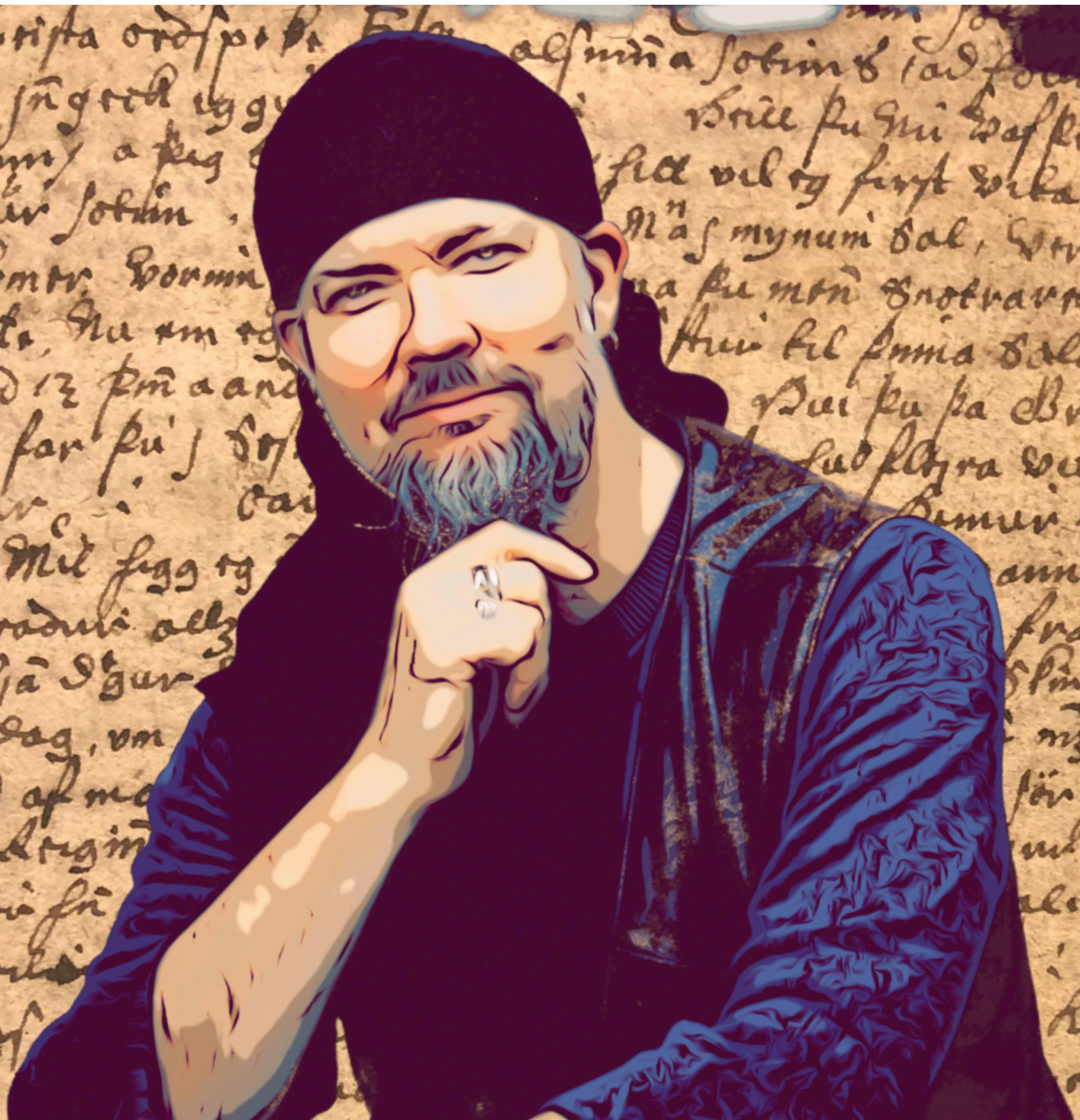


Folklore Fellows' NETWORK



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FF Network is a newsletter related to FF Communications. It provides information on new FFC volumes and on articles related to cultural studies by internationally recognised authors.

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The Changing of the Guard

Frog

Helsinki Collegium for Advanced Studies

After nearly a decade of leadership, Pekka Hakamies has stepped down as chair of the Folklore Fellows' Executive Committee. He has seen us through many changes, including the revision of the Rules of the FF, published in the current number.

It is my honour and privilege to take over this position at such an important time. My new role comes among additional changes to the FF Executive Committee. The current members of the EC are now Professor emeritus **Pekka Hakamies**, Professor emeritus **Lauri Harvilahti**, Professor **Anne Heimo**, Professor **Tuulikki Kurki**, Professor **Lena Marander-Eklund**, Professor emerita **Aili Nenola**, and Professor **Lotte Tarkka**. These changes have not altered the FF's priorities of maintaining FF Communications as a high-quality publication venue and organizing FF Summer Schools. FFC is running strong, and plans for the next FFSS are currently being organized by a team at the University of Helsinki

Of course, the FF does not exist in a vacuum, and we seem to be advancing into an era of increasingly troubling times. The FF is a global network, which means that we are each situated differently in relation to the particular ongoing conflicts and crises, and we must all recognize that many among our colleagues work and live with their families in the midst of these situations. The FF has endured through well over a century of conflicts in which nations have been pitted against one another. We wish all strength and support to those suffering hardship and stress, and hope that we can maintain our international academic relations and networks of support through the difficult times we face today.

