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ETHNOPOETICS
A MULTILINGUAL TERMINOLOGY
compiled by heda jason

ethnopoetics
a multilingual terminology

compiled by HEDA JASON
in collaboration with
G. Grober-Gluck, E. Guettgemanns and D. Segal

jerusalem
1975
PREFACE

A description and grouping of the concepts in ethnopoetics is attempted here.

My thanks are due to all colleagues, in Israel and abroad, who devoted their time to read and comment on the list of terms: Hayya Bar-Yitzhak (Haifa), Rachel Golanski (Jerusalem), Bengt Holbek (Copenhagen), Zippora Kagan (Haifa), Bengt af Klintberg (Stockholm), G.A. Levinton (Leningrad), Sebastiano Lo Nigro (Catania), Pierre Maranda (Quebec), Dov Noy (Jerusalem), Dan Pagis (Jerusalem), Galith Rokem-Hazan (Jerusalem), and Marie-Louise Tenèze (Paris).

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H.J.

Jerusalem,
December 1975
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INTRODUCTION

We attempt here to define and group the concepts developed in ethno-poetics. The list does not form a system of concepts and their labels, but is rather a snap-shot of the situation in the discipline. Therefore, only those chapters adopted from a sub-field which has developed its conceptual scheme systematically form a more or less coherent unit.

The concepts are arranged according to the schools of thought which produced them, and defined in terms of the respective schools; no criticism is attempted. The numbering of the terms is employed to demonstrate their interdependence and the order of hierarchy. The definitions are given as brief as possible, and are interdependent. Every appearance of a listed term in a definition is followed by the number of the term in our list; thus, it can be easily looked up, and the definition in question amplified. Since in published essays concepts are rarely accompanied by a concise definition, the definitions taken from such works had to be rewritten. Even when the page of a work is quoted, our definition is generally not an exact quote. When the definitions of a term given by several scholars differ, all definitions are listed, and given by the same number followed by different lower case letters (see, for instance, “1.1.1 Motif”). Definitions and labels supplied by colleagues are followed by their initials and the year of publication (which is listed in References), where applicable; where no year of publication is given, this signifies that the author received the information in private communication.

In chapter “4, Genre in ethno-poetry” a general framework for the definition of ethno poetic genres as a system is attempted. In devising the system of genres, we did not start from current labels and try to define them (what “is” a legend?) but rather from the material
itself, grouping it and describing these groups. A genre is not defined by itself, but as part of a system, in accordance with three determinants: the genre’s location in the systems of the ethnopoetic mode, and the temporal and spatial frameworks; an additional quality is indicated, namely the prosodic form in which the genre is usually set. This quality is considered one of the main distinguishing features of a literary genre; yet observation has shown that in ethnopoetry it is of secondary importance: most genres are found in both prosodic forms, prose and verse.

As far as possible, existing terms are used to label the concepts, in accordance with the current usage of these terms. Also, we attempted to limit as far as possible the usage of terms which are already pinpointed to very specific meanings in a neighboring discipline (for instance, “2.1.8 Transfiguration” is employed instead of the more usual “transformation”, as this latter term has a very specific meaning in generative linguistics; the same is the case with “3.1.1 Presentation”, which is employed instead of the heavily loaded “performance”).

General notions in ethnology, sociology, semiotics and linguistics are not included; their inclusion would add up to a rather full list of terms in these disciplines, something which exceeds the scope of the present work. Only terms from those neighboring disciplines which have a direct application in ethnopoetics are included here. This application is pointed out within the definition of the term (see, for instance, “3.0.1.1 Speech”). Research methods are also excluded from our list, as they demand a more detailed encyclopedic description, and would therefore transcend our framework.

Our list is but a first attempt, necessarily made from a subjective viewpoint; we await criticism.

GENERAL TERMS

0.1 Folklore

| g | Folklore |
| r | Følklør |

Broad sense: Culturally distinctive traditions transmitted orally, or visually, by imitation. Includes: literature, music, dance and visual arts; folk belief, custom and technology. Restricted sense (maintained by American anthropologists and East European scholars): Ethnopoetry (0.4), oral literature (0.4.1).

0.2 Folkloristics

| g | Volkskunde; Europäische Ethnologie; Folkloristik |
| r | Følkloristik |

Science whose object of study is folklore (in the broad sense – 0.1); undefined for its method.

0.3 Oral tradition

| g | Mündliche Überlieferung |
| r | Ustnaja tradicija |

Knowledge transmitted from generation to generation orally, or by imitation.

0.4 Ethnopoetry

| g | Volksdichtung; Volksliteratur |
| r | Narodnaja literatura/slovensnost’ |

Works of literature, transmitted by performers in
0.4.1
Oral literature
Verbal art

g Orale Literatur
r Ustnoe narodnoe tvorchestvo/slovesnost'

That part of folk literature (0.4) which is presented orally.

0.5
Ethnopoetics

g Ethnopoetik; Volkserzählungsforschung
r Etnopoetika

Science whose object of study is ethnopoetry (0.4) (undefined for its method.)

0.6
Written literature

g Schriftliche Literatur
r Pis'mennaja literatura

Works of literature composed by individual authors and set down in writing in final wording. Includes:
(a) high literature (0.6.1) and (b) common literature (0.6.2).

0.6.1
High literature

g Hochliteratur
r Vysokaja literatura

The body of artistic and unique works of written literature, non-repetitive, i.e. not bound to a
literary canon (0.8).

0.6.2
Common literature

g Trivialliteratur
r Populjarnaja literatura

Stands midway between ethnopoetry (0.4) and high literature (0.6.1): Works of written literature
composed by individual authors according to certain canons (0.8), therefore repetitive (imitative
of each other). (Examples: picaresque novels, detective stories, comics, television shows).

0.7
Ethnopoetic unit
Unit of oral literature

g Ethnopoetische Einheit
r Etnopoeticheskaja edinica

The literary text and its presentation ("realiza-
tion") in sound, movement, decor, with the participation of the audience.

0.8
Ethnopoetic literary
canon
Poetics of folk
literature

g Kanon/Poetik der Volksliteratur
r Etnopoeticheskij kanon; Poetika narodnoj
literatury/slovesnosti

The conditions defining an ethnopoetic genre (4). Includes the rules of presentation (audial, visual
and kinetic – 3.1.1), textural patterns (3.2), plot structure (3.3), and semantic patterns (3.4).

0.9
Ethnopoesis

g Ethnopoesis
r Etnopoeticheskij process

Process of creation of ethnopoetry (0.4) by the performer.

0.10
Story-telling
Narrating/
Folksinging
art/craft

g Erzählen
r Skazitel'stvo; Povestovatel'noe/Pesennoe
iskusstvo/tehnika

The skill of employing artistic means in the presentation of ethnopoetic works.

0.11
Field work

g Feldarbeit
r Polevaja/Sobiratel'skaja rabota; Sobiratel'stvo
Investigation of phenomena in their natural
environment, as opposed to desk work.

0.12
Chapbook

g Volksbuch
r Lubok

Booklets printed in Europe in the 16–19th centuries, and in several Asian countries in the 18–20th
centuries, which circulated among the semi-
literate mass-readers of the lower classes. These
booklets often contained folktales rewritten by
anonymous authors of meager education, and were
in many cases the first documentation of the
existence of these folktales.
PHILOLOGICAL APPROACH

1 Historical-geographical
approach
Finnish school
g Historisch-geographische Methode;
Finnische Schule
r Istoriko-geograficheskij metod;
Finskaja shkola

A historically oriented approach to ethnopoetry (0.4), the main object of which is tracing the original form of an ethnopoetic item (archetype - 1.1.5), allegedly obscured in the course of transmission (1.2.3). Investigates an item's time and place of origin and its historical and geographical course until the present.

