

# ČESKÝ LID 94 / 2007

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(Projection of social crisis in musical subculture „hard core“)

**Abstract:** The contribution analyses the broader context of the existence of musical subculture hard core in Slovakia and the Czech Republic in the 1990s. It especially focuses on illuminating the connection of this subculture with life experiences of young generation and the cultural reality of the period. At the same time, the article describes the ideology of this musical subculture and gives examples of its projection into the texts of various hard core formations.

**Keywords:** Subculture, Hard core, Yuppies, descriptive HC stream, resisting HC stream, resigning HC stream, social crisis

- Jiří Vávra, *Projevy identity v pohřebním ritu obyvatel Bohemky a Veselinovky na Ukrajině*..... 19  
(Manifestations of identity in funeral rituals of the inhabitants of communities Bohemka and Veselinovka in Ukraine)

**Abstract:** Bohemka and Veselinovka in Ukraine were founded at the beginning of the twentieth century by descendants of Czech religious emigrants of the eighteenth century. Nowadays, both villages are inhabited predominantly by Protestant Czechs who still constitute a majority, as well as by Ukrainians of Orthodox denomination and, partly, by individuals of other nationalities. In the article the ethnical and confessional identity of inhabitants of both villages is being presented through the analysis of funeral and postfuneral rites and their material manifestations. In both communities funerals and funeral feasts are celebrated; besides, rites commemorating the deceased are observed: „pominky“, that is, remembrances of the dead that take place in precisely determined intervals, „provody“ or collective visits of cemeteries accompanied by feasting on the graves, and also remembrances of deceased soldiers at memorials. Most of these rituals stem from Orthodox tradition, but nowadays also Czech inhabitants of the communities participate in them. They struggle to belittle them, because they are not compatible with their tradition as well as with their religious ideology. Dissimilarities, but also coming together of both groups manifested itself on both cemeteries. Coming together had been realized thanks to more intense social bonds among members of both groups. The (post)funeral rites contain in themselves expressions of ethnic and confessional identity through symbols, such as cross and chalice. Such rituals not only make reference to tradition, but they introduce the participants into the system of reciprocal relations and corroborate the existing social bonds.

**Key words:** Bohemka, Veselinovka, Ukraine, identity, funeral rites, postfuneral rites

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**Abstract:** Among the African peoples an important social and religious role is performed by funeral rituals, which belong to rituals of passage connected with changing of man's status and social position. The rituals of the first and secondary funerals among the Konkomba belong to the most extended of all the rituals of passage. The present article describes and analyses the rituals of the first funeral, which are the burial rituals of elderly people (men and

women). They differ in the richness of rites and the social significance from the simpler burials of adult people, children or infants.

**Key words:** burial of elderly people, mourning, purifying rites, farewell rites, rituals of passage, the Konkomba people, northern Ghana

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**Abstract:** Painter M. Fischerová-Kvěchová (1892–1984), graduate of Academy of Arts, Architecture and Design in Prague (1906–1913), draw inspiration mainly from folk art and children's world. Their reflection permeated all areas of her work. In her drawings, including illustrations, in paintings, as well as in textile works – in her fashion designs, in designs of “suits” for puppets, in designs of printed textiles. From the middle of the 1910's she worked as a designer of fashions for children, ladies and also as designer of shoes for Prague cooperative „Záduha“. In this work she drew on her knowledge of patterns, colors, and decorations of folk costumes, gained through her explorational journeys in the Czech lands, to Slovakia and the Balkans. She made a great number of study drawings and high quality studies of costumes. In the year 1925 she was awarded a gold medal in the International exhibition of applied arts and industry in Paris for “textile works”. In the 1920s and at the beginning of the 1930s she abandoned the creative transpositions of folk costumes. Instead, she promoted the “style dress” concept. In other words, she envisioned the design of timeless quality, composed mainly on the basis of aesthetical and functional principles, supplemented by applied components of folk textiles (for example, embroidery). In the second half of the 1930s she designed more than thirty designs of “peculiar” printed textiles for prestigious textile company Josef Sochor of Králův Dvůr. Four of these were realized. Through this work, the painter wrested an important role in the “Czech peculiar” movement.