The current changes in the FF Executive Committee will hopefully stimulate interest and activity within the FF and strengthen our international networks. Alongside FFC and the FFSS, additional activities and development projects are being considered and we welcome suggestions from our members. I am excited to work with the EC for the development of the FF, and how we can both serve and nurture the field in these times of rapid change.



Photo by Veikko Somerpuro for Yliopisto lehti, 2024/7.



New Rules for the Folklore Fellows

Pekka Hakamies

University of Turku

The Folklore Fellows and the Finnish Academy of Science and Letters have had a long common history. Kaarle Krohn, one of the founding fathers of the Folklore Fellows, was also one of the founders of the learned society the Finnish Academy of Science and Letters, and so it was natural that the FF came to exist under the auspices of the Academy. In practice this meant that the publication series FF Communications was published by the Academy, which received special means for that purpose from the Ministry of Education.

Why the new rules?

Four years ago the Finnish Academy of Science and Letters suddenly decided to quit all its discipline-specific publication series, among them FF Communications. Luckily enough, a new home for FFC was found in the Kalevala Society Foundation, another NGO with a deep concern for folklore research, its annual publication being among the most significant venues for folklore research in Finnish since its establishment in 1920.

When the sole tie of the Folklore Fellows with the Finnish Academy of Science and Letters was broken, the Executive Committee decided to make the FF formally independent of the Academy, which required changing the rules of the FF. At the same time that this change was made, the rules were modernized. The main points of the reform are as follows.

The main changes

The core of the Executive Committee is still formed by the folklorist members of the Finnish Academy of Science and Letters, but now the Committee can invite distinguished folklorists to act as members of the Committee. It is no longer necessary to get the approval of the board of the Academy. Thus, we can have more members on the Committee who are active in research, education, and training. It is also relevant that the editor of FFC is a member of the Committee.

Today, it is generally accepted that various positions in scholarly organizations are not meant to be life-long but for certain periods. Therefore, the rules now state that the members of the FF Advisory Committee and Editorial Board are invited for a period of five years and possibly for a second period but not more. This will enhance the dynamics that are crucial to the activity of these sub-organizations.

The work continues

In practice, the members of the Folklore Fellows will hardly notice any rapid changes in the activities of the FF. FF Communications is published much as it was before, but, of course, the editor and publisher are open to innovations. The next FF Summer School is already in preparation and we expect to tell something in more detail about it soon. But we all have to keep in mind that Folklore Fellows is, after all, a network without any devoted staff or financial resources, and all activities are carried out by folklorists working in various institutions in universities and elsewhere, doing their FF tasks as a part of their ordinary job – or in addition to that.

Rules of the Folklore Fellows

§1 The Folklore Fellows is an international folkloristic network of researchers, the aim of which is to promote scholarly contacts, publication activities and researcher training. In order to achieve this aim it invites distinguished active researchers from different parts of the world to become members. It further arranges international training courses for researchers and incorporates the editorial board of the Folklore Fellows' Communications series.

§2 The Folklore Fellows is led by the Executive Committee consisting of 5-7 folklorist members of the Finnish Academy of Science and Letters. The Executive Committee can invite other distinguished folklorists to act as members in the committee. The editor of the FF Communications is a member of the Executive Committee.

It is the task of the Executive Committee to develop the researcher network by inviting new members and distributing information on its existence and activities. The Executive Committee also participates in the planning of the programmes for the international Folklore Fellows researcher training courses financed out of separate funds by appointing a member to their Organizing Committee.

The Executive Committee is led by the chair person and vice chair person who are elected by the Executive Committee for a period of five years.

§3 The Executive Committee of the Folklore Fellows is supported by the Folklore Fellows Advisory Committee. It is Advisory Committee's task to prepare proposals for new members, to assist in the planning of the research training courses, and to distribute information on the publishing potential afforded by the FFC series. The Advisory Committee may have at most 10 foreign research members in addition to the members of the Executive Committee, and its chair person is the chair person of the Executive Committee. The members of the Advisory Committee are nominated by the Executive Committee for a period of five years, and a person can act as a member of the Advisory Committee no longer than two periods.

§4 The FF Communications series has an editor nominated by the Executive Committee and an Editorial Board consisting of six prominent folklorists, two of whom shall be outside Europe and North America.

The task of the Editorial board is to support the editor in various phases of the publication process, in particular by suggesting peer reviewers to the manuscripts. The members of the Editorial Board are nominated by the Executive Committee by the suggestion of the editor of FFC for a period of five years, and a person can act as a member of the Editorial Board no longer than two periods.