1.1 Tale-type (plot)

g Erzähltypus
r Sjuzhet

A fixed sequence of specific motifs (1.1.1) recurrent in a number of extant texts. The basic list of tale-types was made by A. Aarne and J. Thompson.

1.1.1 Motif

g Motiv
r Motiv

The smallest and simplest narrative element (sequence) persisting in tradition as the atomic unit of ethnopoetic works.

(TS 1951: 426)

1.1.1.a

Floating intercultural narrative element, comparable to phonotype in linguistics.

(KME, MP 1971: 22)

1.1.1.b

Etic unit (3.0.2.2) of ethnopoetry, as opposed to motifeme (3.3.4.a) which is an emic unit (3.0.2.1).

(DA 1962: 101)

1.1.2 Allomotif

1.1.2.1

The concrete unit of content employed as a motif

1.1.3 Plot element

1.1.3.1 Element of content

1.1.3.1.1 Zug
1.1.3.1.2 Sjuzhetnyj element

An undefined unit of content; may consist of a feature, a character, an action, or any combination of these.

1.1.4 Tale/Song variant

1.1.4.1 Sjuzhetnyj variant; Variant sjuzheta pesni/skazki

A concrete tale/song text whose content derives from and follows the plot sequence of a tale/song-archetype ("type" by Aarne-Thompson [1.1] or by any other standard work).

1.1.5 Archetype

1.1.5.1 Urform
1.1.5.2 Arhetip

The supposed original text of a tale/song-type, from which all extant texts (variants of the type [1.1.4]) evolved.

1.1.6 Ideal type

1.1.6.1 Ideal'nyj tip

The supposed subconcosious shape of a particular tale-type (1.1) according to which deteriorated tradition is regenerated by the narrator.


1.1.7 Oikotype

1.1.7.1 Eko

Contents of tale/song variants (1.1.4) distinctive of a particular geographic area.

1.1.8 Conglomerate

1.1.8.1 Kontaminacija sjuzhetov

A text composed of segments of different Aarne-
9.1.9 Tale indexing

Classification of texts according to tale-types (1.1).

1.2 History of the work

History of a tale/song-type from its creation as an archetype (1.1.5) to its appearance in current variant-texts (1.1.4).

1.2.1.1 Monogenesis

The singular creation of the archetype (1.1.5) of a tale-type (1.1).

1.2.1.2 Polygenesis

The independent creation of similar ethnopoetic works in different places and times.

1.2.2 Reconstruction of a tale/song

The reconstruction of an archetype (1.1.5) from the extant, joint tale/song-type variants (1.1.4).

1.2.3 Transmission of a tale/song

The transmission of a work from one person to another and from one generation to the next.

1.2.4 Diffusion/ Migration of a tale/song

The course of spreading of a certain work from the locus of its origin.

1.2.5 Distribution of a tale/song

The presence of variants of a tale/song (1.1.4) in a certain geographic area.

1.2.6 Localization of a tale/song

Arrangement of a wide-spread tale/song plot to relate to historical events or figures or to a certain point in the immediate geographical environment of the narrating community.

1.2.7 Deterioration

The disintegration a work of art (any art) undergoes when it is imitated by the masses, and becomes folk art. (NH 1922: 1–6)

1.2.8 Deteriorated artifact/mentifact

An artifact/mentifact found among the lower classes, which is a deteriorated imitation of one created in the higher classes. (NH 1922: 1–6)

1.2.9 Survival

An isolated cultural artifact/mentifact which passed ("survived") from its original cultural context into later and culturally more developed periods (concept in the framework of the evolutionary theory).
ANTHROPOLOGICAL APPROACH

2 The anthropological/socio-psychological approach

2.0 Determinant

2.1 Contentual term

2.1.1 Contentual repertoire

2.1.2 Distinctive feature

2.1.3 Set of distinctive features

2.1.4 Univocal term

2.1.5 Ambiguous term

2.1.6 Category of terms

2.1.1.a

The whole of the socio-historically conditioned terms (2.1), capable of filling a certain structural matrix.

(KME, MP 1971: 31)

2.1.2 Distinctive feature

g Distinktive Merkmale

r Atribut personazha; Razlichitel'nyj priznak personazha

In ethnopoetry, the parameters according to which contentual terms (2.1) may be analysed (such as: age, sex, appearance, shape, color, materials made of). Each distinctive feature has a scale of values.

(PVJ 1928a)

2.1.3 Set of distinctive features

g Menge der distinktiven Merkmale

r Nabor razlichitel'nyh priznakov

The patterned assortment of values of distinctive features (2.1.2) which defines a certain term (2.1).

2.1.4 Univocal term

g Eindeutiger Ausdruck

r Odnoznachnyj element

A term (2.1) defined by a single set of distinctive features (2.1.3).

(MP)

2.1.5 Ambiguous term

g Zweideutiger Ausdruck

r Mnogoznachnyj element

A term (2.1) defined by at least two sets of distinctive features (2.1.3).

(MP)

2.1.6 Category of terms

g Kategorie von Ausdrücken

r Kategorija elementov

Groups of terms (2.1) sharing the same set of distinctive features (2.1.3) (Examples: humans, ethnic group, demons, beasts of prey, class of objects).
2.1.7
Shape of contentual term

2.1.7.1
Anthropomorphic term

g  Gestalt des inhaltlichen Ausdruckes
r  Forma soderzhatelnogo elementa

The group of distinctive features (2.1.3) pertaining to the tangible aspect of a contentual term (2.1). A term may be basically anthropomorphic, zoomorphic or object-like, or of a composite monster-shape.

2.1.7.2
Zoomorphic term

g  Anthopomorpher Ausdruck
r  Antropomorfnyj element

A basically anthropomorphic contentual term; (2.1); may be a natural (a human) or a fabulous being.

2.1.7.3
Object-like term

g  Zoomorpher Ausdruck
r  Zoomorphnyj element

A basically zoomorphic contentual term (2.1); it may be a realistic animal or a fabulous being.

2.1.8
Transfiguration of the contentual term

g  Transfiguration des Ausdruckes
r  Preobrazovanie elementa

The transition of a contentual term (2.1) from one mode of being (4.1) into another (realistic/fabulous) or, from one shape into another (anthropomorphic - 2.1.7.1/zoomorphic - 2.1.7.2/object-like - 2.1.7.3).

2.1.9
Modification of terms

g  Modifizierung der Ausdrücke
r  Izmenenie elementov; Transformacija

Substitution of contentual terms (2.1) in the ethnopoetry of a culture in the course of time. (MP 1972a: 342; PVJ 1928a)

2.1.9.1
Modifier

g  Modifikant
r  Izmenajushchij faktor

The socio-historical context (2.4.2.6.b) of ethnopoetry (0.4) which affects the modification (2.1.9). (KME, MP)

2.1.10
Character

2.1.10.1
Individual character

g  Einzelperson
r  Individual'nyj personazh

Contentual term (2.1) realizing a narrative role (3.3.5) in a work. (PVJ 1928a)

2.1.10.1.1
Individual character

g  Einzelperson
r  Individual'nyj personazh

A character (2.1.10) realized by a single personage.

