBOLIC COMMUNITY

The beginning of popular religious feasts is primarily experience, because it occurs by conscious effort of the participants. However, it also "opens up" the space of meaning as a symbolic interaction, situated in the words of the actors, which reflect their emotional states. In this paper, we have approached to narrators in a popular religious feast, interpreting their lived experiences within

the emotional dimension of narration. The emotional aspects of narration are first and foremost personal memories and memories that preserve the customs and traditional values of a nation. So, on the basis of collected and transcribed recordings of narrators with the topic of stories about popular religious feasts from childhood, we tried to determine how much the content of such an event in the consciousness of the existence of the mind, emotions, interests, customs and tastes, assumes the importance of recording within the corpus of marginal oral literary forms. By analyzing and comparing what was written (stories of narrators and conversations with the narrators), we tried to present the significance and meaning that actors symbolically convey to other participants at the cultural, heritage and social levels. Opening the possibility for symbolic interaction within the emotional aspects of personal memories and memories of participants and their importance to the actions and practices in understanding the formation of their own concept of self and creating a symbolic community.

Keywords: popular religious feasts, experience, symbolic interaction, emotional dimensions of narration, oral literary forms, self, symbolic community.

Kovačič Mojca (Scientific Research Centre SAZU, Slovenia)

STAGE PERFORMATIVE EMOTIONS

This paper addresses the role of affect and emotions in stage music performative practices and explores their potential to create a collective atmosphere. From the performer's perspective, it examines the tools that performers consciously employ to create a particular emotional atmosphere, and theorizes the relationships between personal, collective, and stage performative emotions. The latter are understood as prepared, determined, and directed behaviours of practice that arouse the affects and emotions of the audience or externalize the affective and emotional states of the performer. This paper outlines the above through the ethnography of a specific case that explores the dichotomy between the stage displayed emotions and the atmosphere and personal emotional experience of the event. It also examines how singers internalize emotionally interpretive attitudes through singing rehearsals, interpretive codes, and the conductor's incentives and replicate them on stage. The study also draws attention to the methodological issues associated with the study of affect and emotion.

Kropej Telban Monika (Scientific Research Centre of SAZU, Slovenia)

EMOTIONS OF FEAR IN THE NARRATIVES ABOUT PLAGUE AND THE CONTEMOPORARY PANDEMIC

Narratives about the "Black Death," i. e. plague, are always fearsome and predict death and hunger, which causes variety of emotions among people, first of all fear. This paper discusses narratives about plague, and how the motifs of plague narratives – even though traditional and old – appear in our collective memory and subconsciousness again now, as we go through experiences comparable to those of people from centuries ago. Though the COVID–19 pandemic which confronts us in 2020 and 2021 is not as deadly as the plague was, it still persists as a constant threat. There will also be a discussion of how such old traditions and social constructs reemerge in contemporary narratives and discourses about COVID–19, and how emotions of fear affect people's emotional and social lives and the narratives, jokes, fake news, and conspiracy theories that circulate on the internet.

Kumar Nishit (Jawaharlal Nehru University, India)

FOLKLORIC ELEMENTS WITH REFERENCE TO EMOTIONS USED BY MO YAN IN HIS WRITINGS

Professor Peter Englund, in the press release for the 2012 Nobel Prize in Literature, described Mo Yan as one "who with hallucinatory realism merges folk tales, history and the contemporary." This paper explores the intra–textual references of "folk elements" in the fictional world of Mo Yan to reconstruct extra–textual Chinese mythological identities in post–Cultural Revolution China. In China, the Xungen (root–seeking) movement started after the Cultural Revolution (1966–1976) to locate and re–establish the lost local identities. Major works of Mo Yan, such as Red Shorgum, Life and Death is Wearing Me Out, Big Breasts and Wide Hips, Sandalwood Death and Frog, reflect this movement by merging the emotional inheritance of Chinese folklores and religious narratives to tell the alternate Chinese history. In Mo Yan's own words, "I have been blessed by a valuable source of riches: the stories and legends I heard during the long years I spent in the countryside." Most of the Mo Yan works are based in Gaomi county, which not only serves as providing rural settings to his stores but it also represents his own emotions and experiences which includes religious traditions (although he is an atheist and communist), folk songs, folk theatre (maoqiang opera) which he learnt through listening and observing.

Keywords– Mo Yan, Chinese literature, xungen, folklore, religion

Kustritz Anne (Utrecht University, Netherlands)

GODS AND MONSTERS OF YOUTUBE: NARRATING AFFECTIVE NEOLIBERAL LABOR

In a VidCon London conference room filled to bursting, a presenter ominously intoned "The algorithm is a monster." His pronouncement was met with scattered laughter, straight off the pages of Freud's Psychopathology of Everyday Life, which explains humor as the moment when a repressed idea suddenly appears in public. YouTube "content creators" labor under conditions of extreme precarity, perfectly encapsulated by the figure of the monstrous algorithm, which overnight may make a nobody into a star, but likewise may lay the mighty low by secretly and invisibly reordering which videos are featured on YouTube's front page and recommended in the "Up Next" sidebar. Stories thus proliferate that offer narrative solutions to YouTubers' lack of material stability. Like Hortense Powdermaker's study of 1940s Hollywood, the contemporary YouTube industry culture is characterized by social stratification and an obsession with "the breaks." Based on ethnographic participant–observation, this paper examines the stories YouTube content creators tell about their own labor and the way in which these stories manage affect related to neoliberal precarity while foreclosing imaginative possibilities for social justice reforms in the industry, including solidarity and labor organization.

Panel: Hope, Place, Connection, and Community (Pauline Greenhill, Chair)

Labrie Vivian (ÉRASME, Québec, Canada)

MOTIONS, EMOTIONS AND INTERBEING IN TWO MARVELOUS TALES OF BECOMING (ATU 502–314 AND ATU 510B) FROM FRENCH CANADA

Are motions and emotions related in marvelous folktales (Märchen) ? This question is explored through the cartographic analysis of two folktales collected in French Canada from traditional tale–tellers, which present similar topologies of youngsters becoming themselves, one from the masculine side (Merlin, a version of ATU 502–314), and the other one from the feminine side (Peau d'Ânesse, a version of ATU 510B). Both tales present a trajectory towards a new realm with no return, which calls for various mediations and cycles of seemingly undeserving status and sheer beauty in order to achieve some stable recognition as a free and contributive member within the community. Somehow they exemplify the connection between two emic qualifications of Märchen as contes de traverses (tales of going through) and contes de misères (tales of hardships) encountered in the French Canadian folktale tradition. They do so with some hints for further exploration : is there a connection to be made between ATU 502–314 and ATU 510B ? What do these two «no mud, no lotus» (Thich Nhat Hanh, 2014) similar journeys say about interbeing, assumed feelings and superimposed identities ? What about the joint dynamics of heritages, helping/being helped and becoming which are thus narrated to individuals and communities ? And what about the cosmic tones found in both tales in relation to the polysemic constellations of meanings set forth through those narrations?

Laco Gordana (University of Split, Croatia)

Milinović Hrga Anđela (University of Split, Croatia)

LINGUISTIC CONSTRUCTION OF EMOTIONS IN CROATIAN ORAL TALES

The paper analyses the linguistic expression of emotions in the corpus of Croatian oral (folk) tales (fairy tales, legends and traditions), faithfully recorded and published in contemporary collections. These oral narratives are characterised by one–dimensional plot depictions, they lack detailed description and elaborate character portrayal. In the narrative genres discussed, the storytellers rarely elaborate on emotions. While certain strong emotions trigger individual actions or the entire dramatic plot, they are not described by the storyteller and the characters only rarely express them in lines of direct speech. Storytellers sometimes explicitly name an emotion (e.g. envy), and other times implicitly denote the emotion carried by the actor (e.g. fear). Nevertheless, they often suggestively express their emotional experience of the characters and events they narrate (e.g. sympathy), which are universally recognized in the linguistic and social collective experience. Expression of emotions varies from storyteller to storyteller; therefore, one can speak of individual narrative linguistic constructions. Furthermore, the actors' emotions can be separated from the emotions the storyteller suggests to the listener/reader. The focal point of our research is the construction and/or expression of emotions primarily at the lexical and semantic levels; individual narrative processes at the semantic–syntactic level are presented as well. Keywords: oral tales, storyteller, emotion, expression

Lau Kimberly (University of California, USA)

SOB STORIES: GENRE, GENDER, AND THE POLITICS OF WEEPING IN BASILE'S FRAME TALE

[Part of the Panel: Dismantling the Tenets of Folk Narrative Research to Restore the Balance of Affect, Gender, and Genre].

This paper analyzes the gendered politics of tears and weeping in the frame tale to Giambattista Basile's collection, The Tale of Tales, in order to interrogate the widely held assumption, first articulated by Max Lüthi, that the fairy tale is characterized (and perhaps even defined) by its two–dimensionality. Focusing on the sincerity (or lack thereof) of gendered tears in two distinct genres and time periods—from the domina's weeping in Roman servitium amoris elegies to the disenchanting tears of the Moorish slave, Lucia, in The Tale of Tales—this paper argues that much in Basile's seemingly simple frame tale depends on the way the two cases are interwoven with the gendered trope of (insincere) tears. Drawing on Basile's well–established use of the baroque for social and political critique, I read Lucia's story as an inversion of the domina's conventional characterization to explore some of the ways the multilayered emotions at play in the frame tale also work to consolidate cultural ideas and ideologies of race and gender.

Leparskienė Lina (Institute of Lithuanian Literature and Folklore, Lithuania)

LIFE STORIES, VISIONS AND FEELINGS IN THE SHADOW OF PIETY OF OUR LADY OF TRAKAI.

Church of the Visitation of the Virgin Mary in Trakai (Lithuania) with the miraculous picture of Mary in XVII –XVIII centuries used to be one of the most visited pilgrimage sites in Lithuania. Piety and pilgrimage tradition disappeared in XXth century, but in XXIth century cult celebrates the Renaissance. Catholicism in Lithuania is not merely religion, but also the way of spiritual and national resistance during occupations in XIX–XXth centuries. Some pictures of Mary played an important role in this process. But the picture of our Lady of Trakai in that time was more known only in local context and did not became part of the national narrative of the modern Lithuanian culture. The contemporary cult is based on historical memory of medieval times or XVIII centuries, which do not play deep emotional role. In this context, piety towards Our Lady of Trakai must develop on different emotional ground. In this paper, I'm going to discuss particularly this problem. Observing revitalization of the cult from anthropological position, interviewing priests, local people of different ethnic origins, art historians or even officials, I've been collecting subjective material, which allows me to draw the parallel line of the restauration of the cult. I will present such aspects as oblivion and (re) construction of the memory, amorousness and jealousy toward the picture, particular character and activities of the priests, unofficial supernatural experiences.

Lielbārdis Aigars (University of Latvia, Latvia)

CURSES AND ELIMINATING FORMULAS IN LATVIAN CHARMS

Curses are one of the emotional expressions of relations within traditional societies. First written evidence in Latvian folklore and history of used curses with the aim to harm were documented in witch trials protocols of the 16th century.

Constant formulas and linguistic constructions with curses elements and meaning are discoverable in many genres of folklore, including verbal charms. Curses are used both against the person and disease. In Latvian charms eliminating formulas are common and constitute a significant element of charm structure, especially in healing charms. More frequent formulas in charms are: "vanish like morning dew", "wither like swamp rush", "become naked like finger or tree" etc., which are directed to elimination of the disease.

The paper involves analyse of curses and eliminating formulas in Latvian charms, providing insight into historical context and giving comparative examples of charms and other folklore genres.

Ljungström Åsa (Uppsala University, Sweden)

CONTEXTUALIZING GREAT GRANDMOTHER'S DAYBOOKS: INTERPLAY OF BRIEF LINES AND NARRATIVES BY DESCENDANTS

Between the short lines of ten daybooks of household work (1890–1914) I trace emotions by the wife/mother Clara (1837–1914). Her family moved from a rural estate into a village adjacent to the local military cantonment. They built a house in the 1890s, taking part in the social life of the community, keeping the household ticking over, notifying each social call. As the parents got on in years, the daughter married. Disaster hit with the death of the daughter in 1913, leaving young children behind. With their mother's death, the atmosphere of the home changed, as they recalled it. In 1914, the keeper of the record passed on. A stepmother took over the home, the cantonment mobilized as war broke out in the world outside. The eldest became my mother–in–law. She provided context to the diaries of her grandmother – with notes and photo albums from her uncle, d. 1967. She relived and told us of her childhood. Tracing emotions in the perspective of class, I clarify Clara's strive for social rise, creating a home for a middle–class family – the way possible for the daughter of a soldier, the handmaid who rose to matron, married the owner, inherited the estate, married again. The new family left for another social life. Sarah Ahmed perceives emotion as e–motion, making bodies connect, descendants with grandmother's narratives, reading great–grandmother's daybooks, her photos confirming further interpretation. The stable, mobile book–artefacts connect five generations, space and time over a hundred years. (Part of submitted session)

Lončar Sanja (FFZG, University of Zagreb, Croatia)

NARRATIVES ABOUT WAR FRIENDSHIPS: EMOTIONS EMBODIED IN PLACES, MOMENTS, AND ITEMS

The topic of the paper are the narratives and emotions related with friendships, as important, universal and positive aspects of human lives and relations. In the focus are friendships between individuals who were participants and contemporaries of the war period, and whose lives intertwined because of the war and post–war events in Croatia during 1990s, and have stayed intertwined until today. Based on the narratives about war friendships that evidence close and strong attachments, feelings of respect and confidence, feelings of affection and sadness, and based on the experience in curating the exhibition about war friendships, the author questions: how emotions are narrated; how narratives help to bond emotions with places, moments and items; how narrating generates emotions of narrator and of researcher; what are the challenges in presenting emotions during narrative transfer from oral to written form, or from private to public sphere?