§5 The Folklore Fellows researcher network has (1) an unlimited number of honorary members, (2) a maximum of 100 full members and (3) an unlimited number of associate members. Honorary members are invited from among eminent folklorists whose scholarly contribution has during a long period of time been internationally and/or nationally important. Distinguished active researchers from different parts of the world are invited by the Folklore Fellows' Executive Committee to become full members on the advice of the Advisory Committee. One quarter of the full members must be from outside Europe and North America.

The Executive Committee may invite associate members from among e.g. junior and senior folklorists attending the researcher training courses, or representatives of closely-related disciplines whose participation would help to achieve the functional goals of the researcher network through contacts with research, teaching and archive establishments in different parts of the world.

Member contacts are maintained by means of digital newsletters giving information on publications appearing in the FFC series and forthcoming researcher training courses.

§6 The Annual Meeting of the Executive Committee is in February of each year. Pressing matters may be voted on between Annual Meetings, either at a physical meeting or electronically. An Annual Meeting may be postponed owing to exceptional circumstances by a decision of the Executive Committee. The meetings of the Advisory Committee are organized in connection with large international folklorist conferences, preferably ISFNR, or, alternatively, electronically.

§7 These rules are ratified by the Executive Committee. Amendments may be made by the unanimous decision of the Executive Committee.



In memoriam

Maria Vasenkari (27.11.1964–7.6.2024)

Folklorist and science communication expert Maria Vasenkari passed away in early June, exhausted by a long illness.

Maria had two careers at the University of Turku, first as a junior researcher in Folkloristics and later on as an expert in science communication, research coordination and editing.

In the 1990s, Maria was one of the first researchers to address the issues raised by critical and dialogical anthropology in Finland, especially in regard to Finnish folkloristics and the fieldwork paradigm. Her publications on dialogic methodology and life story interviews set the stage for future researchers using ethnographic methods for in-depth reflection when creating their own sources or using sources created by others.

Working as a research assistant at the Kalevala Institute founded by Professor Lauri Honko offered Maria a privileged view on current international research in Folkloristics, that she could use in her later career as a science communication expert. Maria served as the editorial secretary of the Folklore Fellows Communications series and the FF Network for a couple of decades until 2015. She was professional and versatile in her work, and thanks to her academic background, she knew well the contents of the works she edited and could make suggestions to solve any problems that rose. In addition to FFC, she also did major editorial work for the Donner Institute.

Maria was profoundly learned, thus representing the ideal of humanistic learning. Maria was able to use this understanding in her positions as a science communication specialist in various units of the university. In particular, as the editorial secretary of the Faculty of Humanities online journal *Hiiskuttua*, she set a standard for linking deep understanding of the humanities with editorial professionalism.

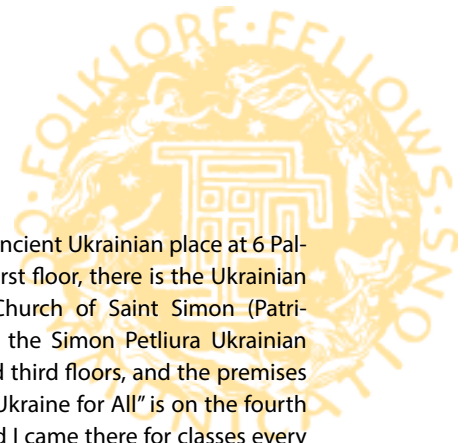
Maria was easy to work with. She was determined and goal-oriented, she had visions and also the necessary know-how to get things done.

We all miss an exceptionally gifted colleague.

Pekka Hakamies, Anne Heimo & Matti Kamppinen,
University of Turku



Dr. Maria Vasenkari (1964–2024). Photo via [Hiiskuttua](#).



Narratives of Ukrainian Women about the Refugee Experience

Iryna Koval-Fuchylo

Ukrainian National Academy of Sciences, and

The Finnish Literary Society

The war in Ukraine has unleashed the largest refugee wave in Europe since World War II. According to the UN refugee agency UNHCR, there are currently 8 million refugees from Ukraine registered for Temporary Protection or similar national protection schemes in Europe. 50,000 Ukrainians, mainly women under 40 and children, have arrived in Finland since the war broke out. The number of Ukrainian war refugees in different parts of Europe is high, for example, in France it is 119,000. Among the EU-countries, Poland has by far the largest number with 1.5 million Ukrainian war refugees (see Statista 2023; Migri 2023).

As an expert of folklore study and because people started telling their experiences, I began recording my native nationals' stories in exile. I conducted 30 interviews in Poland. Then I transferred with my children to Paris. In France, I continued my job and made 40 interviews. Next I started to collect Ukrainian war refugees' stories in Finland. Now I have 33 records. My project *Narratives of Ukrainian Women about the Refugee Experience* focuses on the role of oral stories and other cultural texts, that is, native poetry, vernacular literature and internet-folklore in these times of crisis. Its scope of concern is the verbal and nonverbal means in refugees' personal accounts. The main task of my project is to record and preserve oral history autobiographical stories about the experience of wartime survival, and the experience of a refugee from war and adaptation in a new place in a foreign country; the collection of this information will allow me to analyse the peculiarities of the narrative tradition about refugees as a result of the Russian-Ukrainian war.