2.1.10.1.2
Group character

g  Gruppenperson
r  Gruppovoj personazh

A single character (2.1.10) realized by a group of similar personages ("the robbers . . . .")

2.1.10.2
Unique character

g  Einzigartige Person
r  Unikal'nyj personazh

A specific character (2.1.10), carrying no load of representation.

2.1.10.2.1
Unique character

g  Einzigartige Person
r  Unikal'nyj personazh

A character (2.1.10) representing a category of terms (2.1.6).

2.1.10.3
Anonymous character

g  Namenlose Person
r  Anonimnyj personazh

Any character (2.1.10) in an ethnopoetic work, who does not bear an individual name.
2.1.11
Figure

2.1.11.1
Historical figure

2.1.11.2
Quasi-historical figure

2.1.11.3
Fabulous figure

2.1.11.4
Recurrent figure

2.1.12
Requisite

2.2
Temporal aspect

2.2.1
Category of time

2.2.1.1
Human/Historical time

2.2.1.2
Fabulous time

2.2.2
Historical framework

2.2.1.1
Human/Historical time

2.2.1.2
Fabulous time

2.2.1.3
Mythic time

2.2.2
Historical framework

A named character (2.1.10).

A historical figure functioning as a character (2.1.10) in an ethnopoetic work.

An imaginary figure appearing in an ethnopoetic work, believed by the narrating/singing community (2.4.1.2) to be historical.

Specific fabulous beings (e.g., specific deities, monsters) playing in ethnopoetic works.

A particular character (2.1.10) with stable distinctive features (2.1.2), appearing in a cycle of ethnopoetic works (3.5.1). The character may be historical (2.1.11.1), quasi-historical (2.1.11.2), fabulous (2.1.11.3) or a figure bearing a stable every-man's name.

Being, artifact or concept taken from the real world, which in the ethnopoetic work functions to qualify characters (2.1.10) and the temporal (2.2.2) and spatial (2.3.0) framework of the work.

Kind of time unique to each category of characters (2.1.6), which appertains to their respective special worlds.

The order of time which is believed to have been created in the mythic epoch, flowing regularly thereafter until the beginning of the eschatologic epoch, when it shall cease to flow.

Time in which fabulous beings (miraculous, demonic and marvelous) live; it stands still, or almost still (fabulous beings do not age). If humans enter the realm of the fabulous, they might become subject to the laws of fabulous time; the opposite does not seem to hold true.

Human time (2.2.1.1) in the making; does not flow regularly but is changeable at will (thus, mythic beings (deities) are born, grow to a certain age, and then do not change any more.) The mythic time terminates when human time (2.2.1.1) starts; from then on, the deities exist in their specific kind of fabulous time (2.2.1.2).

The general historical setting of the ethnopoetic
repertoire of a culture (2.4.1.5); this is constructed from the settings of the individual texts. The ethno poetic historical framework is identical neither with the narrator’s conscious historical scheme nor with objective history. The repertoire of each social unit (nation, tribe, clan, village) has its own particular framework. All societies seem to begin theirs with a myopic epoch, many concluding it with an eschatologic epoch; the periods of “recent generations”, “our generation” and “timeless present” also appear to be universal.

2.3 Spatial aspect

2.3.0 Spatial framework

2.3.1 “Our settlement”

2.3.2 “Our district”

2.3.3 “Our country”

2.3.4 “This world”

2.3.5 “In-between-space”

2.3.6 “Afterworld”

2.3.7 Symbolic location

2.3.8 Mythic space

located. The main points in it are usually known to the narrator (2.4.1.6.4) and his audience (2.4.1.3) from personal experience.

g “Unser Land”
r “Nasha zemlia”

Undefined space in which the natural and social order of “our district” is valid. Not known from personal experience to narrating community (2.4.1.2).

g “Diesseits”
r “Etot svet”

The whole realm of human life.

g “Zwischenraum”
r “Promezhutochnoe prostranstvo”

Space between this world (2.3.4) and afterworld (2.3.6), in which are located, for instance, Fairyland, the numskull country, the tall-tale-world, and the Earthly Paradise.

g “Jenseits”
r “Tot svet”

The abode of the souls of the dead and of the deities.

g Symbolischer Ort
r Simvolicheskoe mesto/loku

A location appearing in a work which symbolizes an entity, concept or value in the culture of the narrating community (2.4.1.2). May be real or imaginary, and is situated in space 3—6 (2.3.3 — 2.3.6).

g Mythischer Raum
r Miticheskoe prostranstvo

Spaces 1—7 (2.3.1 — 2.3.7) in the making; mythic
space exists before the beginning of historical time (2.2.1.1), and is differentiated from the other realms of the temporal axis.

2.4 Socio-psychological aspect

g Soziologisch-psychologischer Aspekt
r Sociologicheskij-psikhologicheskij podhod

2.4.1 Biology of ethnopoeety

g Biologie der Volksliteratur
r Zhizn’ fol’klora; [Konkretmoe] suhchestvoianie fol’klora

The social, cultural and psychological conditions of narrating/singing (the learning process of the performer, the relationship between the performer, the work, and the audience).

2.4.1.1 Narrating/Singing

g Das Erzählen; Das Singen
r Ispolnenie

The presentation of a tale/song.

2.4.1.2 The narrating/singing community

g Erzähl/Singgemeinschaft
r Obshchina nositelej fol’klora

A community (neighborhood, village, tribe) with an established ethnopoeitic tradition and routine (a repertoire of works, permanent performers (2.4.1.6.4) and audience (2.4.1.3).

2.4.1.3 Audience of a performer

g Publikum eines Darstellers
r Auditorija ispolnitelja; Slushateli

A group which listens permanently to a particular performer (2.4.1.6.4), and accompanies him throughout his life.

2.4.1.4 Repertoire of a performer

g Repertoire eines Darstellers
r Repertuar ispolnitelja

All works known and habitually presented by a performer (2.4.1.6.4).

2.4.1.5 Repertoire of a community

g Repertoire einer Gemeinschaft
r Repertuar obshchiny nositelej fol’klora

All the works which are transmitted in a community (2.4.1.2) at a specific time.

2.4.1.6 Carrier of tradition

g Träger der Tradition
r Hranitel’ tradicij

Individual who maintains traditions of his society, transmitting them to the young, and/or arranging its rites. In every community there are only a few active carriers (2.4.1.6.1).

2.4.1.6.1 Active carrier of ethnopoeety

g Aktiver Träger der Volksliteratur
r Aktivnyj hranitel’ fol’klora

A regular performer of ethnopoeitic poetry before an audience (see 2.4.1.3, 2.4.1.6.4).

2.4.1.6.2 Passive carrier of ethnopoeety

g Passiver Träger der Volksliteratur
r Passivnyj hranitel’ fol’klora

Person, knowing the tradition, but not performing ethnopoeitic poetry (for various reasons: rights of presentations, etc.); functions as a critic of the active carrier of ethnopoeitic poetry (2.4.1.6.1). (KME, MP)

2.4.1.6.3 Informant

g Informant
r Informant

An individual who informs the investigator of the culture of his ethnic group.