Lundt Bea (University of Flensburg, Germany; University of Education, Winneba, Ghana)

WHAT NARRATIONS DO PUPILS IN GHANA LOVE AND WHY? RESEARCH ABOUT THE FAVORITE STORIES OF SCHOOL–CHILDREN AND YOUTHS IN WINNEBA (GHANA)

Under the many functions and effects of storytelling scholars assign the moral given to be of outstanding significance. Stories are an educational tool with a programm of survival strategies to be given from one generation to the other. A breakdown of the tradition is complained. I wanted to know: what do school–children and youths think about story–telling? Do they identify with the morals given? Or do they just want to be entertained? Where do they get it from? And what about foreign stories from Europe brought by missionaries and colonial masters or media? Since 2012 I do interviews at schools in the small University Town Winneba. I asked pupils about their favorite story and why they liked it so much. All but two of the 278 interviewees were happy to tell a story, appreciated the moral and interpreted it. Most of these narrations did not come from school–teaching, nor from media, but from their private background with a focus on Ananse and other African stories. As the central message they described to learn about human dignity ("to be respectful to others"), followed by wisdom and wit. In this presentation I want to introduce some of my results and discuss it.

Part of the panel: ANANSE AND BEYOND: THE WORLD OF WEST AFRICAN FOLKTALES

Lyngdoh Margaret (University of Tartu, Estonia)

SPIRIT LINEAGES AND GENERATIONAL 'CURSES': THE UNTRUSTWORTHY DEITIES IN KARBI RELIGIOUS FOLKLIFE

Peng, is the guardian spirit in any traditional Karbi household, who falls under the pantheon of the "HemAngtar". In narrative, Peng was a forest spirit who was defeated and as retribution, had to pledge loyalty to humans and swear protection for the family through generations. But Peng is an 'untrustworthy other', because it's efficacy in promoting family welfare is not always guaranteed. When peng fails to keep its promise (to bring prosperity, good fortune, wealth etc) to a family, the family may choose return it to its spirit master from whom peng was acquired.

In context of the present day circumstance of change and transformation of the Karbi society, the placement of peng in the ritually significant space in a Karbi household is now replaced by newer religious symbols. But the careless abandonment of peng brings great misfortune to the household that is responsible. This presentation will look at peng as the 'untrustworthy deity' who is dispensable, and has the possibility of being exchanged. Additionally, the conversation between the Karbi ritual specialist and peng takes place in the vernacular reality, with the ritual performer arguing vehemently in a negotiation that is witnessed by the celebrants of the ritual. This aspect of liminality within verbal communication is demonstrative of the "mis/trust" that is placed on peng by a Karbi family and the consequent abandonment, if that "trust" is not fulfilled. The presentation will describe this genre of non human communication, and draws on primary fieldwork carried out in Karbi Anglong, Assam.

Macijauskaitė–Bonda Jurgita (Vytautas Magnus University, Lithuania)

ADULTS' REACTIONS TOWARDS UNCONVENTIONAL BEHAVIOUR OF CHILDREN IN LITHUANIAN BELIEF LEGENDS

The aim of the presentation is to study Lithuanian belief legends that tell about unconventional behaviour of young children and to analyse adults' reactions and emotions towards it. The main focus is on the narrative that depicts a newborn or a small child who reads a riddle of the devil (AT 812). The behaviour of the child (the age varies from several days to few years) is supernatural and the reaction of adult people towards it is favourable, i.e. adults do not show fear, which is quite strange, as children different from the rest of their contemporaries are usually treated as strangers and, in legends, adults are often told to be afraid of them. Moreover, in a number of narratives fear is indicated as one of the main reasons for infanticide. The methodology of the research consists of analytical descriptive and comparative analyses. The analysis is based on data from The Catalogue of Lithuanian Narrative Folklore and The Types of Folk Legends compiled by B. Kerbelytė and legends systematised in the card–index of the Lithuanian narrative folklore catalogue at the Institute of Lithuanian Literature and Folklore and other archives as well as printed collections of folklore.

Mamiya Fumiko (Shirayuri University, Japan)

EMOTIONS IN JAPANESE FOLKTALES

According to Max Lüthi, the folktale does not represent a world of emotions. It rather translates them into plot and moves the interior world to the exterior scene. Emotions of characters in folktales are hence not described as such but shown in their actions. Tears, however, sometimes appear in folktales, and they appear to be a direct expression of emotions. We think of Cinderella (KHM 21), who sheds tears of which a hazel then grows at her mother's grave, or Rapunzel (KHM 12), whose tears heal the prince's blindness. Characters in Japanese folktales sometimes shed tears, too. In the tale "Otsuki and Ohoshi the Stepdaughters" the elder sister Otsuki is almost killed by her stepmother and finally abandoned in the mountains, but Ohoshi, her younger sister, always stands by her. In this tale not only the stepsisters but also their parents shed tears. When, years ago, I listened to this tale being told by the late Satsu Suzuki, I was deeply moved and touched by the way she conveyed the emotions of each character to the audience. This is only one example and in my paper I want to elaborate on the way emotions are described in Japanese folktales.

Mann Pooja (Dr. B.R. Ambedkar University Delhi, India)

A COMPREHENSIVE STUDY OF INTERDEPENDENCE OF EMOTION AND NARRATION IN JAAT MARRIED WOMEN FOLKSONGS, GEET

In this paper, I would like to examine the expressions of love, joy, and comfort in Jaat women of Haryana and Delhi, showcased when someone from their natal homes visits their marital homes and how these feelings find an outlet in their folksongs called Geet. These women have used folklore since time immemorial to communicate their thoughts among their people. Coming from a patriarchal society, the Jaat women are rarely allowed to speak or share their thoughts publicly hence, the Geet provides them a cathartic space to share a sense of belonging and enjoy in social gatherings. Geet is not simply a means of entertainment, but also a means of socio–cultural knowledge preservation. These folksongs like any other folklore are dynamic and keep updating with the changing time and society. Hence, these Geet can be used to discern patterns in folklore. Several themes like gender discrimination, female foeticide, remarriages are available in these Geet and are also sung by women belonging to different castes. In this paper, my focus would be to comprehend these folksongs related specifically to their maternal families and sung by Jaat married women. The paper would utilize Alan Dundes' theories on "Interpreting Folklore". It would interpret these Geet to decipher how and to what extent the emotions of Jaat women shape the content and meaning of Geet. This study would aim to pluck the folksongs from margins providing them with a platform in the global academic world, resulting in a fertile ground for research.

Marjanić Suzana (Institute of Ethnology and Folklore Research, Croatia)

TRANS–SPECIESIST AND TRANSGENDER VIDEO PERFORMANCE F TO H, RUN, HARE, RUN (2014) BY MULTIMEDIA ARTIST TAJČI ČEKADA: ANTHROZOOLOGY AND PERFORMANCE ART

As an example of zoo–ethics in Croatian contemporary visual culture, the paper focuses on multimedia artist Tajči Čekada (Rijeka, 1979) and her video performance F to H, Run, Hare, Run (2014). The title of the video performance stands for shapeshifters, female to hare, whereby the artist presented her case of trans–speciesist and transgender transformation from a human being (i.e. a female) into a hare (i.e. a male) – F to H, like a mythical cyborg in the unison transition between human and animal, non–human (cf. Haraway 2007, Dunayer 2004). From a zoo–ethical position, this performance opens a dialogue with Dürer's portrait of a hare (Young Hare, 1502) as well as Beuys' action How to Explain Pictures to a Dead Hare (1965). What exactly happened to Dürer's and Beuys' hares?

Finally, on the example of the author's documentation of the action/performance Eko–eko ljudsko mlijeko (Eco Eco Human Milk), I shall interpret the artist's view that animal issues, animal rights, and meat and dairy industry must also be a feminist issue. I shall contextualise zoo–ethical works of Tajči Čekada with anthrozoological works of the following artists: Maja Smrekar (K–9_topology: Hybrid Family, 2016), Betina Habjanič (Love Act: Marche Funèbre, 2019), and Ivana Filip (Pseća mudrost / Canine Wisdom, 2019).

Briefly put, with the aforementioned presentation of Tajči Čekada's anthrozoological works I thematise the fear of the extermination of animals (zoocide) as Our Nearest and Dearest Ones, i.e. SIGNIFICANT OTHERS, as anthropologist and primatologist Craig Stanford has termed anthropoid apes…

Marković Jelena (Institute of Ethnology and Folklore Research, Croatia)

THE FEAR OF VIOLENCE AND THE VIOLENCE OF FEAR: BREAKING OUT OF THE SILENCE ZONES

The paper shall deal with the narrative shaping of the response to the affective atmosphere, as performed by those who have been designated as the objects of hate, and with particular emphasis placed on silence and the absent verbalisation of partial or complete accounts of wartime and

post–war experiences. The current affective status of the narrator who uses silence as a strategy of survival and resistance will also be examined. In the paper, I intend to firstly consider silence and concealment at the microlevel of narrative accounts, which includes summarisation, synecdochic accounts and narrative minimalism. After that, I shall also examine the absence of verbalisation in the context of inhibitors affecting the narration of fear and trauma. I will study silence and the reduced communication of fear and trauma using the example of private and non–narrative everyday practices; at the macrolevel, I shall consider the fear and anxiety of silenced and restrained scientific writing and action as the consequence of the collective imaginary of fear, as well as of the collective conspiracies of silence and the affective atmosphere which seeps into academic work from everyday life, while simultaneously being shaped within the same academic field.

Mencej Mirjam (University of Ljubljana, Slovenia)

THE FEAR OF THE DEAD IN POST–WAR SREBRENICA

Based on field research, my presentation studies the role of ghost narratives about the dead killed in the genocide of the Bosniak people in Srebrenica. It focuses on three clusters of narratives spread among the Bosniaks: narratives about ghosts of the unburied dead; about the dead buried in the cemetery for the victims of the massacre; and about a murdered imam appearing at the site of a demolished mosque, calling the faithful to prayer. It argues that these stories are the effects of the persistent denial of the genocide by the Serbian population and of a strong sense among Bosniaks that justice has not yet been properly restored nor the perpetrators adequately punished. Ghost narratives, narrated by Bosniaks, are used to "magically" invoke fear of revenge in their perpetrators; through them, the Bosniak inhabitants of the Srebrenica region, lacking social and political power in the Serb–dominated territory, are also able to articulate and maintain their memory of the massacre, reclaim the space, acquire some sense of control over the situation, and thus ultimately, some empowerment. Moreover, ghost legends occasionally prove vehicles for the transmission of ideological messages in the post–war identity processes of the Bosniak ethnic community in Bosnia and Herzegovina.

Metsvahi Merili (University of Tartu, Estonia)

WHAT THE WEREWOLF–STORIES TELL US ABOUT THE ESTONIAN PEASANTS' FEARS AND LIFE?

The Estonian Folklore Archives contain more than 1400 texts on the topic of werewolves. The material on werewolves was recorded from the beginning of the nineteenth century to the early twenty–first and can be classified as legends, fairy tales and short accounts (that were written down because the collector asked a question about the werewolves).

By revealing the fears of Estonian peasants, these werewolf–texts tell us a lot about the social and economic past of the rural Estonia. The fear of women and her sexuality, the fear of the supernatural powers of marginal people, the fear of the wild animals who can attack the cattle, the fear of hunger – all these can be detected while interpreting this material. In my presentation I am going to introduce you some of these stories and indicate how they reflect the fears and tensions in the peasant community.

Milne Louise (University of Edinburgh, UK)

DREAMS OF FEAR AND JOY: ON THE NIGHTMARE & OTHER DOUBLES

Nightmares share structure and imagery with other dream–types involving states of high emotional disturbance: shamanic initiation visions, close encounters with gods or spirits, and sexual dreams. The common subjective element of emotional commotion appears to be hard–wired through the physiology of sleep and consciousness, but culture can and does provide a range of templates to configure the experience – and its corresponding emotion – in various ways.

For dreamers born into supernatural belief–systems, the visual rhetoric which codes the nightmare as an encounter with a demonic Other can be rearranged – even "pre–interpreted" – and the accompanying emotional arousal perceived as positive or negative – depending on available narratives, context and expectation. While shamanic initiation visions are among the clearest examples of how mythic narratives framed and managed "nightmarish" experience, ordinary dreams involving fear or joy were also construed in this way. Indigenous traditions concerning high emotion dreams were shaped and framed also through long complex contact with Christianity.

This paper draws on Inuit, Scandinavian and Northern European accounts of "affect–laden" dreams and spirit–visitors, to demonstrate how scripts and traditions are used to configure climactic dream encounters with the Other, enabling dreamers to control, express and direct accompanying emotion.

Misane Agita (University of Latvia, Latvia)

EMOTIONAL NARRATIVES OF THE LATVIAN HIKERS ON THE CAMINO DE SANTIAGO

This paper will explore how the travellers from Latvia reflect on the emocional aspects that inform their choice to uptake the walk of Camino de Santiago, their experiences on the way and the reported spiritual changes after the journey. The current study is based on individual interviews and also interviews that had appeared in Latvian media. The most common reasons for going on the Camino are character building, physical challenges, search for individual spiritual growth and solutions for personal emotional problems resulting from broken relationships, deaths of loved ones rather than religious quest – only few of the informants are members of any institutionalized religious community. Also, finding time away from modern stressful and commercialized life is often cited as one of the benefits of the endeavour. The paper will also discuss the role of narrative formulas in informants' reflections, how the spiritual outcomes of the journeys correspond to their initial expectations, and how the Camino experience affect their attitude to Christianity and the Roman Catholic community.