**Key words:** folk costume, textile design, costume studies, designs of printed textiles, Czech peculiar movement, Záduha, Josef Sochor

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**Abstract:** The article, based on the study of a wide scope of literature available on the Minangkabau of West Sumatra, Indonesia, as well as on the author's own previous ethnographic research, describes the peculiar functional symbiosis of two cultural traditions: social organization based on the principals of matrilineal kinship and institutionalized male migration, viewed from both a structural and a historical perspective. It thus provides a summary of the current state of knowledge about the problem preliminary to further field research planned by the author beginning from July of this year, which will focus on new developments resulting from major socio-political changes in the Indonesian society in the last 10 years since the fall of the regime of President Suharto.

**Keywords:** Minangkabau, Indonesia, kinship, matriliney, migration, social change

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**Abstract:** Los Comanches and other cultural manifestations of the genízaro (mixed Spanish-Indian) culture of New Mexico is widely recognized and belittled as a mere hybrid of the „authentic“ Spanish, Puebloan and Plains Indian cultures. The politicization of identity in contemporary America promotes traditionalist revitalization movements and the genízaros seem to be caught between a rock and a hard place, not accepted by either of the politically well established ethnicities of New Mexico. They are denied authenticity and consequently are also denied access to funds which have become available for groups that have made successful ethnic claims and achieved state recognition. In spite of this difficult situation, the genízaro culture continues to live, representing a very unique cultural complex. The case of the genízaros of New Mexico may help us better understand the politics of (self-)identification and the process of ethnogenesis as a response to material and political opportunities created by a state reluctant to endorse a common national culture.

**Keywords:** Los Comanches, New Mexico, genízaro, Pueblo, Hispanic, hybridity, identity, ethnicity, interethnic relations

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**Abstract:** The goal of this article is to approach the Armenian epic poetry and above all the phenomenon of local troubadour lyrics as such, in the light of traditions of neighbouring nations and also in a European context. I have tried to show that Armenia (and the Caucasus region as whole) is far from being a region deserving only the marginal interest of researchers. To the contrary, its relative isolation on the one hand and the constant blending of cultures and the emergence of syncretic traditions on the other hand make the Caucasus a fountainhead of topics not only for ethnologists and folklorists.

Armenian lyric poetry can be shown to have developed under the strong influence of Persian as well as Arabic poetry, but Armenian folk art tended to take its inspiration also from local traditions, and through the quasi authorship of *hayrens* it then became the inspiration for the higher art form of poetry. Through popular music, Armenian troubadour lyric poetry has remained alive and is still popular with the public.

**Keywords:** Caucasus, Armenia, epic poetry, troubadour lyric poetry, achugh, hayren

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**Abstract:** The paper quantitatively analyses a sample of 300 Czech prayer books and other popular religious handwritten material (not including songbooks) from the 18<sup>th</sup> and 19<sup>th</sup> centuries. The author maintains that most of the material consisted of (partial) transcriptions of popular printed books and their widespread popularity was influenced by the growth of literacy and the individualization of piety. Their use was by no means limited to the milieu of the secret non-Catholics which were proscribed until 1781; indeed the majority of Catholic writings were not fully orthodox. The character and decoration of the writings in question were not directly related to the confessional nature of their originators and/or users; in fact the general rules of early modern popular culture played a much more important role and in many cases it is difficult to determine whether the source is catholic, protestant or sectarian. Prayer books fully reflected official forms of religion relatively late i.e. from the turn of the 18<sup>th</sup> and 19<sup>th</sup> centuries as a result of church domination over popular piety. However, even at this time the process did not result in absolutes: religious writings substituted the non-existence of baroque literature the printing of which was prohibited by the enlightened censorship prevalent at the time. Only a change in religious forms and new opportunities for the printing

of pre-enlightenment books in the mid-19<sup>th</sup> century led to a decline in handwritten prayer books.