2.4.1.6.4 Performer/Interpreter

g Darsteller; Interpreter
r Ispolnitel’

An individual who has the artistic ability and social recognition to perform units of the folk tradition in any medium (such as a story/tale-teller, raconteur, narrator; singer, bard, dancer, artisan) (See 2.4.1.6.1).
2.4.1.7.1
Presented text

g Dargestellter Text
r Præstavlægnet tekst

Text in its existential situation (2.4.2.6.a), i.e., presented to the native audience (2.4.1.3).

(2.4.2.6.a)

2.4.1.7.2
Demonstrated text

g Demonstrierter Text
r Demonstreret tekst

Text presented in "artificial" circumstances, for the benefit of the investigator.

(2.4.2.6.a)

2.4.2
Function and use

2.4.2.1
Message

g Botschaft
r Søhbhæring

The meaning which the ethnopoetic work bears in the framework of the value system of the narrating society (2.4.1.2). This meaning is conveyed through the narrative complication (3.4.3.1) and the narrative resolution (3.4.3.2).

2.4.2.2
Conflict and solution in the ethnopoetic work

g Konflikt und Lösung im ethnopoetischen Werk
r Konflikt i rasrehenje konflikata v fol’klornom proizvedenii

National, social or universal human problems and conflicts, and their solutions, are conveyed through the poetic images of the work; they are expressed by the narrative complication (3.4.3.1) and narrative resolution (3.4.3.2). The problems and solutions are not always on the surface level of the work, and many times have to be inferred from the analysis of its contingent elements.

2.4.2.3
Social function of the ethnopoetic work

g Soziale Funktion des ethnopoetischen Werkes
r Sozial'naja funkcija fol’klornogo proizvedenija

The function of the work’s message in the overall social organization and culture (to be distinguished from “use” – 2.4.2.5).

2.4.2.4
Psychological function of an ethnopoetic work

g Psykhološka funkcija fol’klornogo proizvedenija
r Psychologische Funktion des ethnopoetischen Werkes

The subconscious function of the message in the psyche of an average member of a society.

2.4.2.4.1
Simple forms

g Einfache Formen
r Proste formy

A. Jolles’ conception of the ethnopoetic genre (4) according to its function: an ethnopoetic genre is a “simple [literary] form” which answers a certain basic psychic need, and can be defined on the basis of this need.

(JA 1929)

2.4.2.5
Use of ethnopoetry in society

g Gebrauch der Volksliteratur in der Gesellschaft
r Ispol’zovanie/Upotreblenie fol’klora v obschestve v konkretnoj situacii

The social occasion and specific purposes in relation to which a work is enacted (for instance, as entertainment; as part of a ritual; as means to achievement of ecstasy; as proof in a court case; as a “character” of rights) (to be distinguished from function – 2.4.2.5).

(MB 1926)

2.4.2.6.a
"Sitz im Leben"

g "Sitz im Leben"
r Konkretne suschestvovanie fol’klora

The situation in which the work exists in society (existential situation).

2.4.2.6.b
Context

g Kontext
r Kontekst

The specific social situations in which a particular item of folklore is enacted or employed.

(DA 1964: 255–256)
SEMIOTICAL APPROACH

3
Structural-literary approach

g Struktural-literarische Methode
r Strukturno-literaturovedcheskij podhod
Approach oriented by questions of the literary construction of the ethnopoetic works on all its levels.

General notions of syntax and semantics are not given here. Only such terms are brought that have a direct application in ethnopoetic theory.

3.0.1.1
Speech (parole)

g Rede
r Rech
Language as spoken by the individuals (in ethnopoetry, the individual unique presentation of a work, its concrete realization, for instance, the variants in the historical-philological approach – 1.1.4).
(SFd 1916)

3.0.1.2
Language (langue)

g Sprache
r Jazyk
The objective language abstracted from individual speeches (in ethnopoetry, the “objective story” abstracted from many variants, for instance, the tale-type in the historical-philological approach – 1.1).
(SFd 1916)

3.0.2.1
Emic unit

g Emische Einheit
r Emicheskaja edinica
A structural unit in a system (in ethnopoetry, for instance, the narrative role – 3.3.5, and the action – 3.3.6, 3.3.8.2).
(PK 1967, DA 1962)

3.0.2.2
Etic unit

g Etische Einheit
r Eticheskaja edinica
A universal content unit, not bound to a particular

3.0.3
Morphology

g Morphologie
r Morfologija
The patterns of plot composition in folktales.
(NAI 1973: 26; PVJ 1928a; DA 1964)

3.0.4
Narrative grammar/combinatorics

g Narrative Grammatik; Erzählgrammatik
r Narrativnaja/Povestovatel'naja grammatika
Narrative syntax (3.0.4.1), narrative lexicon (3.0.4.2) and narrative semantics (3.0.4.3, 3.1.5) form the narrative grammar.
(KME, MP)

3.0.4.1
Narrative syntax

g Narrative Syntax; Erzählsyntax
r Narrativnaja/Povestovatel'nij sintaksis
System of patterns, structures and models according to which the organization of the ethnopoetic plot is investigated. (See 3.1.4, 3.3)

3.0.4.2
Narrative lexicon

g Narratives Lexikon; Erzähllexikon
r Narrativnaja/Povestovatel'nij slovar'
Set of the contentual units (terms – 2.1) of a culture’s ethnopoetry (2.4.1.5).

3.0.4.3
Narrative semantics

g Narrative Semantik; Erzählsemantik
r Narrativnaja/Povestovatel'naja semantika
The systems of meaning and message in ethnopoetry. (See 3.1.5, 3.4).

3.0.5.1
Slot

g “Slot”; Inhaltsform
r Jachehka
Elementary abstract unit in the framework of a model (such as the narrative role – 3.3.5 – or the narrative action – 3.3.6, 3.3.8.2).
| 3.0.5.2  | Filler | g "Filler": Inhalts substanz  
| 3.0.6.1 | Narrative paradigm | g Narratives Paradigma; Erzählparadigma  
| 3.0.6.2 | Narrative syntagm | g Narratives Syntaxa; Erzähl syntagma  
| 3.0.6.3 | Elementary narrating string | g Elementare Erzählfolge  
| 3.0.6.4 | Narrative unit | g Narrative Einheit; Erzähl ein heit  
| 3.0.7 | Epic law | g Epische Gesetze  
| 3.0.8.1 | Narrative work | g Narratives Werk  
| 3.0.8.2 | Quasi-narrative work | g Quasi-narratives Werk  
| 3.0.8.3 | Non-narrative work | g Nicht-narratives Werk  
| 3.0.9.1 | Text composition | g Komponierung des ethnopoetischen Textes  
| 3.0.9.2 | Plot composition | g Komponierung des Erzähl gerüstes  
| 3.1 | Levels of analysis | g Ebenen der Analyse  

The contextual unit functioning in a single slot — 3.0.5.1 (such as a narrative character — 3.3.8.4 or a narrative deed — 3.3.8.5).  
A set of substitutable characters (3.3.8.4) or deeds (3.3.8.5).  
Concatenation of roles (3.3.5) and functions (3.3.6).  
Short narrative syntags (3.0.6.2) which enact either of two basic operations, reduction or homology (metaphors, metonymy, clichés, as in proverbs (4.4.5) and riddles (4.4.6).  
A syntagm (3.0.6.2) which can be formalized as an analytic proposition.  