The paper will be part of the panel on "Narratives, places, and emotions" proposed by Ülo Valk (University of Tartu).

Mlakar Anja (University of Maribor, Slovenia)

ENCHANTING HERITAGE: HOW "FOLK BELIEFS" AND PRACTICES WERE TRANSFORMED INTO CULTURAL HERITAGE AND TOURIST ATTRACTIONS

The concept of "enchantment" in relation to cultural heritage is the focus of this contribution.

Despite the once proclaimed ideas of the disenchantment of the world, the idea that rationalization replaced mythical beliefs, spirituality, and religiosity with secularism, has not come to be realized. The need to feel enchantment has not disappeared, but rather found new ways of being expressed. One of such ways is the transformation and re–interpretation of (supposed) beliefs and practices of mostly ancient pagan character. From being "lived religion" and beliefs to cultural heritage of local or national (or even global) importance they were often accompanied by the processes of institutionalization and musealization. Their meanings (and forms) range from being an expression of local identity and entertainment (such as Carnival) to full–fledged belief systems taking inspiration from religious beliefs of the past (such as neo–druidism). They have also gained various levels of tourist interest ranging from visits of nearby visitors to organized trips and events for thousands of spectators. This raises questions about the management of such events and especially heritage sites that are often seen as "sacred spaces" for the followers of such new belief systems/religions. Who has the right to their interpretation? Who is allowed access (if there are limitations due to concerns of conservation)? What are the effects of potential commodification and touristification?

This contribution will address some of these issues with the hopes of raising new issues and ideas about the problematic aspects of the relationships between heritage, religiosity, and tourism.

Morando Maria Agustina (The Catholic University Pontificia, Argentina)

THE LANGUAGE OF EMOTIONS AMONG THE CHANÉ OF NORTHWESTERN ARGENTINA: AN ETHNOLINGUISTIC APPROACH

The purpose of this work is to study the language of representation of emotions and the ways in which it is expressed from an ethnolinguistic point of view among the Chané of Northwestern Argentina. The focus of this presentation will be on delineating and revealing a semantic universe expressed in words, phrases, expressions, which are vehicles of more general representations about the emotional experience among this indigenous group. In this sense, we can say that language has a direct relationship with the conceptualization and expression of the emotions. As we will see through this presentation, the construction processes of the emotional and the lexical forms in which they are expressed have an anchoring in the body and could hardly be dissociated from it. The way of conceptualizing emotions among the Chané, then, makes also use of a body language that incorporates the physiological to describe the emotion itself. This work aims, ultimately, to be a contribution to the study of the emotion, its embodiment, and the conception of person from the perspective of ethnolinguistics among American indigenous groups.

Mosia Bela (Shota Meskhia State Teaching University of Zugdidi, Georgia)

EMOTIONS AND SYMBOLIC EXPRESSION OF FEAR OF DEAD IN SAMEGRELO (WEST GEORGIA)

For this reason, that characteristic of human nature is fighting against fear there are too many symbolic expressions and emotions within people in folklife. Reactions, people emphasize just in the moment of someone dying (crying, screaming in a loud voice, scratching the skin and let the blood run out, unbend the hair, dressed in black, keep crossed the arms and so) served the idea to fight against death and do not let the dead destroy other's life. When crying and screaming people trying to turn out of the house dead and do not let him stay more. People fight against the dead but they worship the dead person's spirit. Dressed in black at least 40 days after relative dye and sometimes for a year was used to hide from the dead, but the respect of dead person. Scratching skin (on hands or on the face) and let the blood run out, unbend the hair symbolic expression to change the dead to life, to sacrifice for death relative. Collective fear can be defeat with the collective being, together to prevent yourself from the fear of death spirits. Expressions, emotions, and symbols together emerge belief of eternal world, dead spirits, supernatural places (like the grave, the room where the human has died). All those expressions, emotions, and impressions still alive in the contemporary life of the population in West Georgia only the understanding is different but still remains the fear, remains the willing to defeat the fear and prevent from the dead.

Mrinal Medhi (Independent scholar, India)

HOME ON WHEELS: THE EMOTIONAL WORLD OF INDIAN TRUCKERS

Trucks are not all lumbering and smoke belching, many wheeled monsters carrying goods from one corner of a country to another. Literally, truckers are the ones who keep the economy moving, carrying and delivering goods even to the most inaccessible part.

India is a country spanning almost 4 million square metres. Here, trucks are the main mode of ferrying goods. For the truckers here, this is a job which entails long months on the road away from home, family, their loved ones and these hefty vehicles transform into mobile homes, "A Home on Wheels". They kit out the cabins of the trucks with bunk beds and photographs of loved ones. They might also adorn the cabins with bangles and other things that remind them of their homes, wives and also sweethearts. They also paint the trucks with different colours and write, paint or draw graffiti, in Hindi, English or Regional language mostly in the rear of the truck. These graffiti are of amazing nature varying from wacky to naughty to inspirational to patriotic to some very literal ones. They try to depict religious, sentimental and emotional viewpoints of people related to the trucks, particularly the truckers.

This paper shall attempt to delve into the emotional world of Indian truckers. For this, truckers shall be interviewed to read their emotions and sentiments, not only for their family and home, but also the trucks they drive and fellow truckers.

Naumovska Nataliia (Taras Shevchenko National University of Kyiv, Ukraine)

ENVY AS A DEFINING FEATURE OF THE CHARACTER OF A NEIGHBOR IN JAPANESE FAIRY TALES

Characters of fairy tales are divided into three major groups: good doers, villains amd the downtrodden (classification by Lidiia Dunaievska). The most frequent character of the category of villains in Japanese fairy tales is the character of a neighbor. In our opinion, this owes to the history of inter–feudal wars and the issue of a small land area of the island country. The dominant feature of the neighbor character in such tales is his envy. In "Lump–removing Old Man", the demons took a huge lump from the old man's cheek, who danced with them. His neighbor, who had the same lump on his other cheek, was jealous and went to the demons to have his lump taken away, but he was afraid to dance, so they stuck lumps on both of his cheeks. The hero of the fairy tale "Rolling Riceball" gives mice his rice cakes and the mice invite him to their burrow and give him gold. His jealous neighbor wants to take all the gold from the mice, but dies in their burrow. The negative connotation of the character of the neighbor and his envy do not depend on the gender of the character. In the fairy tale "About the deity Jizo, who liked rice cakes", a neighbor girl of a positive heroine dies because her envy, as she refused to share rice cakes with the deity. Thus, the envy of a neighbor becomes a plot element of fairy tales and eventually leads to punishment.

Nguyễn Thị Kim Ngân (Vietnam)

HISTORY AND MEMORY IN CONTEMPORARY LEGEND: THE JOURNEY TO FIND GRAVE OF PSYCHICS IN POST–WAR VIETNAM

After two fierce and bloody wars against French and America in the 20th century, the number of soldiers and civilians died up to more than 4 million people in Vietnam. Thus, from the need to search for the remains of martyrs to ease the wounds of war and to conduct the burial of the deceased in accordance with cultural views and rituals, many psychics have appeared along with hundreds of thrilling legends about the journey to find the grave since the 1990s. These stories, on the one hand, have reflected the deep trauma in the soul of Vietnamese people in the post–war period, on the other hand, have revealed hidden conflicts between the strong existence of folk beliefs and fears of the supernatural powers of traditional culture with the materialism and atheist of Marxism chosen to be the basis for the functioning of Vietnamese contemporary society. Therefore, this article aims to address the conflicting and complex attitudes in both the orthodox and unorthodox views of the people and the government in ways of coping with post–traumatic injury issues, as well as the cultural identity crises of the rapidly opened society in the modern era of Vietnam through contemporary legends about the journey to find graves of psychics people.

Keywords: Contemporary legends, folk beliefs, psychics, post–war, supernatural powers

Noguchi Yoshiko (Beika Women's University, Japan)

FEAR OF SNAKES IN THE FAIRY TALES AND THE GERMAN LEGENDS OF THE BROTHERS GRIMM – A COMPARISON WITH JAPANESE FAIRY TALES

The snakes in Grimm's Fairy Tales are mainly life–giving beings, good beings rather than evil. However, though the snakes in German Legends mainly bring treasure, many are also terrifying and kidnapping virgin daughters, transforming them into half–snake, half– woman creatures.

In the Fairy Tales, a woman who is half–snake can be rescued and returned to her human form, but not in the Legends, in which rescuers cannot overcome their fear of snakes. The Fairy Tales tell stories about men who are not afraid to challenge the snake and who are able to break the curse and take advantage of good fortune, but no such men exist in the Legends.

Both in the Fairy Tales and in the Legends, girls transform themselves into snakes, but boys do not. In Japanese Fairy Tales, both men and women transform themselves into snakes and even marry women and men, because they have no fear to snakes transformed into human beings.

The body form of a snake is similar to the form of the penis, which is why a snake is often considered to be a transformation of a man. The question remains, then: Why is this transformation lacking in western folklore?

The different treatment of snakes in western and Japanese folklore likely comes from the different fears of the respective populations. In this presentation, the author attempts to determine the relevant reasons from the perspective of the different views regarding religion, nature, and gender.

Ohrvik Ane (University of Oslo, Norway)

SCAVENGING HOLY WELLS IN THE NORWEGIAN LANDSCAPE: NEGOTIATING HISTORY THROUGH NARRATION AND EMOTION IN DIGITAL APPLICATIONS.

During the last couple of decades, Norwegian St. Olav's wells have appeared as part of place–based leisure sports like scavenging facilitated by digital scavenger applications. Commonly called scavenger hunts, scavenger–apps effectively combine digital gaming elements with GPS–technology and physical outdoor activities. Through a bottom up–approach where the scavenger hunts are created and maintained by the 'hunter' themselves a specific digital space for narrating is created.

These narratives activate several elements central in constructing heritage; the reinvention and reactivation of the narrative tradition connected to St. Olav and the wells, the use of the past in specific and often emotional ways, and the construction of identity by localizing and placing the narrative in a physical landscape.

Using the Geocaching application as a starting point, this paper will explore how these digital applications facilitate and motivate narration and the shaping of places in what is viewed as a specific form of heritagisation.

Odyuo Iris (Sao Chang College, Tuensang, Nagaland, India):

GODS AND SPIRITS IN THE NAGA ART WORLD

This paper is an attempt to describe how the gods and spirits were involved in creating the arts of the Nagas as reflected in their folklore and folksongs. Nagas revered ancestors and nature spirits who represent the unwritten law, traditions and customs of the village, it was to them that prayers were made for good harvest, increase in population, success in war, protection against sickness, famine, floods, and earthquakes. The art of woodcarving such as the construction of the morung, the log–drum and the village gate and also the art of textiles, pottery, metalwork, songs, dances, ornaments, weapons and body tattooing, was accompanied at every stage by a series of taboos and ritual performances, any deviation from its prescribe form was believed to result in calamity and death. Much of Naga art consist of perishable material and in the past, the constant threat from enemy attack, the fear of disastrous fires and the rituals and taboos surrounding certain art, prevented the artists from devoting much of their time to produce lasting art forms but the arts flourished.

Keywords: Naga Art, Folktales, Folksongs, Wisdom and Identity

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Oprelianska Alina (University of Tartu, Estonia)

WHOM TO BE SCARED OF: THE DRAGON OR THE DRAGON SLAYER?

Ukrainian beliefs of the 19th century tell about the miraculous children who endowed with extraordinary power. Besides, there were beliefs and rituals about children which defined their exceptional status both in society and gender system. These beliefs are topical for the Ukrainian variants of the tales about Dragon Slayer of ATU 300A, ATU 312D and the combination of these tale types, where the hero is a child with extraordinary strength, a strongman. Considering beliefs about children and the outstanding children as strongmen, the paper aims to disclose the figure of the child–hero as a more frightening character than the Dragon.

The child–hero is magically conceived and grows by leaps and bounds, soon getting that strong that everybody, including his father, is afraid of him. Being equal to the antagonist, he is of the same nature as the Dragon. The hero was conceived from the rolling bean/pea, and he is feasted by iron beans in Dragon's place. Metal is a symbol of the otherworld, thus, the hero has an iron mace and change a threshing floor to a cast–iron or copper one by only breathing at it, just as the Dragon does. This symbolic similarity begs the question of consanguinity.

Based on the Ukrainian variants of the ATU 312D (+ATU 300A) tale type, the paper uncovers how Ukrainian beliefs about the special status of children are embodied in the hero's figure, making him more frightening and powerful than the monster whom he goes to slay.

The session: "Narrative genres (and emotions)"

Paarmann Nina (University of Flensburg, Germany; University of Ghana)

EMOTION AND HYBRIDITY OF GENDER CONCEPTS IN WEST AFRICAN FOLKTALE TRADITION

This paper will focus on the hybridity of gender concepts and its emotional representation in West African folktales, using examples from Benin which were collected in 2009. The oral traditions of fairytales passed down through generations continue to be an integral part of the historical consciousness within the communities. They serve to connect the ancestral wisdom of life with current issues of the audience, including the entire village community. Contrary to the often static distribution of roles in European narrative traditions, hybrid and multiple changeable gender identities can be found in numerous West African fairy tales. Based on a close analysis of one example about a polygamous King who married a boy I would like to show up the changeable Identities concerning social gender as well as the biological sexes in different directions. This example confirms my hypothesis that these pluralistic gender concepts, passed down through the narratives, also indicate that pre–colonial hybrid identities have survived to the present day since the emergence of binary gender roles is closely related to the colonial tradition.