Place of Recordings

The first and mandatory condition for recording an interview is the search for narrators. For conducting such interviews abroad during the war, I was lucky that there are people who organized places where Ukrainians who have fled from Ukraine can meet their compatriots, communicate, Ukrainian children can play together and speak in a language they understand. The Lodz Cinema House became such a place for Ukrainian refugees in the Lodz Region in

Poland. In Paris, there is an ancient Ukrainian place at 6 Palestine Street. Here, on the first floor, there is the Ukrainian Autocephalous Orthodox Church of Saint Simon (Patriarchate of Constantinople), the Simon Petliura Ukrainian Library is on the second and third floors, and the premises of the public organization "Ukraine for All" is on the fourth floor. My daughter Anna and I came there for classes every Sunday. Here, children are taught the Ukrainian language, clay sculpting, drawing, appliqué, weaving, papier-mâché, French language, and so on are organized. Beginning in March 2023, I recorded interviews in Helsinki. The Cultural Center of the Society of Ukrainians in Finland has been operating there for a long time. There, children draw, sculpt from clay, learn the Finnish language, and so on, and I am recording interviews with Ukrainian women.

Central Aim

My main goal during the interview is to hear what the narrator herself wants to tell me about herself, what she feels is important to her for me to hear. I have several interviews where I hardly asked any questions, only listened, sometimes clarifying something. Nevertheless, I have a prepared rough list of questions. These are:

1. How did you know about the war?
2. What were your first thoughts after war started?
3. When did you decide to leave home?
4. What do you know about the fate of others?
5. What was your the evacuation way?
6. Why did you choose Poland / France / Finland?
7. How did you manage to settle down here?
8. Does your child / Do your children go to kindergarten or school?
9. What new experience did you gain, what did you learn?
10. What do you want to tell about your life during the war?

Future Studies

My future studies of the Ukrainian narrative tradition about the experience of refugees from the war will primarily have a philological orientation. I plan to carry out the scientific analysis of these narratives in the context of everyday life, so the work will include the following points:

1. Describe the peculiarities of the respondents' self-presentation strategy: which events are the main focus, what is said little about, what is not said at all. On this material, distinguish categories of storytellers: experts, victims, winners, etc.
2. Determine the plot line of the story: how the narrator constructs the events of the story, what is said first, what provokes the emergence of the next plot, which organizing principle prevails: chronological, emotional, or cause and effect. Define favorite topics and taboo topics. Already at the present stage of research, the following favorite topics of autobiographical narratives can be

- identified: the beginning of the active phase of the war, the first days of the war, gathering for the road; difficulties of the evacuation road; help from unknown people; health problems; and peculiarities of adaptation in a new place. Stories about conflicts in the new country of residence are taboo; there are expressions of awareness of achievements, new experience from staying abroad. Women do not talk about their current family situation, however, if a woman's husband participates in military operations, then there will be a short or longer story about him in the story.
3. Features of the nomination. How are the main and secondary characters of the story named, what vocabulary is used to name events and phenomena? Which loci are named in the interview, which toponyms, microtoponyms are used? I trace the word-form in the nomination, in order to determine which morphemic means are used to convey emotions.
 4. Determine what hierarchy of values is built in the stories, what acquires the highest value, what former values have become irrelevant.
 5. Main images, concepts of narratives: war, road, Ukraine, foreign side, and group and individual portraits of the story.
 6. To determine the main stereotypes and ideas of narrators. How important is the social and intellectual environment of the narrator, the region of his origin?
 7. Determine the influence of the Ukrainian narrative tradition on ways of verbalizing experience. What features of a folklore work have stories about the lived experience of forced departure abroad as a result of fleeing from war? Identify folklore sources for the emergence of recurring plots and motifs.
 8. Comparison of stories about today's refugees with narratives about other forced resettlement due to natural and man-made disasters, state policies, etc.
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Is *Folklore* a Calque of German *Volkskunde*?

Frog

Helsinki Collegium for Advanced Studies

The word *folklore*, earlier *folk-lore*, is commonly recognized as coined by William Thoms (1803–1885) in a letter published in 1846 [1946], where the word also appeared as the title. Indeed, Thoms was quite proud of this coinage. He once celebrated it in verse as one of his two crowning achievements alongside his founding of the journal *Notes & Queries* (Roper 2008: 81). Nevertheless, Thoms' word *folklore* is commonly considered a calque of German *Volkskunde* (sometimes called 'cognate', e.g. Ben Amos 2020: 9), a view that is often reiterated as an aetiological legend of the field. The question warrants a critical look, to consider the legend's accuracy to the past and whether an alternative view might be more suitable.