Any regularity and patterning on any level, of an ethnopoetic work.  
Work comprising a chain of events which follows a line of plot development with a climax of narrative complication (3.4.3.1) and resolution (3.4.3.2). The work may be of either prose or verse texture (3.1.3).  
Work comprising a chain of events in a chronological order, which does not follow a line of plot development, and has no climax of narrative complication (3.4.3.1) and resolution (3.4.3.2) (Example: A formula tale — 4.4.1).  
Work featuring no chain of events, but a static image or a single event (Example: A proverb — 4.4.5).  
The employment of an ethnopoetic canon (0.8) in improvising any single presentation of a text. (NAI 1973: 33)  
The historical process of the accretion of a stable chain of motifs (1.1.1) into episodes, and of a stable chain of episodes to form a narrative. (NAI 1973: 33)  

(OA 1909)
3.1.1 Patterns of presentation

g Struktur der Darstellung
r Struktura ispolneniya

The aural (musical), visual and kinetic constitution of the presentation.

3.1.2 Wording

g Sprachmaterial
r Slovesnyj material

The linguistic matter of an ethnopoetic work; this is a subject for strictly linguistic study.

3.1.3 Texture

g Textur
r Jazykovaja fraktura

The structure of wording in ethnopoetry: the lexical, stylistic and prosodic features of the wording (3.1.2).

3.1.4 Plot structure

g Struktur des Erzählenistes
r Struktura sjužeta

The patterning on the level of narration. (See 3.0.4.1, 3.3).

3.1.5 Narrative semantics

g Semantische Ebene
r Semanticheskij urovén'

The patterning of the content, meaning and message (see 3.0.4.3, 3.4).

3.2 Textural patterns

g Muster der Textur
r Jazykovaja faktura

Notions and tools of general poetics are presupposed; here only notions pertaining specifically to ethnopoetry are brought, as given by Lord (1960).

3.2.1 Individual style of performer

g Persönlicher Stil des Darstellers
r Individual'nyj stil' ispolnitelja

The use of prosodic and dramatic means peculiar to each individual performer (2.4.1.6.4) within the framework of the ethnopoetic canon (0.8) of his culture, and of the specific school which he carries on.

3.2.2 Style of the ethnopoetry of a culture

g Gruppenspezifischer Stil der Volksdichtung
r Stil' astnoj narodnoj tradicii

The body of all prosodic and dramatic means employed by the performers (2.4.1.6.4) of a particular social unit (2.4.1.2), based on its respective ethnopoetic canon (0.8).

3.2.3 Formula

g Formel
r Formula

A stable expression, built according to a fixed syntactic (3.0.4.1) and semantic (3.0.4.3) model. It is used extensively in composition of ethnopoetic works, and enables quick improvisation. Each performer (2.4.1.6.4) has his stock of formulae.

3.2.4 Routine clause

g Stehende Wendung
r Formul'noe vyrazhenie

A whole sentence, appearing verbatim at a fixed point in the plot structure (3.1.4.3.3) of a genre (4) over long periods of history in a specific cultural area (such are the opening and closing formulae — 3.5.5).
(RN 1974)

3.2.5 Parallelism

g Parallelimus
r Parallelizm

Repetition of a content two or more times in consecutive lines of a poem, in different words, so as to give the performer (2.4.1.6.4) time to consider what is to be said next without interrupting the presentation (3.1.1).

3.2.6 Variability

g Variabilität
r Variantnost'; Izmenchivost'

Quality of wording (3.1.2) and texture (3.1.3)
to be unfixed: The wording of a work varies from one improvised presentation (3.1.1) to the next.

3.3 Plot structure

3.3.1 Plot

g Erzählgerüst
r Sjužet
The organization of the events in a story.

3.3.2 Whole narrative

g Ganze Erzählung
r Celostnoe povestovanie
A plot unit which is composed of one or more moves (3.3.3). It may have attached boundary elements (3.5.5).

3.3.3 Move

g Gang
r Hod
An abstract structural unit composed of narrative functions (3.3.4) with no boundary elements (3.5.5), which should not include more than one unit of complication (3.4.3.1) and resolution (3.4.3.2).
(PVJ 1928a)

3.3.4 Narrative function

3.3.4.a Function

Motifeme

3.3.4.b Eidon

An act of a narrative role (3.3.5), defined from the point of view of its significance for the course of the action.

3.3.5 Narrative role

3.3.6 Narrative relation

3.3.7 Connective

g Funktion; Motivem
r Funkcija; Motifema
An act of a narrative role (3.3.5), defined from the point of view of its significance for the course of the action.

3.3.5 Narrative role

3.3.6 Narrative relation

3.3.7 Connective

g "Eidon"
r Ėdon
Propp's function (3.3.4.a) as developing in time sequence (preliminary action followed by main action).
(CBN 1973:17)

3.3.5 Narrative role

3.3.6 Narrative relation

3.3.7 Connective

g Narrative Rolle; Erzählrolle
r Narratívnaia/Povestovatel'naja rol'
Basic abstract unit of the Proppian model (undefined). Determined either in terms of its status in the function (3.4.4) as subject (3.3.8.1) or object (3.3.8.3), or in terms of its status in the move (3.3.3) where it is assigned values according to the genre (4) of the work (e.g., the seven narrative roles which Propp (1968) devised for his model of the heroic fairy tale – 4.2.3.1).
(NAI 1973; PVJ 1928a)

3.3.5 Narrative role

3.3.6 Narrative relation

3.3.7 Connective

g Narrative Relation
r Narratívnoe/Povestovatel'noe otnoshenie
Basic abstract unit of the Proppian model (undefined). In the text it is realized as a narrative action (3.3.8.2). The relation is assigned values in the framework of the move (3.3.3). (Propp assigned 31 values to the action in the heroic fairy tale – 4.2.3.1).
(PVJ 1928a)

3.3.7 Connective

g Konnektor
r Svyazka; Konnektor
Units of narration connecting functions (3.3.4)
and moves (3.3.3). The connective may either be (a) an information (1) to a character (3.3.8.4) in the narrative or (2) commentary to the listener; (b) a transition in: (1) state (transfiguration of term – 2.1.8), (2) time (2.2) or (3) space (2.9).

3.3.8
The components of the narrative function

3.3.8.1
Narrative subject

3.3.8.2
Narrative action

3.3.8.3
Narrative object

3.3.8.4
Narrative character

3.3.8.5
Narrative deed

3.4
Semantic patterns

3.4.1
Semantic system

3.4.1.a
Semantic systems add to the concept of "collective representations" the feature of being structured cognitive guidelines (3.4.2) which are products of historical accretions and of mental processes. (MP 1972b: 13)

3.4.1.b

3.4.2
Cognitive guideline
3.4.3.1 Narrative complication

A conflict between roles (3.3.5) in a narrative, which constitutes the basis of the plot.

(PVJ 1928a)

3.4.3.2 Narrative resolution

Solution of the narrative complication (3.4.3.1) through the victory of one of the conflicting sides.

(PVJ 1928a)

3.4.4 Mediation

The resolution of opposites (contradicting concepts) in an ethnopoetic work; brought about by a mediator (3.4.4.1).

(MP)

3.4.4.1 Mediator

An ambiguous term (2.1.5), fit to bring about the transition from an initial state in the narrative to a different, final state by way of mediation between opposites (3.4.4).

(KME, MP 1971: 87)

3.4.5.a Mytheme

The true constituent of a myth (4.2.1) is not an isolated relation, but a bundle of such relations.

(L-SC 1967: 207)

3.4.5.b Mytheme is a bundle of distinctive features.