Keywords: Folktale, Gender, multiple identities, oral tradition

The presentation will be part of the following Panel: ANANSE AND BEYOND: THE WORLD OF WEST AFRICAN FOLKTALES

Pakalns Guntis (University of Latvia, Latvia)

LATVIA'S AMATEUR STORYTELLERS ABOUT EMOTIONS

The movement of the non–professional storytellers in Latvia has been formed since 2006. Currently 4 annual regional storytelling festivals are organised each year, and since 2010 the network of the UNESCO Latvian National Commission "Storytelling libraries" is also functioning. Since 1997 storyteller contests for children participants of folklore groups are organised with several hundreds of those taking part. Within the framework of the study more than 20 Latvia's most active amateur storytellers were asked to fill in a questionnaire and also interviewed (those being mainly females) along with their teachers, related to these three national storytelling networks. The aim of the study is to formulate more exactly the particulars of the traditional storytelling, especially in relation to emotionality, expressiveness, precision of expression and non–verbal communication. Is Nordic reserve from the emotional perspective indeed so characteristic to the Latvian storytelling tradition? What are the emotional nuances present in it, what are the differences between the traditional storytelling and a performance of a professional actor? How the storytellers work with the emotions included in the text, those of their own and those of the audience? What are the differences between telling traditional stories, personal experience narratives, jokes and other types of stories? Could a comparison of modern and more ancient recordings provide any information on the changes in the emotional strategies of the storytellers?

Päll Lona (Estonian Literary Museum, Estonia)

PLACE–RELATED NARRATIVES AS PART OF CONFLICT COMMUNICATION: TWO CASES FROM ESTONIA

In this presentation, I will focus on situations where place–related narratives are shifted into an emotionally heated discussion about environmental topics. Combining the frameworks of folkloristics and environmental communication studies, I illustrate how historical narratives are mediated and re–storied during the public, political and official communication of a conflict discourse.

The features of conflict communication (e.g. selective use of narrative elements, focusing on oppositions or making arguments, fact–based messages) change and alter the original or former meanings and functions of folk narratives. On the other hand – an intersection of different descriptive levels (e.g. vernacular and official) and mediums (social and public media, protest campaigns, rituals, tours) allows novel trans– and intermedial interpretations of narratives.

Therefore, using the place–lore as a tool in a conflict communication can be seen not only as stressing or reframing already existing historical meanings of places (e.g sacredness of place) but as actively creating and constructing new meanings and functions of places.

As examples, I will use two place–related environmental discussions in Estonia – the conflict that arose over the development plans of the Paluküla sacred hill in northern Estonia and the conflict over Haabersti white willow tree that was cut down because of road intersection construction in Tallinn. As illustrative material, I make use of nineteenth–and twentieth–century archive materials, contemporary media coverings, and other forms of public discussion.

Palleiro Maria Ines (Buenos Aires University, Argentina)

FROM "THE LADY GHOST" AND "THE VANISHING HITCHHIKER" TO THE DESAPARECIDOS AND COVID 19: FEAR OF THE OTHER AND RHETORIC OF INFECTION IN ARGENTINEAN FOLK NARRATIVE

Belief narratives dealing with lady ghosts and vanishing beings gained a relevant place in Argentinean folk narrative archives, from the last decade of XXth century up to the present days. The easiest reason deals with trends and paradigms of Folklore in global contexts. But there is also another local reason, connected with a tragic period of Argentinean contemporary history in which many young people, considered as the dangerous Others, disappeared due to political persecutions. The rememberings of these people, known as desaparecidos, whose end is still uncertain, recalls the attention of this period of the Argentinean history. Such narratives became the focus of my research, in a quest for meaning of some true events which seem unbelievable. Some alternative itineraries of these narratives, as the ones titled "Welcome to AIDS club," deal with metaphors of illness and infection, which are also forms of a threatening Other. When classifying them in archives, these narratives can be connected with classic tale types such as "The vanishing hitchhiker" (Thompson E332.3.3.1). In the context of Covid 19, new versions dealing with rhetoric of infection turned out to be updated topics of the same narrative pattern. Placed in a vanishing zone between history and fiction, these narratives open the boundaries of traditional folklore genres towards the arenas of partial truths and local beliefs, with global projections.

To be presented in the BNN section.

Pasarić Maja (Institute of Ethnology and Folklore Research, Croatia)

BARE EMOTIONS: HUMANS AND BEARS IN EAST SIBERIAN INDIGENOUS COMMUNITIES

Throughout history bear has been a highly revered animal among indigenous Siberian communities. This contribution focuses on folk narratives and folk life practices of near recent hunter–gatherers from East Siberia who accorded great significance to bears. These animals have been variably perceived as ancestors of indigenous groups or clans, as guides between the otherworldly realms and the world of humans or the shaman's guide through different levels of the Universe. The paper will explore emotions connecting bears and humans in everyday practices, ritualized activities and folk narratives – such as fear, reverence, compassion, guilt and others. One of the focal points will be emotions associated with the so–called "bear festival" comprised of the ritual killing and consumption of a bear, followed by specific procedures in the treatment of bear's remains. Within the framework of this ritual some emotions can be freely expressed while others are withheld or even deemed as particularly not welcomed. Practices that precede the festival reveal emotions associated with providing care to an individual young bear cub while a different set of feelings may arise during the killing, de–fleshing and dismemberment of the animal.

Perinić Lewis Ana (Institute for Anthropological Research, Croatia)

Rajić Šikanjić Petra (Institute for Anthropological Research, Croatia)

HIDDEN HISTORICAL CEMETERY IN A ZAGREB NEIGHBOURHOOD

Cemeteries are both sacred and emotional spaces, through which we can view the hopes and fears of people who created them and were buried there. Interactions with death, dead bodies and burial produce a mixture of emotions, fear being the most common among them. In our study we investigate perceptions and emotions associated with the abandoned historical cemeteries in Zagreb. On the territory of modern Zagreb, there are several cemeteries from the medieval and early modern period. All of them were closed in the 19th century and converted to public spaces (parks, squares, hospitals). St George's Cemetery is the only one with visual reminders of its original purpose: a few tombstones and graves remaining in today's park. It is, therefore, a place with multiple identities in the urban neighbourhood. Some of them are based on mysteries and legends connected to death and the occult. Local narratives (stories, legends, memories, emotional attachment and different identifications) about historical cemeteries will be collected and analysed. The research also includes interviews focusing on residents from the community of Zagreb's Upper Town, near the abandoned St George's Cemetery. Residents' answers provide insights into their observations, perceptions and emotions relating to the hidden cemetery in their immediate surroundings.

Pétursson Jón Þór (Lund University, Sweden)

Marshall Matilda (Örebro University, Sweden)

"I MISS THE PANTRY" – PRESERVING FOOD AND FEELINGS IN THE 21ST CENTURY

An "old–fashioned" pantry is for many Swedes an ideal storage space. Desire for such food storage is seemingly driven by nostalgia and memories from pantries in their youth, connecting them to past generations. In the past, the pantries were a necessary part of stockpiling and preserving food for the long winter season. They primarily had a functional role but were over time outcompeted by refrigerators. Today, social media like Instagram and YouTube are filled with images and narratives of neatly arranged food pantries. In contrast to the past, the pantries have been given new meanings as aesthetic and emotional objects relating to sustainable lifestyle and feelings of control.

In this paper we explore the return of pantries and root cellars in Swedish households in the 21st century and how these storage spaces have been recontextualized and emotionalized through memories and narratives. Such emotional trips down memory lane shape contemporary pantry practices and help to organize an everyday life perceived as fast and chaotic. Furthermore, nostalgic feelings help to create a sense of control over the present in order to deal with uncertainty of the future. We therefore demonstrate how such old–fashioned storage take on different shapes, materialities, rationalities and meanings.

Pócs Éva (Janus Pannonius University in Pécs, Hungary)

DESIRE AND FEAR: TEXTUAL REPRESENTATIONS OF NIGHTMARE EXPERIENCES IN A TRANSYLVANIAN HUNGARIAN COMMUNITY

I will examine the sensual/emotional background of nightmare experiences in connection with the lidérc, the most important demonic being of Hungarian folk beliefs. Belief in the lidérc is alive to this day as a complex figure of folk beliefs that manifests itself in various shapes and fulfils multiple functions. Among its variants the most lively beliefs – supported by nightmare experiences – are associated with the night–time „pressing" demon, who possesses women and makes them ill. These beliefs are reinforced by the conceptualizations of the devil by the Catholic Church and the local priest's beliefs in the devil, as well as local religious belief in the returning dead. According to local, traditional knowledge, both the lidérc and the returning dead are ambivalent in character and can equally be regarded as helping or attacking beings, while local conceptualizations of the devil unequivocally describe a demon that tempts people to commit sins and brings them to perdition or attacks them. My paper will focus on this complex emotional background: which emotional attitudes are called forth by the combination of place/time, function and the concrete experiential situation: the longing for the recently deceased husband, the sexual desire for the lidérc–lover, or the fear of the attacking dead or of the devil? And accordingly, what will be the emic categorization of the manifestation of the nightmare experience, how do the villagers refer to these „beings" and how do those who believe in them narrate their experiences?

Polgar Nataša (Institute of Ethnology and Folklore Research, Croatia)

BELIEF LEGENDS AS SYMPTOMS OF MADNESS

In the presentation I will focus on the period of the second half of 19th century in which the genre of belief legends plays an important role in understanding the mechanisms of ideology and its repercussions on the interconnectedness of madness, the monstrous and the feminine within the wider social and cultural context, but also in psychiatric discourse. Relying on archival material from the first psychiatric institution in Croatia, the Institute for the Insane Stenjevec in Zagreb, I will show the role and meaning of a specific type of female patients' narratives – the ones that incorporate demonological beings, i.e. belief legends – in everyday life but also in a context that differs from the "original" and in which these narratives are misunderstood, unrecognized as a part of oral tradition and usually interpreted and classified as symptoms of female madness.

Pöysä Jyrki (University of Eastern Finland, Finland)

ANIMALS WHO DON'T FEAR HUMANS ANY MORE – STORIES AND OBSERVATIONS ABOUT INTER–SPECIES ENCOUNTERS IN URBAN MILIEU

It is often thought that in the wild the avoidance based on fear of other species helps to keep you alive. We easily forget about the testimony of opposite examples, animals and plants living in symbiosis, sharing the same territory, and helping eact other in many ways by jointly providing the other something needed in the common ecological sustenance.

In modern urban milieu we can observe, straight from the researcher's veranda, many species living in companionship with each other or with us. As gardeners we provide – willingly or less willigly – food for rats, mice and city rabbits. In winter time many of us feed birds who otherwise would move more south to their normal wintering areas (adding with this to our moral responsibility towards these visitor–species).

In my paper I am concentrating on stories describing encounters with animals in urban milieu, about certain birds coming to you, knocking on your window and asking for more food in a cold winter day; rabbits acting humanlike when hunted (and left free for that). As folklorists we know, that in old folk belief birds, as our "soulmates" were carrying different kind of messages to us humans. But even today humans have emotional contact with their companion–species living in the wilderness of the urban milieus. What kind of stories of encounters are told in contemporary urban milieu? What kind of encounters people experience of having with other species in this milieu? What is the place of supernatural in these kinds of narratives?

Pulikonda Subbachary Dravidian University, Andhra Pradesh, India)

THE RASĀS (EMOTIONS) IN THE INDIAN FOLK NARRATIVE PERFORMANCES: AN EMOTIONAL JOURNEY FROM HOMO NARRANS TO HOMO DIGITALIS

How are the rasas or the emotions are born in human mind is a thousand–dollar question? The rasās in the folk narrative performances give a clue to the routes of the basic emotions of human beings. The narrative structures of emotions in folk epics are found in the day to day life in the digital world. When the homo narrans are there in folklore research and the term 'homo digitalis' represent the

present generation, which experience the epic emotions through digitized media.

The emotions in the Indian Kavya Sastra (Aesthetics) are called Rasās, they are nine kinds, among them three are very important in folk epics as well as in the real life. They are virarasa (valor), sringararasa (romance) and the hasyarasa (humor), Indian folk epics are loaded with these three along with others. Such narrative structures have a social function in the present–day life.

The paper is proposed to examine selected important emotions from four South Indian folk epics, The Epic of Palnadu, Epic of Bobbili, Epic of Mallanna and the Epic of Yellamma and delineates the social process that exists in the digital age and how the controlling power of epical emotions generate the heat in political speeches and affect the public mind.

Punzi Valentina (University of Tartu, Estonia; University of Naples, Italy)

"WOMEN SHI ZANGZU": EMOTIONAL BELONGING TO TIBETANNESS AMONG MINYAK IN SOUTHWEST CHINA

Southwest China is home to a number of communities that are unique in their linguistic, cultural, and religious identities. Among them, Minyak in Shimian County (Sichuan, PRC) are officially classified as part of the Tibetan ethnic group (Chinese: zangzu), yet their language, customs, and ritual practices are quite distinct from those of Tibetans on the Plateau.

This presentation aims at analysing the intertwinement of self–representation discourses of Minyak vis–à–vis their state–led identification as zangzu.

Circulating narratives of Minyak ancestors' migrations from central Tibet reiterate enduring emotional paths that connect contemporary Minyak with larger mainstream Tibetan society. While Minyak perform elaborate rituals that include animal sacrifices and violent apotropaic undertakings subsumed under the generic label of Bon (a non–Buddhist religion that is considered indigenous to Tibet), they draw on notions of Buddhist compassion and interdependence to present themselves to outsiders.

I argue that in self–identifying as Tibetans, Minyak express emotional belonging to a timeless notion of Tibetanness rather than adhere to prescriptive belonging to a contemporary politically sanctioned notion of zangzu.