**Keywords:** Popular Religion; Bohemia, 18th and 19th centuries; Prayer books; Religious handwritten material; Baroque; Secret non-Catholicism

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(Reading and literature in the life of Opočno's non/catholics at the turn of first and second third of the 18<sup>th</sup> century)

**Abstract:** This paper deals the problem of secret non-catholicism in the northeast Bohemia at the end of the first third of the 18th century and its connection with the religions movement of local serfs. It points out the role of reading religious literature like the Bible, prager-books and hymn-books on secret non-catholics meetings. That was an irreplaceable part of their speeches as well as the role of religious legates from the milieu of Sorbian pietistical communities. A sudden abnormal concentration of religious emissaries in a small part of Opočno's manor, the spectre of newle smuggled books sold by emigrants even their apparent help with the formulation of requests of serfs to authorities and maybe the autorships of the creed of the religion gives evidence of a strong influence of emigration. In the Memorial's formal dogmatics we can find marked symptoms of the pietistical influence on the formulation of official request. We can assume that the text of the creed of the religion is not a local non-catholics production. It evidently grew out of a remarkably vague awareness of former faith of ancestors influenced by Lutheran pietism in the 18<sup>th</sup> century. The fading influence of the ideas of Czech reformations of 16<sup>th</sup> century can be seen even in the structure of non/catholic books. There prevails contraband books at the end of the first third of the 18<sup>th</sup> century. These books have a great influence on formalization of dogmatic that necessary to refer to the leading local figures of. Opočno events that happened in the September of 1732. It is not excepcional a use of catholics production. The reading of secret non/catholics in privat and meetings and its structure deals ill-definated dogmatics positions of this rural community.

**Keywords:** east Bohemia, Opočno, non-catholicism, reading, books, literature, Lutheran pietism, tradition of Czech Reformation, emigration

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**Abstract:** The aim of the article is to introduce female characters of Serbian epic poems and Ukrainian dumas in comparative perspective. The focus is laid on the roles and characteristics attributed to women in epic poems relating to the Battle of Kosovo and dumas describing the period of the battles between Cossacks and Turko-Tatar tribes. It is argued that although women in folk literature usually have a passive role and their main function is to emphasize the importance of the male sacrifice, there are also examples of active female characters that make their own decisions and thereby influence their own destiny as well as the destiny of others.

**Keywords:** female characters, folk literature, Serbian heroic poems, Ukrainian dumas, femininity, masculinity

Petr Janeček, *Současné pověsti a jejich výzkum v moderní folkloristice* .....305  
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**Abstract:** Presented article analyzes oral narratives usually defined as contemporary (urban) legends with emphasis on their main characteristics as a folklore genre. The article focuses on definition, terminology and presentation of history of international and Czech research of contemporary legends along with examples of local contemporary narratives. Czech

contemporary legends can be characterized as showing clear parallels with East European as well as global folklore repertoire. The most popular Czech cautionary legend was legendary “Black Ambulance”, narrative about mysterious black ambulance kidnapping children, current mainly in 1988 and 1989. Widespread is corpus of comical narratives (“Hilarious Accidents”), in Czech oral transmission popular at least from the 1960s. Narratives showing clear parallels with traditional Czech folklore are relatively lacking in the contemporary Czech repertoire – single exception being cycle of legends about undead Nazi soldier Hagen, popular in tramping movement since the 1980s. Czech contemporary xenophobic narratives deals mainly with Romani (Gypsy) people, “Chinese Restaurant Legends” from global repertoire and anti-Turkish legends from repertoire of German-speaking countries. Newer narratives current from the end of the 1990s show more parallels with international contemporary legends.

**Keywords:** contemporary legends, urban legends, contemporary folklore, oral narratives, Czech Republic, 20th and 21st century

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- František Vrhel, *Etnologie a pražský strukturalismus: Petr G. Bogatyrev*..... 337  
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**Abstract:** The article is aiming to shatter traditional view on Petr G. Bogatyrev’s legacy as an „typical“ exponent of the Linguistic Circle of Prague. There are two reason motivating the autor’s doubt in this sense: firstly, Bogatyrev’s conceptual base is – explicitly – derived from „Gestaltpsychologie“, repeatedly refused by Jan Mukařovský whose doctrine



represents in author's standpoint „typical“, genuine expression of Prague structuralism, and (secondly) whose phenomenological typology of functions serving as a „tertium comparationis“ proves a low-level conceptual elaboratedness of Bogatyrev's famous function of the „structure of functions“.