(L-SC 1960: 147)

3.4.5.c Gross constituent units or mythemes

(L-SC 1967: 207)

3.4.5.d Mythem is an atomistic unit of mythical discourse.

(MP 1967: 9)

3.4.5.e Mythemes are analytic propositions.

(MP 1967: 9)

3.4.5.f A contextual-structural unit which consists of the relationship between a subject and a predicate in terms of which the analyst rewrites a myth's components.

(KME, MP 1971: 21)

3.5 Makrocomposition of texts

Ways of combining whole narratives into bigger units, consisting of narrative (3.0.8.1) and non-narrative (3.0.8.3) units.

(after JH 1976)

3.5.1 Cycle of works

A group of independent whole works (3.3.2) with different plots and presented separately, in which the same character(s) appear. (Examples: A cycle of epics (4.3.2), dealing with the same group of characters; tales about Nas-ad-Din).

3.5.2 Chain of narratives

A group of whole narratives (3.3.2), told as a unit, relating the adventures of a common character or group of characters. On other occasions each narrative may be told separately.

3.5.2.1 Equivalent chain

An unordered chain (3.5.2); the order of the con-
<table>
<thead>
<tr>
<th>3.5.2.2 Framed chain</th>
<th>stituent narratives may change in each telling.</th>
</tr>
</thead>
</table>
| 3.5.3.1 Embedding narrative | g Einbettende Erzählung  
r Vkljuchajushchoe povestovanie  
A narrative including another whole narrative (3.3.2) which is necessary for its own plot development. (Example: AT 850 *A-Jason 1965). |
| 3.5.3.2 Embedded narrative | g Eingebettete Erzählung  
r Vkjuchennoe/Vstavnoje povestovanie  
An independent whole narrative (3.3.2) embedded in another, introduced by being told by one of the characters (3.3.8.4) of the embedding narrative (3.3.5.1). The embedded narrative can otherwise be told by itself. Only particular types of narrative can be embedded (for instance, dilemma tales, i.e., narratives which end with a question). (Examples: AT 653 A, AT 945 IIa in AT 945 II; AT 449, AT 836 F* in AT 850 *A-Jason 1965). |
| 3.5.4.1 Enveloping narrative | g Rahmenerzählung  
r Obraumljajushchee povestovanie  
A narrative text which serves to introduce (by the words of its characters – 3.3.8.4) other whole narratives (3.3.2), unconnected to it plot-wise. Medieval collections in verse and prose follow this pattern. |
| 3.5.4.2 Enveloped narrative | g Eingeraumte Erzählung  
r Obraumlennoe povestovanie  
Any narrative used as a filler in the enveloping narrative (3.5.4.1). |
| 3.5.5 Boundary element Opening and closing formulae | g Grenzelement; Anfangs- und Schlusssformeln  
r Granichnyj element; Nachal'naia i konechnaja formuly  
Formula in either prose or verse, used to open or close a narrative, delimiting it as a discrete whole. These formulae have no connection with the content of the narrative they delimit. |
| 3.5.5.1 Opening tale | g Vormärchen  
r Priskazka  
A short tall tale which is used as an opening formula (3.5.5). The tale has no connection with the narrative which it precedes. (SD) |
| 3.6 Formulaic number | g Formelnnummer  
r Formul'noe chislo  
The number of times, elements in the work on all levels, both structural and contextual, are multiplied. Some formulaic numbers also serve as symbols for loosely defined quantity values (many, few). Every culture and cultural area have their own formulaic numbers. |
4.1.2.0 Components of the fabulous  

4.1.2.0.1 Tremendum

The awesome and fear-inspiring aspect of the fabulous, which makes it inherently dangerous to man.

4.1.2.0.2 Majestas

The aspect of omnipotence and all pervasiveness of the fabulous, before which man feels complete nothingness.

4.1.2.0.3 Fascinosum

The irresistible fascination and attraction the omnipotent fabulous exerts over man.

4.1.2.1 Numerous mode

A mode in which man confronts an extra-natural world which is part of the society's belief systems. The numerous mode has three subdivisions: the creative, the miraculous, and the demonic modes.

4.1.2.1.1 Creative mode

Mode in which man confronts the mythic creative aspect of his society's official belief system. Creativity exists in the mythic epoch when everything has the ability to either create or be subject to creative change. Mythic creative change has
permanent impact on the order of nature and society. The creative mode is composed of all three components of the marvelous.
Genres set in this mode are the myth (4.2.1.1) and the trickster tale (4.2.1.1).

4.1.2.1.2
Mode of the miraculous

g Modus des Religiösen
r Modus chudesnogoby

In this mode man confronts the miraculous aspect of his society’s official belief system. The special property of the miraculous is the ability to perform miracles, as opposed to creative change (4.1.2.1.2.0.1). The miraculous mode has three manifestations: the sacred, the satanic, and the magic.

4.1.2.1.2.0.1
Miracle

g Mirakel; Wunder
r Chudo

An isolated act of change of the order of nature brought about by the sacred power; though its results may be permanent, this act has no consequences for the order of nature and society in the future.

4.1.2.1.2.0.2
Sham-miracle

g Scheinwunder; Scheinmirakel
r Psedoo-chudo

Make-believe, ad hoc change in the order of nature. The changed object returns to its original form with the defeat or vanishing of the power which worked the sham-miracle. Satanic (4.1.2.1.2.2), magic (4.1.2.1.2.3) and demonic (4.1.2.1.3) powers work sham-miracles.

4.1.2.1.2.1
Mode of the sacred

g Modus des Heiligen
r Sakral’nyj modus

A manifestation of the miraculous in which the extra-natural entity confronting man is the sacred power of the official religion, friendly to man and to his society. The sacred is composed of all three components of the fabulous (4.1.2.0).

4.1.2.1.2.2
Mode of the satanic

Genres set in this mode are the sacred legend (4.2.2.1) ritual texts (4.2.2.3), and the etiological legend (4.2.2.4).

4.1.2.1.2.3
Mode of the magic

A manifestation of the miraculous (4.1.2.1.2.1), in which a power opposed to the sacred power antagonizes man and his society. Exists only in cultures featuring religious dualism (so do Christianity and Zoroastrianism). The satanic is composed of tremendum (4.1.2.0.1) (only the component of fear) and of fascinosum (4.1.2.0.3), and has the power of working sham-miracles (4.1.2.1.2.0.2). Genres set in this mode is the legend of the satanic (4.2.2.5).

4.1.2.1.2.4
Mode of the demonic

Genres set in this mode are the sacred legend (4.2.2.1) ritual texts (4.2.2.3), and the etiological legend (4.2.2.4).

4.1.2.1.2.5
Mode of the magic

A manifestation of the miraculous (4.1.2.1.2.1), in which a power opposed to the sacred power antagonizes man and his society. Exists only in cultures featuring religious dualism (so do Christianity and Zoroastrianism). The satanic is composed of tremendum (4.1.2.0.1) (only the component of fear) and of fascinosum (4.1.2.0.3), and has the power of working sham-miracles (4.1.2.1.2.0.2). Genres set in this mode is the legend of the satanic (4.2.2.5).

4.1.2.1.2.6
Mode of the demonic

In this mode man confronts the world of the demonic, which is part of the popular belief of the narrating community (2.4.1.2). The demonic may have three sources: sacred (4.1.2.1.2.1) (in the Moslem and Jewish culture systems), satanic
Genres set in this mode are the demonic legend (4.2.2.6), the animal legend (4.2.2.6.1), robber legend (4.2.2.6.2) and the legend about early populations (4.2.2.6.3).