Racėnaitė Radvilė (Institute of Lithuanian Literature and Folklore, Lithuania)

RELIGIOUS TOPOGRAPHY OF VILNIUS: PLACES OF MEMORY AND MEMORY OF PLACES

The paper examines how history, memory and emotions interact in a process of transformation of Vilnius religious topography and its perception. In the 20th century Vilnius changed hands of political regimes and borders more than several times. However, during the WWII and with the occupation of Lithuania by the Soviet Union for fifty years, the natural development of the city was interrupted most brutally resulting in a profound shift in the city's political, social, cultural, and religious life.

In the course of the three decades since the restoration of independent Lithuania in 1990,

interest to the past has increased significantly, prompting various new forms of interpretation and commemoration of the past to appear, some of them grasping formerly prohibited, ignored or forgotten historical facts and personal experiences. Religious sites that were destroyed, abandoned or neglected during the Soviet times, also reclaimed their symbolic importance, acquired new or additional value as places of both religious devotion, cultural heritage, and touristic attraction.

Ratkovčić Rosana (University North, Croatia)

REPRESENTATIONS OF MEDIEVAL BOSNIAN RULERS IN VISUAL ARTS AND IN CONTEMPORARY EMOTIONAL RESPONSES

The paper represents a comparison of visual depictions of Bosnian medieval rulers in the history of art, and emotional responses to the history of the medieval Bosnian kingdom in traditional and contemporary narratives. One of the reliefs on the chest of St. Simon in Zadar (1380) depicts the death of the Bosnian Ban Stjepan II Kotromanić (1314–1353). The chest was commissioned by Queen Elizabeth II Kotromanić, the daughter of Ban Stjepan II and the wife of King Louis I of Anjou. In the painting Christ and the Donor (1460), which originates from the collection of the Franciscan monastery in Kraljeva Sutjeska, and is today kept in the HAZU Gallery in Zagreb, the Bosnian king Stjepan Tomaš is traditionally recognized as a donor kneeling next to Christ. The male skeleton exhibited in the Museum of the Franciscan Monastery in Jajce is believed to represent the remains of Stjepan Tomašević, the last Bosnian king. The death of Stjepan Tomašević is a symbol of the collapse of the medieval Bosnian kingdom, and the remains on display in the à Museum attract a large number of visitors. A special emotion in folklore is related to the "last Bosnian queen" Katarina Kotromanić. After the fall of the Bosnian kingdom, she sought refuge in Dubrovnik and then in Rome, where she died and where her grave is. The black scarf is part of the women's folk costume in Kraljeva Sutjeska, and women still claim to wear the black scarf as a sign of mourning for their queen.

Rezessy Anna (Independent researcher, Finland)

AMBIVALENT EMOTIONS IN LAMENT PARODY – WHO DARES MOCK DEATH?

The lament parody, which is seemingly a comic genre, in fact serves as a tool for canalising emotions, experienced in grief, just like so–called "serious" laments. By reversing traditional gender roles (allowing men to process feelings) and by using the poetry of contrasts parody expresses the fear of death whilst taming it. The incongruity of opposites (serious and comic, permitted and prohibited, convention and invention) acted out by the performers generates laughter in the audience, thereby relieving them of the anxiety caused by the conflict between life and death with the help of the cathartic power of laughter. The performer is allowed to do whatever is taboo at the death ritual and can express forbidden emotions. Parody always contains and provokes conflicting emotions, and success of the performance depends on the emotional dialogue between the performers and the audience.

In Hungary the mock–lament has always been a strongly represented genre, but in Carelian folklore the lament parody has so far been unknown. In my research, however, I have found some clues that mock–laments may also exist in the Carelian tradition. The difficulty of uncovering these

mock–laments lies in the fact that collectors have had an unfavourable attitude towards the so–called "faulty" laments. It might be safe to assume that parody provokes contradictory emotions in researchers, collectors and informants as well. My presentation examines how the lament parody performance produces emotional responses in people and compares what emotions are permitted in relation to death and lamentation in Hungarian and Carelian culture.

Rittman Sadie (University of British Columbia, Canada)

Magliocco Sabina (University of British Columbia, Canada)

CLIMATE GRIEF AND ENVIRONMENTAL JUSTICE IN FAIRY LEGENDS

(Global Emotions, Local Issues) Hope, Place, Connection, and Community Magliocco, Sabina (University of British Columbia) Climate Grief and Environmental Justice in Fairy Legends This paper examines emotions of climate grief and its antidote, hope, as expressed in legends about fairies from the English–speaking world. Emotional responses to the climate crisis run the gamut from anxiety and rage to deep grief for the daily toll on plant and animal species, beloved landscapes, and human victims of climate change. It can be particularly intense among those to whom the natural world embodies sacredness, such as practitioners of Neopagan and New Age religions. In these subgroups, legends and memorates about fairies are making a resurgence, but with a new slant: fairies have become nature spirits and protectors of the environment. They appear to warn humans of impending disaster if they do not mend their ways, and suggest techniques for re–enchanting the physical environment through practices that alter consciousness and allow humans to experience an interconnected, ensouled universe. I will examine this theme in a corpus of 500 memorates and legends collected in a large survey as well as through interviews, arguing that the re–emergence of the fae in a context of global climate change addresses deep emotions of grief as well as providing an antidote of hope for an endangered planet.

Roper Jonathan (University of Tartu, Estonia)

FAMILY FORMULAS?

Storytelling often runs in families. Do tellers from a single family display a family resemblance in the style of their telling? Or do such tellers make efforts to differentiate their tellings from those of their relatives?
One way to approach this question is to look at formulas found in tales told by family members. In the 1960s and 1970s, folklorists sound–recorded narratives from the remarkable tale–tellers (and brothers) Freeman Bennett and Everett Bennett. These two men, living in the same village on the west coast of Newfoundland, knew numerous long folktales, including ATU 304, 313, and 888. Some, but not all, of their documented repertoires overlap, and in some instances, the same tale was recorded multiple times from the same narrator. This gives us a thick corpus, a la Lauri Honko. To what extent do these brothers use the same formulas in their narrating? If there is something common to their practice, how separable is that mutual formulaic usage from regional Newfoundland practice, or even from general anglophone narrative practice? These are some of the questions this paper attempts to open for investigation.
NB This is a paper for the panel 'New Approaches to Formulaic Language'

Rana Ruchi (University of Delhi, India)

EMOTIONAL ENGAGEMENTS IN GARHWALI JAGAR RITUAL: WITH SPECIAL REFERENCE TO RITUAL DEMEANOR OF JAGRI, DANGARIYA, AND DEVOTEES

Ritual, especially religious–themed, is a practice played out in an interactive context where moments of emotional effusion often develop naturally. Local practice is rooted in specific tradition and belief systems, when manifested in reality it triggers internal state(s) of those involved which is why ritual generates an emotional depth and focused intention in the course of performance. This paper seeks to explore the relationship between ritual and emotion based on a case study of jagar, a devotional practice prevalent in the hill villages of Garhwal Himalayas. Its performance provides a sacred spot for spiritual communion to the village community, facilitating a dynamic exchange of intimate feelings and emotional arousals between different participants (performers and audience members), which get reflected through culturally defined bodily actions, gestures, and facial expressions. Ritualistic emotions may contain myriad forms of layered expression, behaviour, attitude, and feeling. Emotion being an expressive bodily mode gets connected with the concept of performativity. Interestingly, the emotional state in ritual can be expressed as part of the ritual specialist's role to create a meaningful presence or achieve some optimal ritual efficacy.

Emotions as a relational concept in jagar emerge in the interpersonal relationship between participants. Their action(s), reaction(s), response(s) and interaction(s) are key to this study. Using an interdisciplinary approach, the paper tries to decode emotional trajectories in jagar. The focus will be laid on individual emotional arousal, appearance as well as on the significance of the interplay of emotions during the ceremony. An attempt is to investigate the psychodynamics of performer and audience emotional engagement(s) and its effect.

Rudan Evelina (FFZG, University of Zagreb, Croatia)

LOVE AND FEAR: BALLAD AND LEGEND (SAGE)

From the point of view of emotion research, at first glance it may seem strange to link two emotions such as love and fear, one of which (fear) belongs to basic emotions and the other (love) to complex emotions. On the other hand, from the folkloristic point of view, it certainly seems even more unusual to bring together two so different genres such as ballad and legend (Sage). On the one hand, legend (Sage) as a prose genre, with a very flexible structure and with a certain belief in the veracity of what is being said, aesthetically dubious, and ballad, a lyric–epic genre in verse of complex structure, aesthetically relevant without any doubt. Yet, it seems to me that the folkloristic gain (benefit) of affective turn may be precisely in illuminating certain genres in a new way and, for that reason, juxtaposing these two completely different genres with an attempt to answer the following questions by comparing them: 1) is there any prevailing emotion that is characteristic of a particular genre? 2) what does the dominance of that emotion say about that genre, its representation and reception and then about the society and the period in which the genre is popular? 3) can it be concluded that the simplicity of the first emotion corresponds to the simplicity of the genre associated with it (fear – belief legend) and that the complexity of the second emotion (love) corresponds to the complexity of the genre we assume to be associated with it (ballad)? And lastly, if so, at what levels of formation of the genre unit this becomes visible?

Rudy Jill Terry (Brigham Young University, USA)

"LITTLE RED RIDING HOOD" ON TV: MISE–EN–SCÈNE, SOCIALIZATION, AND EMOTION PERCEPTION

Although rarely appearing in scholarly titles or indexes, socialization nonetheless remains a founding concern of contemporary fairy–tales studies. As stories point children, and adults, toward their place in society, scholars register concern if those stories portray limiting social roles and constrict behavior. While proper manners relates with the civilizing process and social regulation, the ability of story participants to discern mental states of characters also relates with Theory of Mind and emotion perception. This paper asserts that televisual storytelling, specifically the fairy–tale mise–en–scène, affords viewers distinctive practice in emotion perception as a crucial component of realizing one's place in the world.

In my study of fifteen televised "Little Red Riding Hood" episodes, almost all include the woodland dialogue where Red Riding Hood misreads Wolf's ill–intent and tells him where she is going. Stories, thus, portray the actions characters take based on how they interpret others' mental states and see it through to a conclusion. Child viewers, like youthful fairy–tale characters, are novices at social interaction. When the wolf eventually turns on Red Riding Hood, novices learn to interpret not only what characters literally say but their intentions as well.

Saarinen Toni (University of Helsinki, Finland)

INVASION FROM THE OUTSIDE. DISCOURSES OF DISEASE IN NEW WORLD ORDER CONSPIRACY THEORIES

Conspiracy theories are rife with threats of an 'invading other' in a manner that is curiously scalable. The outside is constantly trying to get in, to pollute 'our' space. From the Nazi propaganda concerning 'the suspicious Jew that has invaded Germany' to the postmodern fear of high technology being planted within our bodies in the form of microchips – these beliefs frame the Outside, the Other, as a disease that attacks the functioning Inside.

This paper discusses these imaginal invasions in their different forms. They are fractal–like in the sense that they share shapes and properties in different scales. The threat appears simultaneously on more than one level, especially in the so–called New World Order conspiracy theories: these narratives usually deal with the invasion of an international union (like United Nations) into a sovereign country; the invasion of the government into private life; the invasion of ‹culture› into a family unit; and the invasion of a (secret, malevolent) group into an individual body. These invasions are seen as attempts to remove sovereignty, and to monitor and control the subject. Parasitic or pandemic discourses are often employed, and the threat is articulated in emotional ways. The paper will present multiple cases, analyzing the symbolic use of disease–related language in these 'invasion narratives'. The pandemic of 2020–2021 likely will make these discourses even more dominant in the conspiracy milieu.

Saikia Baburam (University of Tartu, Estonia)

IDENTITY AND CONVERSION, WHY AND WHY NOT? NARRATIVES OF THE MISING FOLKS

Majuli is an island surrounded by the river Brahmaputra and its tributaries located in the Indian state of Assam. Misings, the majority population on the island, are the followers of the sun (Donyi) as the mother and moon (Polo) as the father. The Misings have their own cultural roots including language, beliefs, customs, festivals, dress, house patterns. However, Hindus and Christians have been penetrating in a few decades in order to convert them into so–called mainstream institutional religious traditions, despite having a strong root of the Misings. This paper aims to investigate the ongoing tensions among the Mising folks in Majuli in order to address the Mising identity issue from a wide perspective through an ethnographic encounter. Similarly, Narrative differences of the locals and their value of indigeneity will also be discussed.
Keywords: Misings, Conversion, identity, Indigeneity, Narratives.

Saklica Aysegul (Independent Researcher, Spain)

TWO DIFFERENT GENRES WITH A COMMON NARRATION: HALK HİKAYESİ AND ROMANCES

This study aims to explore narrations of two folkloric genres in Turkish and Spanish culture: "Halk hikayesi" and "romances". "Halk hikayesi" that has specific rules, still lives in Turkey's traditional culture: in some villages thanks to narrators called "aşık". The "aşık" are generally blind men that recites the "halk hikayesi" with his "saz" (a typical Turkish instrument, similar to laud). On the other hand, Spanish culture has also blind narrators that transmit the Spanish traditional narrations to his audience with their guitar. As the cultures always compare history with another countries, Spain and Turkey have something in common that is influenced by not only their history but also the social life of these two countries: Sephardic Jews. Thanks to them, these two cultures exchange many things including "romances" – ballads in English– that is brought by Jewish people from Spain to Anatolia which was already a land of "halk hikayesi". This study presents a general vision with some examples of how these two cultures and religions influenced the narrators, what are the differences and similitudes of their transmission, and how the conditions of the century affected the narrators.