**Key words:** The Linguistic Circle of Prague, P. G. Bogatyrev, typology of functions, „gestalt“ versus structure

## MATERIÁLY – MATERIALS

- Věra Frolcová, *Proč, Maria, tak vzdycháte. O životě jedné vánoční legendy v 21. století*..... 349  
(*Why, Mary, are your sighing? Life of one Christmas legend in the twenty-first century*)

**Abstract:** The song *Why, Mary, are your sighing* has maintained its spiritual and ritual role in the folk Catholic tradition of Moravia. This song is being sung by women in Advent during home domestic worship, when the statue of Virgin Mary is being carried from one house to the other. The tradition as well as the song concentrate on the lodging of Virgin Mary. The roots of this tradition stem at the end of the nineteenth century. The song exists in two variants: the one focusing on Joseph and the other on Mary. The older one, printed pilgrimage song *Why, Joseph, are your sighting*, comes from the end of the eighteenth century. The comparison of oral versions with the printed ones (1789–2006) reveals the song being a conservative type of spiritual folk song, representing a late stage of sung legends. It is an expression of Marian Cult within the frame of folk religiosity of the beginning of the twenty-first century, drawing on the traditions from the period before the Second Vatican Council.

**Key words:** Advent, spiritual folk song, lodging of Virgin Mary, St. Joseph

- Jaroslav Otčenášek, *Česká lidová slovesnost a internet: Humor v e-mailech*..... 363  
(*Czech oral folklore and the internet: Humor and e-mail*)

**Abstract:** The study focuses on contemporary forms of folklore and their relationship to Internet. In the Czech lands, the spreading of literacy and print in the nineteenth century, together with the invention of radio and television in the twentieth, contributed to the displacement of oral transmission of many forms of literary folklore. At present, to a certain extent continue to exist short stories (especially urban stories), and also remembrances and short folklore genres (anecdotes, jokes, proverbs, adages, locutions). Internet, that began to expand in the Czech Republic in the second half of the 1990s, became a new platform for circulation of some forms of folklore. The principle of electronic mail in certain respects comes close to the procedure of oral transmission. Besides electronic mail, there exist many web pages that collect for example anecdotes. In these cases, it is difficult or impossible to ascertain their provenance, but this is not a crucial question. Many of the texts presented are parodies to classical folklore genres, but also literary works or film. There is often erotic or pornographic vertone. Thanks to internet and the use of e-mail, the literary folklore (especially its shorter and more humorous forms) acquired new possibilities for spreading and development.

**Key words:** oral folklore, new media, Internet, parody, anecdote

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(*„Vinnitou laughs out of the window.“ Contemporary folklore children's poetry*)

**Abstract:** The article focuses on the problem of contemporary children's folklore in the Czech Republic – specifically, on songs and rhymes that include names of famous personalities or of film and literary heroes. These songs circulate in children's groups by word of mouth, without any intervention from part of adults. They are characterized by

coarse expressions and unsophisticated childish humor. Precisely because of their coarseness these folklore forms are being passed on outside the influence of adults. Even though on the first sight these songs are simple parodies on songs popular at given moment, in fact many of them have outlived several generations. The oldest song included in our collection has been passed over for at least 70 years. Of course, songs about celebrities loose some of their currency with the passing of the time – for example, the rhymes about famous sportsmen. In the 1990s, a song about Soviet astronautics died out, due to the fact that the propaganda that stimulated its humorousness also disappeared. The most popular heroes of children's poetry are the personalities from movies based on books of Karl May (Vinnnetou, Old Shatterhand etc.), as well as some famous historical personalities. Besides, there are songs about pop singers, less frequent are those about politicians or sportsmen. Also, there are only few about fairy tales personalities. Melodically these songs are based either on folk songs, or on current hits or theme tunes from TV series. Those children's songs based on traditional songs proved to have much longer lifespan.

**Key words:** contemporary folklore, children's folklore, folk song, rhyme, historical personalities, film personalities, literary personalities

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