Statements that *folklore* was borrowed from German were already being made during Thoms' lifetime. He objected to these in publication, asserting "the English origin of the word Folk-lore" (Emrich 1946: 372). Thoms originally described his coinage as "a good Saxon compound, Folk-Lore, – *the Lore of the People*" (1846 [1946]: 361), a claim that underscores Thoms' ethno-nationalistic ideology (Roper 2008: 61–62). Indeed, he presented the new English word in a short piece that sang the praises of Jacob Grimm's 1844 edition of *Deutsche Mythologie* ['German Mythology'], calling for "some James Grimm" to rise up and do the same for the British (1846 [1946]: 361). However, considering Thoms' elevation of German scholarship, Duncan Emrich considered it likely that Thoms "would have pointed to the German *Volkskunde*, had he known of it, as an authoritative, scholarly example to bolster his first introduction of an English equivalent" (1946: 372). The question thus arises whether Thoms' ethno-nationalistic ideology drove him to actively erase his word's borrowing from German, or he saw *folklore* as clearly separate from the German word.

Thoms advanced the proposed field of Folklore as a reconception of what was called 'popular antiquities', championing Grimm's *Deutsche Mythologie* as a methodological model. Emrich points out that German scholars commonly employed *Volk-* in compounds when Thoms' coined *folklore*, but that *Volkskunde* remained relatively rare before W. H. Reichl's influential article "Die *Volkskunde* als Wissenschaft" (1858 [1862]) ('*Volkskunde* as a Science') (Emrich 1946: 371–372). Grimm's work is populated by *Volk-*compounds such as *Volksüberlieferung* ['popular tradition'], yet Grimm did not have a unified concept of 'folklore' *per se* (Frog 2022).

He mainly used *Volk-* with words that loosely refer to categories of traditions or genres, like *Volksglaube* ['popular belief'] (Grimm 1844). When considering Thoms' word *folklore*, it is noteworthy that Grimm did not use the word *Volkskunde*. Although the word *Volkskunde* was not as common in 1846 as it would later become, it was not invisible. It even appeared in book titles such as *Preußische Landes- und Volkskunde* (Preuß 1835) ['Prussian Geography and *Volkskunde*'], so Thoms may certainly have encountered it. Nevertheless, the idea that *folklore* is simply a calque of *Volkskunde* is not so straightforward.

Diarmuid Ó Giolláin recently reframed the issue in terms of influence rather than borrowing *per se* (2022: 98–99). He notes that "Thoms and his colleagues were also aware of Scandinavian works", which could have introduced them to, for example, the Swedish word *folkliiv* ['popular life'], attested already in 1817, and *folkminne(n)* ['popular memory'], attested in 1834 (2022: 99n.64). He further makes an observation that, to my knowledge, had not been entered into the discussion previously: that Thoms' word seems to be the first example of *folk-* used as the first element in a compound word formation in English (personal correspondence, 22.02.2022). This would be a strong indicator of foreign-language influence. Testing against the *Oxford English Dictionary* affirms Ó Giolláin's hypothesis; other words or expressions with *folk-* as the first element all first appear later:

<i>folk-song</i>	1847
<i>folk faith</i>	1850
<i>folk-life</i>	1864
<i>folk-wave</i>	1880
<i>folk-etymology</i>	1883
<i>folkcraft</i>	1884
<i>folk-law</i>	1884
<i>folk religion</i>	1884
<i>folk-hero</i>	1899
<i>folk-mind</i>	1899
<i>folk-music</i>	1889
<i>folk-psychology</i>	1889
<i>folk-rhyme</i>	1889
<i>folk-tale</i>	1891
<i>folk-belief</i>	1892
<i>folk-poetry</i>	1892
<i>folk-literature</i>	1893

<i>folk-medicine</i>	1898
<i>folk-singer</i>	1898
<i>folk-epic</i>	1904
<i>folk-play</i>	1905
<i>folkways</i>	1906
<i>folk-musician</i>	1907
<i>folk-singing</i>	1907
<i>folk-tune</i>	1907
<i>folk dancing</i>	1908
<i>folk-memory</i>	1908
<i>folk-legend</i>	1909
<i>folk-dance</i> (noun)	1909
<i>folk high school</i>	1914
<i>folk-drama</i>	1917
<i>folk-name</i>	1924
<i>folk-dance</i> (verb)	1927
<i>folk-dancer</i>	1936
<i>folk-culture</i>	1936
<i>folk-museum</i>	1936
<i>folk-players</i>	1936
<i>folk-poem</i>	1940
<i>folk-tradition</i>	1950

(*OED*, s.vv.)