Sanjukta Naskar (Janki Devi Memorial College, India)

LEṬŌ FOLK FORM IN THE MAKING OF A REVOLUTIONARY: KAZI NAZRUL ISLAM

Leṭō Gaan (gaan means song) has been a significant aspect of the folk culture in the Burdwan–Birbhum region of West Bengal, India. It can be described as a performing art form, which combines elements of drama, song, dance and music. In most of the cases, male actors perform the part of women. Leṭō performances often address various facets of the rural social life along with popular myths and legends. The term Leṭō is derived from the Sanskrit word nataka (play or drama) and denotes a band of performers presenting an assortment of songs, dances, music, and acting among the village folks.

Kazi Nazrul Islam (1899–1976) the revolutionary poet of Bengal extensively used the Leṭō form in his songs and poetry during the Indian Independent Movement and the Bangladesh Liberation War. The music which was also composed by Nazrul Islam was highly motivational and revolutionary in nature. The lyrics of the songs are provocative and the theme includes Nazrul's stand against conservatism and about life in the larger context of spirituality. Nazrul Islam's experience with Leṭō came at a very early phase of his life when he was exposed to the Leṭō musical parties in his native Churulia and neighbouring villages. Nazrul, at the age of eleven or twelve, worked in a number of Leṭō groups mainly as a composer of songs and dance dramas of folkish style that were full of Hindu (Puranic) episodes as well as bore the impact of Sufi, Baul, Vaisnava, and secular traditions in Bengal's rich folk culture.

In my paper I intend to explore the dying Leṭō folk form and analyse the impact of this folk art form used as a creative medium by Nazrul Islam which established his status as a revolutionary poet in the turbulent times in India's struggle for independence.

Schram Kristinn (University of Iceland, Iceland)

FEARING THE BJARNDÝR: POLAR BEARS IN BELIEF NARRATIVES AND THE ANTHROPOCENE

The polar bear has a particular significance in the folklore of northern peoples and no less beyond the edges of its habitat. As a symbol of power, danger and even climate change it carries various connotations in the Arctic, the North Atlantic islands of Iceland and Greenland as well as in the Nordic kingdoms that have ruled over them. The fear of polar bears in a, virtually, bear free land is attested by a corpus of belief narratives in Iceland. In cases where actual experience is limited, folk narrative may carry one further in examining the emotions and imaginings involved with encountering the powerful animal. Through various narratives of the bear's wanderings in sources ranging from medieval literature, legends and new media, we are met with the many faces of the bjarndýr. It is varyingly presented as benign or malicious, appeased or hunted, respected or feared as an outsider. This presentation explores these human–animal relations, visitations and transformations. Furthermore, it investigates how the enduring effects of polar bear narratives may determine responses to 'the other' as well as shape social reality and environment in the Anthropocene.

Seppä Tiina (University of Eastern Finland, Finland)

THE GREATER FINLAND? EMOTIONS IN THE WAR CORRESPONDENCE 1918. CASE: SAMULI PAULAHARJU

The presentation exams the mixed emotions of a Finnish folklore collector and a writer Samuli Paulaharju in the military interventions during the so–called Kinship War in Karelia 1918–1919. The Greater Finland –ideology was popular among writers, scholars and folklore collectors in Finland in the beginning of 20th century in order to unify the Finno–Ugric peoples together: geographically and politically to Finland, which just recently had become independent.

Recently, I have been close–reading Paulaharju's war correspondence in 1918 and some letters after that. Letters sent from the front to his family members and friends are full of emotions and violent hate speech: descriptions of executions and wishes to kill (the Reds).

Apparently, Paulaharju's letters were stylishly different from his normal language, and the new style devastated his (grown up) daughters. He expresses openly his ability to see the executions and to take part to the interrogations. On the other hand, letters sent to his future wife, Jenny Simelius, include different emotions: ideological frustration and even guilt.

The correspondence changes also the narrative of the great collector Paulaharju as a kind, harmless person. As well as the most of the folklore studies scholars and collectors, he supported also the far right between the world wars.

Sereda Goldie Devon (University of Victoria, Canada)

ПАМ'ЯТЬ/PAM'YAT (MEMORY): THEATRE AS A VEHICLE FOR HEALING INTERGENERATIONAL TRAUMA WITHIN THE UKRAINIAN CANADIAN EXPERIENCE

For over one thousand years, Ukrainians and their ancestors have developed rich folkloric traditions, many of which inspired by centuries of defending the cultural community from external oppression and invasion. Synonymously, modern Ukrainian identity is largely constructed of collective memories of external oppression and Ukrainian resistance, especially that of the Holodomor, the genocidal famine in Ukraine that occurred from 1932–1933 at the hands of the Stalinist Soviet government, and the 2014 Euromaidan Revolution. Ukrainian folkloric traditions and collective cultural identity have been transported all around the world by the Ukrainian diaspora. Canada is home to the second largest Ukrainian diasporic community outside of Russia, having seen four mass waves of immigration over the past 125 years. The Ukrainian Canadian community has experienced its own unique history of oppression through historical racism directed at Ukrainian immigrants and the internment of Ukrainian immigrants as "enemy aliens" in Canada during the First World War. Hundreds of years of such unpalatable embodied experiences have led to significant intergenerational trauma within the Ukrainian Canadian community. Research shows that countless Ukrainian Canadians feel shame, anger, and embarrassment and experience symptoms including nightmares, illness, depression, pain and dissociation (Beaulieu). Whilst Ukrainians have used folkloric traditions for centuries as a way to express and commemorate their harrowing history, this embodied intergenerational trauma that is painfully prevalent in the Ukrainian Canadian community is rarely discussed and addressed directly. Most survivors of the aforementioned trauma choose not to or are unable to talk about their experiences. Meanwhile the emotional and physical effects of this trauma are passed on to the next generation, leaving a distinct gap in knowledge and understanding between the older and younger generations. As a descendent of survivors of these traumas, I have directly experienced this fissure in the community and the accompanying intergenerational trauma. Having spent innumerable hours listening to the stories of Ukrainian Canadians across the age spectrum and as an artist and academic, I elected to create a devised theatrical play about a Ukrainian Canadian immigrant family and how these associated traumas were diffused across three generations. The play, entitled Пам'ять/Pam'yat, which means memory in Ukrainian, was presented to Ukrainian Canadian communities across British Columbia, Canada in 2018 and 2019 with the intention of promoting healing and intergenerational conversation in the wake of these traumas. Drawing on theories of the representation of trauma, including Dr. Patrick Duggan's theory of the "unrepresentable", I will reflect on the successes and challenges of this production in relation to the affective and emotional power of theatre, the politics of memory in cultural communities, and therapeutic witnessing.

Siim Pihla Maria (University of Tartu, Estonia)

EMOTIONAL EMPLACEMENT: STORIES OF BELONGING IN ESTONIAN–FINNISH TRANSLOCAL CONTEXT

Using the example of Estonian families, I discuss stories of belonging and the emotions they bear. Stories told by people living in Estonian–Finnish transnational space convey a multitude of emotions, both positive and negative, related to particular people, places, and also to material aspects of everyday life.

The focus of this presentation is on emotional emplacement and different scales of belonging. Emplacement includes both global processes as well as those experienced within families and other communities. Often stories are used to create togetherness and comfort. But stories also reveal and create negative emotions, such as disappointment and fear towards certain people, places and situations.

I will also touch methodological challenges related to the study of emotions. Emotions can be hard to put into words, and researcher might need creative methods to approach them. With children, we have used storycrafting method, which combines personal experiences and fantasy. This experiment has proven that fictional storytelling may provide an easier way for the children to tell about their personal experiences, wishes, fears and other emotions.

Silvonen Viliina (University of Helsinki, Finland)

EMOTION IN TRADITIONAL LAMENT PERFORMANCES – ARTIFICIAL? ENACTED AND FELT

Emotions are focal in a Karelian lament performance. Various displays of emotions are essential characteristics of laments and becoming sad and getting deeper into the emotions while lamenting are considered as a necessary criterion for a proper, ritually effective performance. The performance of a lament creates, uphold and deepen the emotional state. Lingual, textual, thematic, structural, musical, bodily, situational and contextual factors act simultaneously inducing the emotions, and the emotional intensity may grow even that much that the performance eventually stops as a result of it. In laments emotions appear both enacted and felt, they are expressed and experienced. In lament practice, enacted or performed emotions and the manifestation of felt emotional experiences are both genuine, proper performance features – they belong to the specific affective practice.

Karelian laments are ritual oral poetry that expresses personal and collective grief and sorrow. In Karelia, traditional lamenting has nowadays waned; my research material comprises of lament performances on archived audio recordings. Laments were central in rites of passage, such as funerals and weddings, and they were also performed in other ritual contexts, for example when visiting graveyard. Furthermore, in Karelia, women used laments to express their emotions in non–ritual grievous occasions. In this presentation, I concentrate especially on the methodology: how to interpret and analyse emotions from the archival audio recordings.

Stojanović Lidija (University 'St. Cyril and Methodius', North Macedonia)

MIGRATION AND HABITUS: ENCOUNTERING THE EMOTIONS AMONG MACEDONIANS IN GERMANY

Interdependence and interweaving of expression and emotions could be analyzed among Macedonian emigration in Germany. Based on autobiographical narratives about migration experience, almost all the empirical data have revealed the intertwined feelings such as happiness, anxiety, nostalgia, accompanied by laughter. The reason is clear: emigration that results with new style of life, processes of inner urbanity and inner urbanization, discrepancies between habitus and field, hysteresis of habitus, Braudel's "la longue durée", they conditioned "tearing of habitus", which produce such emotions.

Sudhakaran Swathi (Indian Institute of Technology Madras, India)

WHEN AN ANGRY GOD DANCES: A STUDY OF THE THEATRE GROUP MANALMAGUDI FROM KARISIAL KADU

Karisial Kadu, the region around Kovilpatti, in Tuticorin district, Tamil Nadu, India, is distinct ecologically and culturally from the rest of the state. Born out of a distinct lived reality, the socio–cultural expression of Karisial marks itself out from the rest of Tamil Nadu (Venkatachalapathy 205). The internal cohesion brought about by shared meanings and practices, making the community of Karisial a folk, is linked to the land.

The paper studies a theatre group based in Kovilpatti called Manalmagudi (the rhythm of the land) to explore the socio–cultural imagination of the Karisial. The theatre group built on folk music, local rituals, and legends from the Karisial region can be seen as an archive of the local folklore. The paper will focus on fury, the predominant emotion in the plays of Manalmagudi. Fury, the fundamental emotion associated with folk Hinduism in the Karisial is in opposition to peace, the emotions associated with scriptural Hinduism. Roberts sees the foundation of peace in transcendence; fury, on the other hand, is an outcome of injustice and has its base in the material realms (137–140). The paper will examine the aesthetics and function associated with fury – the emotion central to the folk religion and rituals in the Karisial– in the theatre group Manalmagudi.

Reference:

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Sutherland–Addy Esi (University of Ghana, Legon, Ghana)

FEMALE PERSONALITIES IN THE WORLD OF THE GHANAIAN FOLKTALE

Folktales as a genre are often denoted as 'traditional' and 'realistic.' Taken for example as a mirror of society, they are expected to imitate social structure and relations. Placing a gendered lens on this analysis one would expect to encounter the effects of patriarchy on the 'traditional African

societies" in which female characters are dominated by male characters in a variety of roles. The society depicted in these tales would thus be typically misogynistic. However a closer psycho–social perspective reveals a much more nuanced view of African rural and traditional societies and world views allowing for the identification of a range of female personalities reflecting the wide imaginary world of the creators of the body of tales available to us today. How do these personalities relate to each other, to their male counterparts and to their societies? This paper will attempt to specifically examine a corpus of about 200 tales collected from communities in Ghana in order to bring to light the range of female personalities to be found in the corpus and to draw some insights regarding their psycho–social roles in some ethnic communities in Ghana.

PANEL: ANANSE AND BEYOND: THE WORLD OF WEST AFRICAN FOLKTALES

Suva Lubomir (University of Göttingen, Germany):

THE PERILOUS REALM OF FAËRIE AND THE AIR, WHICH BLOWS THERE: J.R.R. TOLKIEN AND THE BROTHERS GRIMM

The Brothers Grimm (Jacob 1785–1863, Wilhelm 1786–1859) are considered pioneers in a field, which fascinated also J. R. R. Tolkien (1892–1973) and has occupied him throughout his work: The world of myths and fairy–tales. Yet, the connection between two German brothers and one English solitaire, who were born (and died) approximately one hundred years after one another, appears more substantial than just the same field of interest. Some similarities are obvious: Both were gifted philologists, who worked on dictionaries of their languages and scholarly researched and commented on old heroic legends of their national literatures. But is there even a deeper connection, could the brothers Grimm and Tolkien be considered as „soulmates", whose scholarly approach and understanding of literature overlap and vary itself? Based upon a comparison of the Grimms´ Children's and Household Tales and Tolkien's Lord of the Rings, together with insight into the program of the German Romanticism, the posed question will be discussed in my contribution.

Sutherland–Addy Esi (University of Ghana, Legon, Ghana)

Nanbigne Edward (University of Ghana, Legon, Ghana)

OTHER VOICES: CHARACTERISATION IN GHANAIAN FOLKTALES

The well–known trickster Ananse (the spider) is such a global figure that when folktales in West Africa are mentioned, it is easy to assume that Ananse is the trickster par excellence. All other characters of folktales are forgotten. Ananse's character is also stereotyped, as are the characters of other beings that people the world of storytelling. However, a deeper look at the characters in their interactions with each other elicits a characterisation that goes deep down to the emotive qualities of each one that belies stereotyping. This is the quality that speaks to audiences who can therefore empathise and be transported to this world of unreal reality.