4.1.2.2 Marvelous mode

g Modus des Märchenhaftens
r Modus volishebnogo

Mode in which man confronts a world which is irrelevant to the belief systems or moral codes of the narrating community (2.4.1.2), and is a system in its own right. The marvelous is composed of majestas (4.1.2.0.2) and faschinum (4.1.2.0.3). Genre set in this mode is the fairy tale (4.2.3).

4.1.3 Symbolic mode

g Modus des Symbolischen
r Simvolicheski modus

Mode in which the characters (2.1.10) and requisites (2.1.12) fulfill a role which has no relation to their natural or fabulous qualities, and thus either symbolize other entities (signifier-signified relation), or expose a structural aspect of the ethnopoetic work.

Genres set in this mode are the formula tale (4.4.1), the tall tale (4.4.2), the numskull tale (4.4.3), the parable (4.4.4), the proverb (4.4.5), the riddle (4.4.6) and the joke (4.4.7).

List of ethnopoetic
genres (in Western
Old World)

g Gattungen der Volksdichtung
r Spisok zhanrov
(after JH 1976)

4.2 Genres set in the fabulous mode

g Gattungen im Modus des Fabelhaftens
r Zhanry v sverhestvennom mode

Myth is set in the creative mode (4.1.2.1.1), in the mythic (2.2.1.3) and eschatological epochs (2.2.2) and in mythic space (2.3.8), and tells of the creation of the primary entities and the principles of nature and human society. Man does not yet exist in the mythic epoch. Myth is essentially the verbal part of religious ritual, and can be couched both in prose and verse (mythic epic, 4.3.2.5).

4.2.1.a

Myth is an ethnopoetic work, the deep structure of which offers the solution to a problem of a cognitive, sociological, technical or other central order; once this structure is found, it generates myths in the codes available to the narrative society.

(KME, MP 1971: 30)

4.2.1.b

A narrative is a myth only in a certain problematic situation: the situations, the problems and their solutions would then be psycho-socially equivalent to a rite.

(KME, MP 1971: 65, n. 60)

4.2.1.c

A stylistically definable discourse that expresses the strong components* of semantic systems (3.4.1). Myths display the structured, predominant-
ly culture-specific, and shared, semantic systems which enable the members of a culture to understand each other and to cope with the unknown.

(MP 1972b: 12–13)

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* "Strong components" – A set of elementary narrative
syntagms so related to other syntagms that they either
generate dramatic momentum ("reflecting barriers" in
the terminology of Markov chains) or terminate it
("absorbing barriers" in the same terminology). (MP)
4.2.1.1

Trickster tale

g "Trickster"—Myth
r Mif o triksterah

A "carnivalesque" myth, resembling swindler (4.3.1.3) or fool's novella (4.3.1.2). In the character of the Trickster, man confronts and overcomes the creative (4.1.2.1.1) by ridiculing it.

4.2.2

Legend

g Erzählung vom Jenseitigen
r Predanie

Narrative in prose or verse (rare), in which man confronts the various numinous worlds.

4.2.2.1

Sacred legend

g Legende
r Legenda

Legend in which the sacred power of the official religion solves the conflicts in the narrative. The sacred legend is set in the sacred mode (4.1.2.1.2.1), in the historical and eschatologic epochs (2.2.2) and in spaces 1–7 (2.3.1–2.3.7). (For genres in which man overcomes the sacred, see 4.3.1.6).

4.2.2.1.1

Saint's legend

g Heiligenlegende
r Legenda o svjatyh

A sacred legend recounting miracles (4.1.2.1.2.0.1) performed by a holy man, or for his sake by the sacred power.

4.2.2.1.1.1

Saint's childhood legend

g Kindheitslegenden
r Legenda o detstve svjatogo

A sacred legend (4.2.2.1) relating the miracles (4.1.2.1.2.0.1) which took place during the birth and childhood of a future holy person; the miracles indicate the great future awaiting the child.

4.2.2.2

Legend of fate

g Schicksalslegende
r Legenda o sud'be

Legend in which man confronts fate. In cultures which recognize only one source of fabulous power—the sacred—fate is a manifestation of the sacred. Otherwise, it is an independent power and has demonic qualities. The genre is set in the historical period (2.2.2) and in spaces 1–4 (2.3.1–2.3.4).

4.2.2.3

Ritual texts

g Ritualle Texte
r Ritual'nyj fol'klor

Includes several genres which have not been sufficiently investigated, such as the prayer, the hymn, the charm, the curse and the blessing, and the shamanic text. These texts often assume artistic form and are fundamentally set in the sacred mode (4.1.2.1.2.1). The universalistic religions which overlaid the pagan stratum, left most ritual texts stemming from this stratum, isolated, and relegated them to the realm of folk belief.

4.2.2.4

Etiological legend

g Aitologische Sage
r Etiologicheskoe predanie

Legend explaining the origin of certain secondary properties in nature or human society. Often, there is no necessary connection between the narrative itself and the property explained as the result of the action of a character in the narrative. The action is evaluated in the framework of the code of the sacred legend. This legend is set in the sacred mode but stands midway between the sacred legend and the myth, in the quasi-mythic epoch at the beginning of the historical period (2.2.2) and in space 4 (2.2.4).

4.2.2.4.1

Etymological legend

g Etymologische Sage
r Etiologicheskoe predanie

An etiological legend explaining the origin of a name, set in the spaces 1–4 (2.3.1–2.3.4).

4.2.2.5

Legend of the satanic

g Teufelsage: Legende vom Satanischen
r Legenda o djavole

Legend in which man confronts the devil in the
general context of the struggle between God and the devil. Man is described as either weak and easily overcome by the devil or, as steady, fighting the devil with the help of the sacred forces. This legend is set in the mode of the satanic (4.1.2.1.2.2), in the historical period (2.2.2) and in space 4 (2.3.4).

4.2.2.5.1
Novella of the satanic

4.2.2.6
Demonic legend

4.2.2.6.1
Animal legend

4.2.2.6.2
Robber legend

4.2.2.6.3
Legend about early populations

is set in spaces 3–4 (2.3.3 – 2.3.4) and in a historical period (2.2.2). (Examples: AT 311, AT 312, AT 955, AT 956, AT 958).

4.2.2.7
Legend of magic

4.2.3
Fairy tale

4.2.3.1
Heroic fairy tale

Legend explaining the origin of minor features of nature by involuntary acts of members of a non-human population (giants or dwarfs) inhabiting the country before man (during the quasi-mythic epoch between the mythic epoch and human time (2.2.1.1)). Set in the demonic mode (4.1.2.1.3) this legend stands between the demonic legend and the myth and is set in spaces 1–2 (2.3.1 – 2.3.2).

Legend which recounts acts of humans possessing magic powers and struggles between black and white magic; it is set in the mode of the magic (4.1.2.1.2.3) in historical time (2.2.1.1) and in spaces 1–2 (2.3.1 – 2.3.2).

Legend in which man confronts the demon in human form: cannibalistic robbers, whom he overcomes by cleverness and courage. This legend

Legend in which man confronts the world of demons, the latter being part of folk belief. This legend is set in the demonic mode (4.1.2.1.3), in a specific historical period (2.2.2) and in spaces 1–2 (2.3.1 – 2.3.2).