Of course, using the *OED* in this way is not unproblematic. Some of the earliest examples identified by the dictionary are a bit late. For example, the *OED* identifies *folk-tale* as first attested in 1891, but W. R. S. Ralston published an article called “Notes on Folk-Tales” in the first number of *The Folk-Lore Record* in 1878. Digital search tools reveal that *folk-story* was used already a few years before that (Walhouse 1875: 24), an article with the title “Folk-Drama” appeared more than a quarter of a century before the *OED*’s 1917 date (Ordish 1891), and *folk-poem* is found already more than fifty years before 1940 (Anonymous 1888: 420). Nevertheless, Thoms does indeed seem to have been the first to use *folk-* as a prefix in English, which only boomed in usage with the founding of the Folk-Lore Society and publication of their journal *The Folk-Lore Record* in 1878.

Thoms’ use of *folk-* as a Germanic counterpart to the Romantic *popular* is fairly clearly attributable to foreign influence, and most likely to German in the wake of his fascination with Grimm’s *Deutsche Mythologie*. That his compound is adapted directly from *Volkskunde* is less clear. An issue with interpreting *folklore* as a calque of *Volkskunde* is a semantic disjunction. Thoms paraphrases *folklore* as “*the Lore of the People*”, and then describes the term as referring to the phenomenon but also to be used for the discipline (1846 [1946]: 361). German *-kunde* refers to learned knowledge or study as a vernacular equivalent to the etymologically Greek *-ology*; it refers exclusively to the field of study or discipline. *Volkskunde* is thus equivalent to *ethnology*, and

translating the *-kunde* or *-ology* of a people as referring to their ‘lore’ – that which a researcher collects and analyzes – requires either error or reimagination.

Thoms would later describe the proposed discipline of Folklore as a “branch of Archaeological study” (1850: 223). His description refers not to archaeology in the current sense, but as the study of things archaic or ancient, of which Grimm’s work stood as an exemplar. It is not clear that he would associate Grimm’s work with *Volkskunde* or *Völkerkunde* (i.e. with ‘people’ in the plural). In the first half of the nineteenth century, these German words did not necessarily have anything to do with folklore as such. August Eduard Preuß’s *Preußische Landes- und Volkskunde* (1835) is illustrative. Preuß uses *Volk-* for ‘people’, but in the sense of a population of the nation and its members, rather than in a sense of ‘popular’ or the later narrow sense of ‘folk’ as agenciless, non-modernized, heritage-bearing segments of the nation’s population. Preuß’s presentation of Prussian *Volkskunde* thus includes Johann Gottfried von Herder (1744–1803) as a famous national (1835: 328–331), whereas collective traditions are incidental to his presentation of the state’s land and population. Presentations of popular practices are found under *Volkskunde* or *Völkerkunde*. For example, Josef Rohrer’s *Uiber die Tiroler: Ein Beytrag zur Oesterreichischen Völkerkunde* (1796) [‘On the Tyrolians: A Contribution to Austrian *Völkerkunde*’] devotes chapter 3 to the artistic sense of the Tyrolians. Rohrer comments on the beauty of the Tyrolians poetry and of their singing, yet no texts are offered and it is not clear that what is described would qualify as ‘popular antiquities’ for a British readership. Viewed against common usage of *Volkskunde* prior to Reichl’s influential article (1858 [1862]), it is not clear that Thoms would even see it as relevant to his concept and coinage of *folklore*.

The evidence points to Thoms’ use of *folk-* as a calque of German *Volk-*, although it might also be a more general synthesis of parallels across Germanic languages. However, the limited and quite different use of *Volkskunde* and *Völkerkunde* up to that time do not support the interpretation of *folklore* as a calque of one of these German words. At best, *folklore* might be inspired by *Volkskunde*. Inspiration rather than a translation of the German word could account for Thoms’ claims that *folklore* is his own invention rather than a loan. Nevertheless, any relation of *-kunde* to Thoms’ coinage with *-lore* seems highly doubtful. The interpretation of *folklore* as a calque of *Volkskunde* appears to be anachronistically based on later usage of *Volkskunde*. Thoms’ model or inspiration has more likely come from elsewhere.

If Thoms’ coinage is situated in the 1846 context of its publication, its most probable source of origin or inspiration is Grimm’s *Deutsche Mythologie*. Thoms introduces the term and concept as the object of research of Grimm’s work, which he praises so highly, and which he advocates as the exemplar for folklore research. Thoms’ definition of

folklore as “the Lore of the People” (1846 [1946]: 361) should also be considered primary. Although Grimm had no concept of *folklore* in the sense used by Thoms, he used *Volksüberlieferung* as a general term for ‘tradition’. Thoms could easily have picked out *Volksüberlieferung* as referring to Grimm’s object of study and viewed it through the lens of Grimm’s much narrower research focus, which, for Thoms, converged with the contemporary English *popular antiquities*. Although *Überlieferung*, referring to that which has been passed on from an earlier generation, would more accurately be translated *tradition*, Thoms’ choice can be interpreted motivated by his ethno-national language ideology. In this case, Thoms would thus have consciously avoided *tradition* owing to its Latinate etymology, seeking “a good Saxon” (*loc.cit.*) counterpart. Thoms could have also calqued *Überlieferung* within his coinage, but the German word can easily look like as a calque of Latin *traditio*, and thus as not ‘authentically’ Germanic, while forming a compound from two simple nouns would appear more emblematic of Germanic languages and also more aesthetically suited to English. If this is roughly correct, Thoms’ use of the ‘native’ English word *lore* can be viewed as a creative activity of invention rather than simply as a translation of German *Volksüberlieferung*. Although *folklore* might still be interpreted as a calque of *Volksüberlieferung* by researchers, the role of creative intervention would account for Thoms’ objections to labelling his word a simple translation of a German word.