Keywords: Ananse, Trickster, Characters, Emotive, Stereotyping, Empathise

PANEL: ANANSE AND BEYOND: THE WORLD OF WEST AFRICAN FOLKTALES

Šešo Luka (Catholic University of Croatia, Croatia)

THE GOOD, THE BAD AND THE UGLY. WHO CAN BE THE OTHER IN DEMONOLOGICAL LEGENDS

Demonological legends about supernatural beings such as dog–headed creatures, werewolves, fairies, witches etc. are partly connected with human need to explain and to arrange his society. Hence, throughout the history forming of such legends had a social function of organizing the relationship among members as well as to determine "us" from "them". Today in the Croatian coastal region we have groups and individuals still telling vivid legends from the past and some believe in the contemporary existence of such beings. In this paper I will argue that those legends and beliefs, among other things, have the purpose of determining relationship toward other ethno–confessional or disliked groups and individuals within as well as outside the community. By attaching negative characteristics of supernatural beings to the others or by comparing the members of other groups with particular supernatural beings, the differences between groups are emphasized and an attempt is made to create a positive image about oneself. In this process, greatly shaped by emotions such as fear and anxiety, we encounter othering that is aiming undesirable "ugly" and "bad" individuals and groups as well as "good" but potentially dangerous.

Šikić Mićanović Lynette (Institute 'Ivo Pilar', Croatia)

Mühlethaler Esther (University of Applied Sciences and Arts, Switzerland)

EMOTIONS IN FIELD DIARIES AND THEIR VALUE IN REFLEXIVE ETHNOGRAPHY WITH HOMELESS PEOPLE

As anthropologists, we are reminded that long–term immersion through fieldwork is generally a total embodied experience where apart from our intellectual and physical resources we draw upon our emotional resources. This paper reflects on the use of field diaries as a tool to enhance the place of emotions in fieldwork. These journals are introspective first–person accounts of the research process, often including emotional, personal, and self–conscious accounts of lived experience (Ellis & Bochner 2000). Field diaries allow researchers to obtain a reflexive distance from the experiences they document and create a safe 'unloading zone' for the emotionality that emerges (Bloor et al. 2008; Connolly & Reilly 2007). In these field diary narratives, we record how we feel about the research process: the challenges we face and how we cope as well as our relationships and personal dilemmas with research participants and others in the field. Apart from acknowledgment and management of emotions, we also track ongoing areas of concern and changes, identify vulnerabilities and monitor the emotional impact of this research. This analysis is part of a larger comparative research project based on collaborative team fieldwork that aims to understand the everyday lives of people experiencing homelessness and social exclusion (CSRP). By critically reflecting on our emotions as researchers it is hoped that we will gain a better understanding of the vulnerabilities and emotions of those we research as well the research processes that will, in turn, facilitate more empathetic and ethically sensitive research.

Šlekonytė Jūratė (The Institute of Lithuanian Literature and Folklore, Lithuania)

THE ATTITUDE TO THE FOLKTALES IN CONTEMPORARY LITHUANIAN SOCIETY

The folktales were a popular mean for entertainment in agrarian society of Lithuania at the end of 19th– first half of 20th century. This genre of folklore used to fulfill the needs of communication, getting some information for children as well as for adults. The content of folktales had never been the topic for discussions. Parents being responsible for the upbringing of their children, naturally find the best folktales to tell them.

In contemporary Lithuania the folktales are quite popular among families with children. The natural situations of storytelling were replaced by reading these narratives from the folktales' books. However together with the interest to folktales some negative attitude rising towards these narratives can be discerned. According to the public opinion the folktales contain much violence and thus they may stimulate the cruelty and frighten little children. In some cases it was complained that the folktales can promote the consumption of alcohol. That is why the benefit of these narratives is doubtful and some families believe that children need to be protected from all displays of negative information. Such misunderstanding appears because folktales have rich history. Over centuries they had been developing culturally specific details, that can contain elements of cruelty and horror that seem inappropriate to contemporary people.

In this paper the attitude to folktales in contemporary Lithuania is discussed: how these narratives are accepted, valued and what emotions they arouse to the readers.

Talamo Mario (Centre de recherche sur les civilisations de l'Asie orientale, France)

WOMEN AND EMOTIONS: CHANGES OF READERSHIP AND THEIR IMPLICATIONS IN THE LATE EDO PERIOD.

Japanese tales of vengeance or kataki–uchi mono were issued during the late Edo period, from the immediate aftermath of the Kansei Reforms (1787–93) to the last years of the Nineteenth century. Revenge, blood and death were the typical contents of this prolific literary sub–genre, which in the very beginning was tailored on a male readership. When time passed by, we notice that, together with a new textual typology, late Edo tales of vengeance tried to move toward a new audience, composed mainly by women.

The present paper aims at describing the evolution and the transformations occurred in the sub–genre when women became the new model readers. More specifically, by observing the morphological structure of the texts and their dramatis personae, I will focus on sentiments and emotions, and on the way they shaped a production initially informed by the Confucian tenet, hostile to the expression of human feelings.

Thorsteinsdottir Rosa (The Arni Magnusson Institute for Icelandic Studies, Iceland)

'SO IS ALL THE WORLD A STORY': ICELANDIC STORYTELLERS AND THEIR TALES

Some years ago I conducted a research on eight Icelandic storytellers and the fairy tales they told. It showed that it is easy to see how the tales reflect the storyteller's natural and social surroundings.

I also found traces of some of the storytellers' own life–experience in their tales and in some cases they use the fairy tales, probably unknowingly, as a way to express their emotions about this experience symbolically. In that way it is possible to look at the fairy tale partially as a storyteller's self biography. As public sources on people do not usually give information on their emotion I interviewed people who remembered the storytellers and had heard their storytelling to gain some personal information. These storytellers were recorded on tape in the 1960s and 1970s and I now wonder if it is possible to see the same traits in the repertoires of storytellers that we find in 100 years older written collections. I will look at the tales of a few storytellers that were recorded in the first big folktale collection in 19th century Iceland and see how far you can go without the personal contact, using only public sources.

Timotin Emanuela (Institute of Linguistics 'lorgu Iordan – Al. Rosetti', Romania)

HEALING EMOTIONS IN ROMANIAN CHARMS

In the Romanian magic there is a rich terminology regarding the names of the diseases which charms are supposed to heal. Some refer to the patient's bodily parts which are affected through a magic action (e.g. mătrice 'womb'), others – to the supernatural agents who inflict diseases (e.g. iele 'fairies'; zburător 'loving–spirit') or to the objects the (supernatural) magician uses when he casts the spells (e.g. cuțite 'knives') etc. Among these there are also several names the main meaning of which refers to emotions.

The present paper focuses on this last category of names and is twofold. First, it analyses if these polysemic words have enjoyed a large transmission in the history of Romanian. Secondly, it establishes if diseases associated with emotions concern a specific age or gender, it analyses to what extent they describe both the patient's, and the charmer's emotions, and inquires whether their symptomatology is less clear than that of diseases the names of which designate bodily parts, magicians or magic objects.

Tok Thompson (University of Southern California, USA)

FEAR OF THE POSTHUMAN: ONTOLOGICAL UNCERTAINTIES AT THE BEGINNING OF THE ANTHROPOCENE.

What is self without an other? According to Lévi–Strauss, the binary definitional process is one of human culture's most central operations, helping to categorize and make sense of the world, and our own position in it. Posthumanism, a recent philosophical move that challenges and questions much of the previous definitions of "humanity", has troubled the previously–held Western linking of "human" with "person" and the contrasting of "culture" with "nature." Such categories are increasingly abandoned as new evidence from a variety of disciplines, as well as the general context of the Anthropocene, force scholars to rethink our fundamental ontological assumptions. The ongoing ontological collapses between human and animal, human and machine, and human and extra–terrestrial, can all be seen as part of this shift into posthumanism. Such collapses call forward important philosophical questions: — how do we maintain some sense of self in these increasingly posthuman days? Who and what, in the global Anthropcene, is our Other? This talk will try to explore the future of otherness, by examining current trends in posthuman folklore and various vernacular exemplars in belief narratives wrestling with the central question: who are we, and who are we not?

Turner Kay (New York University, USA)

"WITH ALL MY HEART": THE PROMISE OF EMOTIONAL TRUTH IN GRIMMS' "THE THREE SPINNERS"

Kay Turner rethinks the fairy tale genre as a site of emotion–laden reckoning discoverable in a process of seeing how standard binaries and oppositions create an armature for displaying the dramatic tension and transformative possibilities between characters who are tasked with creative world–making in various stories. Hardly flat, mechanical, or simply functional, as Propp, Lüthi, or Holbek would define them, fairy tales enjoy the benefit that structure provides in its role as handmaiden to emotion and affect in this kind of storytelling. Turner's particular interest is in illuminating the affective landscape and emotional core of tales such as "The Three Spinners," "Frau Holle," and "Frau Trude," wherein intergenerational alliances between female characters interacting exclusively among themselves produce radical, life–altering outcomes.

If an object(s) of desire presents itself in every tale, then Lauren Berlant offers instruction in her sense that such objects comprise "a cluster of promises we want someone or something to make to us and make possible for us" (Cruel Optimism, 2011:23). Elegantly structured in oppositions and correspondences, Grimms' "The Three Spinners" pivots on promises, desires, and the emotional responses they engender. Falsity and truth are proven in the feelings of anger, fear, trust, and joy displayed by a mother, her daughter, a queen, and three gnarled witchy women. Ultimately, a promise to fulfill non–heteronormative expectations is made and kept resulting in both a conventional wedding and the establishment of a queer family founded in radical emotional recognition between a young woman and her three old helpmates.

Vargha Katalin (Hungarian Academy of Sciences, Budapest, Hungary)

ENIGMATIC EMOTIONS. EXPRESSIONS OF EMOTIONS IN HUNGARIAN RIDDLES

Riddles are a short form of folklore describing everyday objects and experiences in an enigmatic form. But unlike other genres, e.g. personal narratives or lyric songs, riddles rarely touch upon the subject of emotions. Finnish scholar Annikki Kaivola–Bregenhøj even states that „[o]n the subject of love, or the emotions in general, riddles remain silent." (Kaivola–Bregenhøj 2001, 91.)

This paper explores the expressions of emotions that occur in Hungarian riddles. The examined corpus holds nearly 15.000 riddle texts recorded from Hungarian folklore, drawing on sources in both published and manuscript form. While expressions of emotions are not often in the corpus, the range of emotions mentioned or alluded to include fear, joy and anger, as well as love and lust.

The aim of this paper is to explore how the various types of riddles in the corpus (true riddles, joking questions and narrative riddles) refer to these emotions, and what methods are used to hide or reveal them.

Reference: Kaivola–Bregenhøj, Annikki 2001 Riddles. Perspectives on the use, function and change in a folklore genre. Helsinki: SKS.

Venkatesan Nimeshika (Stella Maris College (Autonomous), Chennai, India)

"GOD WILL POKE YOUR EYES": THE ONTOLOGY OF FEAR IN RELIGIOUS PRACTICES OF SOUTH INDIA

Growing up in South India in Chennai, during my formative age, I frequently found mothers trying to discipline their children using the fear of god. The oft hear threat was, "if you behave badly sāmi (god) will poke your eyes". My own mother encouraged me to develop an attitude of 'bhaya bhakti' while performing my daily tasks. This phrase used effortlessly in common parlance, is self–contradictory. Bhakti is a personalised relationship with the supreme being characterised by emotional outbursts. It could be understood as loving attachment to god. (Radhakrishna S 60). God is seen as a friend, father, brother, lover but seldom as someone who inspires fear. Interestingly in the South Indian context, the gods belonging to the religious practices rooted in the vernacular are often maleficent and inspire devotion through fear. Although emotionalism in bhakti has been discussed by scholars(Stephen Hawley 6; Glenn C Yocum 3; Barbara Schuler 11 ; Ishwaran 81), fear is not one of the obvious aspects of it. Thus, the idea of fear is contradictory when discussed in this context. In this presentation, I aim to examine new vantage into Bhakti and decipher the phrase 'bhaya bhakti' and study the ontology of fear in the expressive genres of South Indian religious practices.

Key words: Fear, Bhakti, Religion, Hinduism.

Vidović Schreiber Tea–Tereza (University of Split, Croatia)

Stanić Silvana (University of Split, Croatia)

Čagalj Ivana (University of Silesia, Poland)

KAMISHIBAI PERFORMANCE OF ORAL LITERATURE IN WORKING WITH CHILDREN AS A NEW IMPETUS IN EMOTIONAL DEVELOPMENT

The community sees the existence of oral literature as long as it recognizes the functionality and purposefulness of the content in it. This paper seeks to show how the traditional stories in kamishibai performance complement the educational work with children, activating different emotions. The narrator, who manages the whole narrative process, can also influence the fabulous flow of the story through his skills, such as improvisation, gesture, mimicry, sentence intonation, all with the aim of receiving the story as his own. In this context, kamishibai narrating is a special medium because it combines oral, visual and print forms of literacy. Using different visual effects and drawings (created by different techniques) and interesting narrating by the presenter, the preschool and school–age child is offered a story to accompany the movement of the images, thus stimulating creativity and motivation for the narrating. The aim of the paper is to show how kamishibai is directed towards the recipient (child) of the narrator content, thus contributing to the enjoyment of what the character in the story experiences. This refers to the feeling of anxiety, anticipation and wonderment at the original solutions in the "climax" of the play, because kamishibai ultimately affects to a whole range of psychic and somatic functions. In the synergy of all that Kamishibai brings is that the child (and the adult) experinces the performance of the story very intensely and comprehensively, which contributes to stimulating creativity and imagination and developing his/her empathy.