So: Is *folklore* a calque of *Volkskunde*? No, probably not. And yet, like many legends, there may be a kernel of truth in the idea. *Folklore* is quite possibly a translation of *Volksüberlieferung*, after passing through the filter of an ethno-nationalistic language ideology.

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Book Review

Science of the *Volksggeist*

Karina Lukin

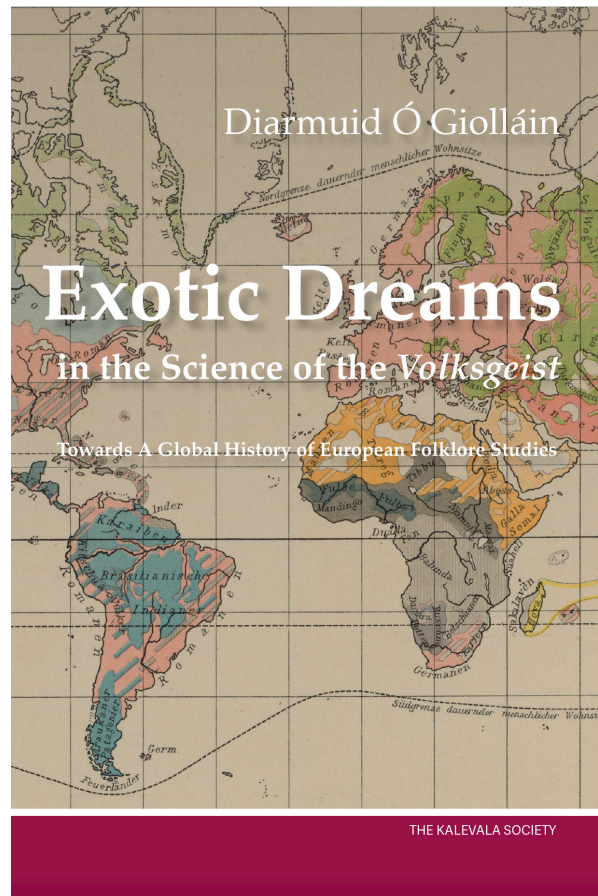
University of Helsinki

Diarmuid Ó Giolláin. 2022. *Exotic Dreams in the Science of the Volksggeist. Towards a Global History of European Folklore Studies.*

In recent decades, there has been increasing interest in the interrelationship of the concept of folklore or folklore studies more broadly and coloniality. Pertti Anttonen pointed to the links between them in his *Tradition through Modernity* (2005). Additionally, Cristina Bacchilega has based her research *Legendary Hawai'i and the Politics of Place* (2007) on the inherent link between the colonial place making and earlier publications of stories. Sadhana Naithani's *The Story-Time of the British Empire* (2010) was significant in its aim to see connections between the continental and colonial practices of folklore collection and publication. Relying for example on Mignolo, Charles Briggs and Naithani suggest in their latest article that "it is [...] problematic to think of a traditionality that existed apart from colonialism and the colonial power" (2012: 233) and want to undermine some of the central Romantic notions familiar for folklorists.

However notable the recent discussions have been, they have not significantly dealt with Europe, but stayed mostly outside "the continent", which has inadvertently strengthened the division between empires and their colonies or between nationalism and folklore studies on the one hand and imperialism and social anthropology on the other (see Ó Giolláin 2014). Therefore, the histories of imperialism and nationalism within folklore studies have not met. Diarmuid Ó Giolláin's *Exotic Dreams in the Science of the Volksggeist* introduces these two to each other and shows how they have known each other the whole time.

The book provides its readers with a thorough base of intellectual history, or "Coordinates", and three national cases tied to France, Italy, and Ireland, each of them being as exhaustive as the Coordinates chapter. If the intellectual history reaches beyond Europe, so do the different national chapters, too. One is compelled to see Europe – together with its national developments – as entangled with other parts of the world. Similarly, the division of labour between disciplines focused on European societies and cultures



and those examining 'primitive' cultures outside Europe is called into question, or at least complicated. Folklore studies is about to be given a global history, as the subtitle of the book suggests. What is more, our understanding of the foundations of anthropology and related disciplines is also rewritten.

Ó Giolláin has framed his Coordinates as the development of ethnological sciences, which lets him discuss the history of folklore against an extremely broad backdrop. Therefore, the background intellectual history goes back to interest to the Other and towards storytelling already in antiquity, it advances through early colonialisms and

searches for oral tradition, and only then comes to Ossian, Herder, Romanticism, philology, and the rest of the historical narratives that have habitually framed folklore studies. Additionally, Ó Giolláin is able to bring concepts such as race and phenomena such as human zoos, which have usually not been dealt within the history of the discipline in Europe, into research. These gestures are remarkable in opening new strands of thinking. They are also compelling and demanding at the same time: one longs for a more detailed discussions on the histories in the future.

The following chapters provide the opening coordinates with more nuanced scenes, elaborating them through a series of case studies. These are on France, Italy and Ireland, each outlining the national contexts and the development of interest in oral tradition and the 'folk'. Additionally, Ó Giolláin describes the central national institutions related to ethnological sciences such as university chairs, publication channels, archives, and museums.

There are certain parallels between France and Italy, which make the case of Ireland distinguishable from them. Although France has been one of the most powerful empires in Europe, and Italy strove to gain colonies only after its unification in 1861, there has been a long interest in popular traditions – both oral and written – in both areas known today as France and Italy. Similarly, the tension that emerged between, on the one hand, the significant cultural and linguistic variety within the state, and, on the other hand, the state-based tendencies to centralise and regiment the linguistic landscape, has pushed the early folklorists in favour of localities and regionalism. The important difference between these cases is produced by the fact that, in France, regionalism worked against folklore studies, whereas in Italy, studying the people was seen as a key to national unity.

From the point of view of colonialism, the most interesting points are brought out when Ó Giolláin shows, how for example René Maunier's and Arnold van Gennep's work was based on methodological uniformity, whether folklore studies happened in the French countryside or in the colonies (Algeria in their case). In Italy, it seems that folklore was more strongly related not only to regions, but also to the lower class, which then was viewed as paralleled by primitive societies in the colonies.

Ireland, again, is a more peculiar case, when compared to France and Italy, pinpointed by the question "was Ireland a nation, a colony or a province," posed in the beginning of the fourth chapter. Yet, it seems that Irish folklore studies began with the similar kind of othering of its object, the folk: Thomas Crofton Croker was as much stimulated by the barbarous image he painted of the Irish peasants as by the strangeness of their beliefs and customs.

Ó Giolláin's research is *not* a decolonial or postcolonial one, but rather a more traditional presentation of the history of ideas. In other words, *Exotic Dreams* does not aim

to deconstruct or critically reflect either folklore studies' or ethnology's disciplinary history from the point of view of coloniality. Rather, his aim is to point to the ways in which nationalism and imperialism have come together in studying people at home and abroad, and how these practices have mutually given shape to each other. In the conclusion, this is discussed in terms of a dialogue between Eurocentric universalism versus a cultural relativistic particularism. In this vein, the book ends up giving a well-structured and well-argued research history on a demanding theme. Finally, Ó Giolláin convincingly accounts for the variation in the names of the disciplines focusing on folklife in Europe and the general unpopularity of the notion of folkloristics, which has been replaced with European ethnology in many contexts – a state of affairs that is often confusing for anthropologists or non-European researchers. This book is an outstanding resource of historical information and synthetic insights that paves the way for new critical work on the history of disciplines, and the deep entanglements of the intellectual worlding inside Europe with colonialism.

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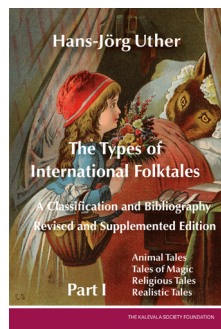
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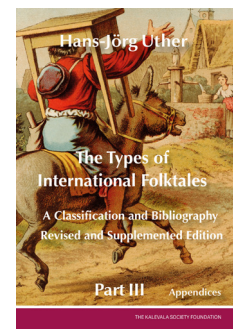
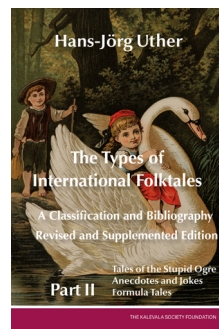
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PUBLISHED IN 2024



Hans-Jörg Uther



The Types of International Folktales. A Classification and Bibliography. Revised and Supplemented Edition. 2024.

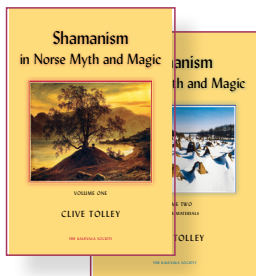
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The accompanying indices include Thompson's motifs referenced in the type descriptions as well as a detailed subject index that includes the most important subjects, actions, and other motifs of actors and settings.

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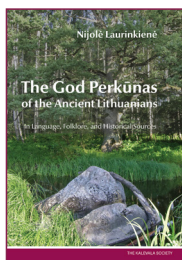


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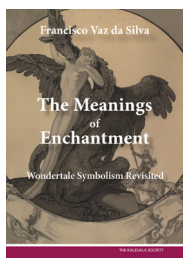


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Exotic Dreams in the Science of the Volksgeist. Towards a Global History of European Folklore Studies

Diarmuid Ó Giolláin

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