Keywords: child, emotional experience, kamishibai, creativity, narrating

Viidalepp Auli (University of Tartu, Estonia)

SCIENCE, FICTION, OR FOLKLORE: RECONSIDERING CONTEMPORARY TECHNO–NARRATIVES FROM THE PERSPECTIVE OF TRADITIONAL STORYTELLING CONTEXT AND FUNCTIONS

The object of my study is formed of narratives concerning Artificial Intelligence in its widest sense (anything that is called "AI"), occurring in contemporary media and culture space, such as pop–science books and opinion articles. Technology–related narratives can roughly be divided into scientific ("realistic") and fictional ("fantastic"), the former belonging to research and science communication, and the latter to the genre of science fiction. The study of either type of text usually focuses on its content: scientific texts aim for a maximally accurate description of the objective reality, while fictional texts function as reflections of the possible worlds of their authors, readers and/or characters. Assumably, these two categories are separable and separate in contemporary society, indicating different spaces of work and play, reality and non–reality, information and entertainment. However, conceptualising them as separate does not help explain the conflation of realistic and fantastic modes in popular descriptions of AI and predictions of future trends. Analysing said narratives as examples of folkloric texts enables the shift in focus from content to context, revealing additional aspects of the situation and function of storytelling. Can 'traditional' storytelling contexts be successfully translated into contemporary ones? Folk tales can exist in the liminal space, at the intersection of work and play, referring simultaneously to reality and imagination, thus enabling the analysis of popular techno–narratives as belonging to both categories.

Villers Damien (University of Toulouse, France)

HATERS GONNA HATE: THE WEIGHT OF EMOTIONS IN THE PROPAGATION OF PHRASEMES

The present paper aims to highlight the weight of emotions in the propagation of phrasemes – i.e. preconstructed expressions such as proverbs or idioms. First, a model depicting the stages in the birth of phrasemes – or "phraseogenesis" – is presented through a corpus–based analysis of the lightning–quick birth and propagation of the modern expression "haters gonna hate", which initially gained popularity as an Internet meme. This approach will then be combined with concepts taken from epidemiology and memetics – the study of cultural units or "memes" – to show the similarities between the propagation of phrasemes and viruses, which both spread and mutate with the help of propagating agents (songs, films, blogs, books) and human hosts.

This theoretical background will then help identify the most important criteria for the successful birth and dissemination of phrasemes. The impact of emotions will be emphasised and weighed against seemingly more "logical" criteria like publicity or utility. The interconnection between emotions and other criteria will then be used to illustrate why some seemingly illogical or erroneous phrasemes manage to "catch on" and spread.

Finally, a few extracts with "haters gonna hate" taken from forums and social networks will be analysed in order to identify the scope of emotions they can convey as well as the numerous functions the phraseme may serve: from comforting and self–preservation to mockery and disregard.

Wolf Nicholas (New York University, USA)

MINING FOR CHARM INFORMATION IN LARGE–SCALE DIGITAL LIBRARY CORPORA

Print sources describing the use, contents, and practitioners of charms became increasingly rare in many national contexts by the nineteenth and twentieth centuries, a reflection of the rise of professionalized medicine, a redefinition of charm practices as "folklore," and the capitalization via the printing press of the publishing process. However, charms—and descriptions of what they were and how they were deployed—were not unknown in printed texts of the past two hundred years. Finding such references are, however, often still a matter of directed browsing through hundreds of texts by dedicated folklorists and charm researchers.

The creation of large–scale digtized corpora of printed texts, most notably the HathiTrust Digital Library established as a cooperative effort of the Universities of Michigan, Indiana, and Illinois, offers an alternative approach. Home to machine–searchable full–text records for 17 million books, a good portion of them published between 1800 and 1920, and with half of the corpus representative of languages other than English, the Library offers a strong opportunity for scholars to collect bibliographic references to thousands of printed works mentioning charms. This paper will detail efforts to programmatically assemble this bibliography as well as parse some of the contexts in which charms were discussed in texts found in the project's search.

Wood Felicity (University of Fort Hare, South Africa)

FEAR, FASCINATION AND DESIRE: ORAL NARRATIVES CONCERNING THE MAMLAMBO, A SOUTH AFRICAN WEALTH–GIVING SPIRIT

This paper discusses oral accounts of the mamlambo, a South African wealth–giving spirit that lavishes wealth upon those who enter into a pact with it, but at a terrible price. Tales of the mamlambo evoke mingled emotions, including fear, fascination and desire for that which it proffers. A relatively new supernatural presence, belief in the mamlambo has been fostered by the pressures of the capitalist cash economy and the allure of consumer capitalism. This spirit is a shape–shifter, often manifesting itself as a snake, a handsome man or a beautiful woman. It adopts sexually enticing forms for it embodies that which is deeply desired, and there are many oral accounts of sexual encounters with this being. As a result of the wealth that it offers and in its sexually irresistible qualities, the mamlambo arouses desires that cannot be readily satisfied, ensnaring its human victims by this means. This paper particularly examines the ways in which the figure of the mamlambo has changed during recent decades, examining what this reveals about contemporary South African society, and the needs and desires of many people within it.

Wu Siyun (Leiden University, Netherlands)

FOLK MUSIC, EMOTIONS AND LOCAL HERITAGE: A SENSORY ETHNOGRAPHIC APPROACH TO KIHNU ISLAND, ESTONIA

Increasingly, not only we see growing production of heritage in our contemporary global societies (Harrison 2013), but also the development and formalization of policy for heritage (Pendlebury 2015)

and the growth of heritage regime (Bendix et al. 2012), through which governance and policies for other political, economic, and social objectives can be wielded (Geismar 2015). Embodied within heritage policies there are the uses of heritage as a form of governance top–down, but also a bottom–up process for interested and active citizens and social actors. As one important resource for identity formation, heritage is closely bound with emotion. Approaching ethnographically to the small Kihnu island, a UNESCO listed World Heritage space in Estonia, I am apprenticing while investigating Kihnu community's practices of performing, preserving, managing and promoting their local folk music traditions as heritage. In this paper, I am taking emotion as the lens of focus to unpack local heritage practices as an inseparable part of everyday life in all possible aspects as well as an arena (Grasseni 2016) of cultural and political performances under dissonant narratives, complex power relations, multilayers of identities and ambivalent emotions: What different emotions are involved in the production of heritage? How can heritage practices recreate, change or even challenge emotions? What role emotions can play in people's interpretations and employment of heritage policies? With a sensory ethnographic approach to the Kihnu music heritage and the community's active practices, I aim to explore the triangle composed of folk tradition, emotions (identities) and grassroots need in heritagization.

Yokomichi Makoto (Kyoto Prefectural University, Japan)

POLITICAL AND NON–POLITICAL JAPANESE NARRATIVES ABOUT THE NAZI PARTY

As a child, I heard the legend that Hitler was Jewish. When I was a teenager, I heard another legend that the surviving Nazis still operated in Antarctica. Neither was an oral tradition that originated in Japan. How could a Japanese boy hear such stories? Were they transmitted orally by Germans to Japanese?

Of course, this is not the case. The legend that Hitler was Jewish comes from the manga Adolf by Osamu Tezuka, the greatest master of Japanese manga culture. More specifically, he incorporated an old claim by former Nazi attorney Hans Frank into his work. The other legend that the Nazis survived in Antarctica was originally Argentine fake news that gained popularity during the Japanese occult boom in the 1970s.

The legends about the Nazi Party in Japan were not purely oral traditions "naturally" produced by Japanese "folk," but examples of the media–generated traditions, as the pioneering narrative researcher Albert Wesselski has argued.

This presentation focuses on political and non–political Japanese stories about the Nazi Party. During World War II, Japan allied with Germany and both lost. What was the image of the Nazi Party in Japan afterwards? This question is considered using various examples

Zipes Jack (University of Minnesota, USA)

POST TRAUMATIC SOLDIER STORIES: SPEAKING TO SURVIVE WITH HOPE

To learn that you are worth nothing is traumatic. To learn that your body revolts against your killing other humans and animals for powerful elite groups is traumatic. To learn that their patriotic stories are nothing but lies is traumatic. To reassemble your body and mind after you have killed without reason or justice you must somehow learn to tell your own story. You may never overcome the trauma of killing so that you won't be killed, but at least you will speak and write with hope to cleanse your soul. Unfortunately, hundreds of thousands of young men and women continue to be sacrificed every year. We repress their stories and do not draw connections to the past. To provide hope that the chain of killing can be broken, folklorists might do well to dig up past stories of soldiers who survived atrocities to speak on and in their own terms.

This talk will focus first on three great German folklorists of the nineteenth century, Jacob Grimm, Wilhelm Grimm, and Johann Wilhelm Wolf, and then on a courageous French writer and politician of the early twentieth century, Paul Vaillant Couturier. The stories about soldiers and war that they collected or wrote reveal how the emotions of the body dictated their narratives. I intend to explore how the trauma related narratives are significant signs of how art enables us to cope with devastation.

Zoric Emilia (Argentinian University of Arts, Argentina)

"CROMAÑON ARGENTINEAN TRAGEDY: HEALING PAIN THROUGH VERNACULAR RELIGION AND ARTS"

The avoidable tragedy of the disco "Cromañón", in which 194 young lives have been lost, occurred on December 30th, 2004, in the Argentinean city of Buenos Aires. Such tragedy made room to rites connected with popular religiosity and local beliefs, oriented to heal social wounds which are not yet healed. Actually, even today, such tragedy remains in the living memory of Argentinean people. The aim of this paper is to analyze how people have been affected by the tragedy, through a case study of oral, written and iconic narratives connected with the construction of a popular "Sanctuary" in the exact location where this tragedy took place, and a «Memorial» commemorating this event in the Argentinean neighborhood Vicente Lopez. It deals as well with the analytical approach to the book "Volver a Reir" («Turning to laugh once again»), which includes not only verbal texts but also the reproduction of artistic interventions regarding this tragedy. All these narratives show the different way of channeling pain through art.

All these artistic messages can both be considered as healing narratives and as identity markers as well as expression of vernacular religion, gathered under the metaphoric symbol of "Cromañón", which serves as agglutinating sign connected with the constructive process of collective memories.
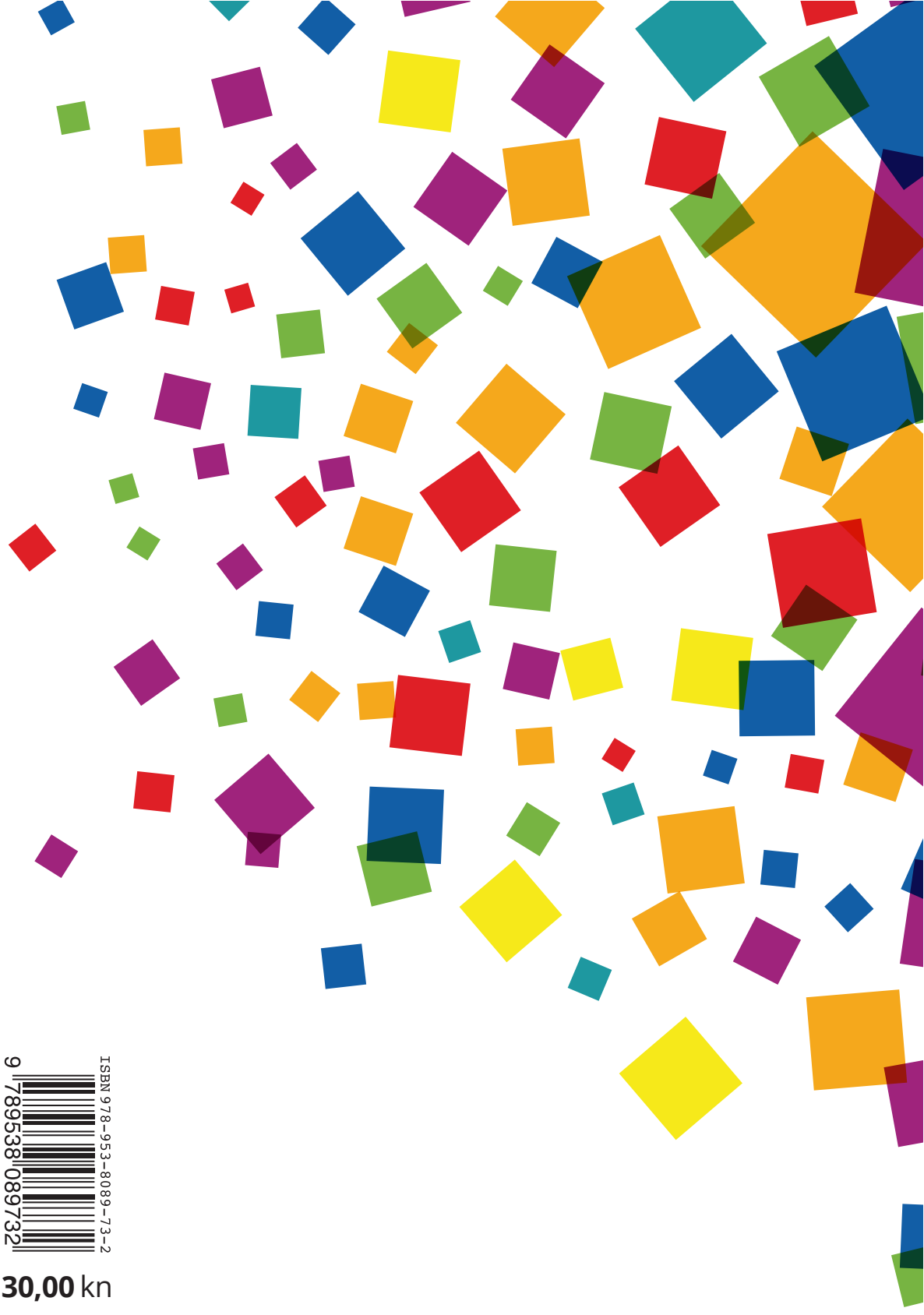
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