Narrative about a confrontation between man and animals in their natural environment. The two are regarded as being on the same level (conversing, competing for the ownership of man’s livestock), thereby investing the animal with demonic traits. This legend is set in spaces 1–2 (2.3.1 – 2.3.2), and in a specific historical period (2.2.2) ("recent generation" or "our generation"). (Examples: AT 156*, AT 156 C*, AT 161 A*).

Narrative in prose or verse (rare), in which man confronts the marvelous world. In the fairy tale weak man is helped by marvelous forces to win a royal spouse, kingdom, and/or a treasure; thereby he “demarvelizes” the marvelous world. The fairy tale is set in the marvelous mode (4.1.2.2), in human (2.2.1.1) and marvelous time (2.2.1.2) and in spaces 4–5 (2.3.4 – 2.3.5).

A fairy tale about a human youth who enters the
marvelous world, fulfills tasks and marries the princess of the fairy-land. This fairy tale is related to the romantic epic (4.2.3.4).
(NAI 1973)

4.2.3.2
Female fairy tale

4.2.3.3
Reward-and-punishment fairy tale

4.2.3.4
Carnivalesque fairy tale

4.2.3.4.1
Carnivalesque heroic fairy tale

4.2.3.4.1.1
Stupid ogre tale

4.2.3.4.1.2
Sham-hero tale

4.2.3.4.1.3
Novellistic fairy tale

4.2.3.4.2
Carnivalesque female fairy tale

4.2.3.4.3
Carnivalesque reward-and-punishment fairy tale

4.3
Genres set in the realistic mode

g Märchen vom Scheinhelden
r Skazka o Fome Berennikove

Tale exactly imitating the dragon-fighter of the heroic fairy tale (4.2.3.1) (AT 300), in which a cowardly hero pretends to be heroic, and by lucky chance fulfills the same tasks the hero of the fairy tale fulfills by marvelous means (AT 1640).

g Novellenmärchen
r Novellistitcheskaja geroicheskaja skazka

Tale in which hero wins his princess by a ruse (often obscene) or even by crimes, instead of by fulfilling a marvelous task. This tale is related to the swindler novella (4.3.1.3) (AT 850 ff., AT 950, AT 1525 *S-Jason 1965).

g Parodie vom Frauenmärchen
r Karnaval'naja zhenskaja skazka

Tale in which a girl wins her prince by her wisdom and cleverness. This tale is related to the wisdom and swindler novella (4.3.1.1, 4.3.1.3) (AT 326, AT 875 ff., AT 880 ff.).

g Parodie vom Lohn-und-Strafe Märchen
r Karnaval'naja geroicheskaja skazka o "Pravde i Krivde"

An imitation of the reward-and-punishment fairy tale (4.2.3.3) with a weakened ethical component. The marvel tends to be grotesque (as excreting gold — AT 563).

g Gattungen im Modus des Realistischen
r Zhanry v realisticheskom moduse

A fairy tale in which a weak, but clever man overcomes mighty, but stupid ogres. This fairy tale is related to the swindler novella (4.3.1.3) (AT 1000 — AT 1199).
4.3.1 Novella

4.3.1.1 Wisdom novella

4.3.1.2 Fool's novella

4.3.1.3 Swindler novella

4.3.1.4 Horror novella

4.3.1.5 Animal novella

4.3.1.6 Parson's novella

4.3.1.7 Rumor

4.3.2 Epic

4.3.2.1 Historical epic

...
4.3.2.2 National epic

* g Nationales Epos
  r Nacional'nyj epos

Epic which tells of a national or tribal struggle in super-natural proportions, and which does not adhere to real personages and events. The heroes are super-human national symbols. This epic is set in the national epic epoch (2.2.2) and in space 3 (2.3.3). (Examples: Russian *byline*; Persian *Shah-name*).

4.3.2.3 Universal epic

* g Universales Epos
  r Universal'nyj epos

Epic about the struggle between man and hostile ogres surviving from the mythic epoch (2.2.1.3) into the post-mythic period; the human hero is often half-divine and represents humanity and the friendly divinities in confrontation with the evil forces. This epic is set on the borderline between mythic (2.2.1.3) and human time (2.2.1.1) and in spaces 4–5 (2.3.4 – 2.3.5). (Examples: First part of the Sumerian epic of Gilgamesh; exploits of Hercules; Indian Ramayana; Germanic Beowulf).

4.3.2.4 Romantic epic

* g Romantisches Epos
  r Romanticheskij epos

Epic about a warrior-hero who wins a bride, or about a warrior and his bride/wife who overcome obstacles which hostile forces impose on their marriage/reunion. This epic is related to the heroic fairy tale (4.2.3.1), but is essentially set in the realistic mode (4.1.1) although elements of fabulous modes often appear in it (especially marvelous elements; no creative elements). This epic is set in spaces 3–4 (2.3.3. – 2.3.4), in human time (2.2.1.1), often in a specific historical period (2.2.2) and is a sub-division of historical or national epic, according to the epic sub-genre prevalent in the culture. (Examples: *Odyssey*; contemporary Central Asian epics).

4.3.2.5 Mythic epic

* g Mythisches Epos
  r Mificheskij epos

Epic about physical struggle and wars between deities, the result of which is creation. This epic is set in the creative mode (4.1.2.1.1), in mythic time and space 8 (2.3.8). (Examples: Babylonian *Enunnu Eluši*; Hittite epic about Ullikummi). (See 4.2.1).

4.3.2.6 Carnivalesque epic

* g Parodie vom Epos
  r Karnaval'nyj epos

Work in the prosodic form of the epic prevalent in the narrating community (2.4.1.2), the subject of which is (a) a picturing of its heroes as symmetrically opposed to the heroes of the other epic sub-genres (hero in carnivalesque epic is cowardly, ugly, poor; heroine old, ugly) or, (b) a tall tale (4.4.2).

4.3.3 Historical song

* g Historisches Volkslied
  r Istoricheskaja pesnia

A narrative song with a special tune which tells on a low level of symbolization of a real historical event. This song is set in the realistic mode (4.1.1), and is related to the historical epic (4.3.2.1) and the broadside ballad (4.5.20). It is set in a specific historical period (2.2.2) and in concrete points in spaces 3–4 (2.3.3 – 2.3.4).

4.3.4 Folk song

* g Volkslied
  r Narodnaja pesnia

Broad sense: Any work of ethnopoetry in verse texture.

Restricted sense: A work in verse which is performed only with its special melody; epics (4.3.2) are not included here, since they are performed to a formulaic carrier-melody (German: *Zeitengemelodie*). Various genres can be couched in this form.
4.3.4.1
Lyric song

4.3.4.2
Folk ballad

4.3.4.2.1
Child’s ballad

4.3.4.3
Lullaby
Cradle song

4.3.4.4
Dirge
Lament

4.3.4.5
Macaronic song

4.4
Genres set in the symbolic mode

4.4.1
Formula tale

4.4.1.1
Chain tale

4.4.1.2
Cumulative tale

4.4.1.3
Round

4.4.1.4
Mock tale

g Lyrisches Volkslied
r Liricheskaja narodnaja pesnja
A non-narrative poem expressing personal emotions; set in the realistic mode (4.1.1), in the “now” time (2.2.2) and “here” space (2.3.0).

g Volksballade
r Narodnaja ballada
Undefined; poems of various genres, both narrative and non-narrative; occupy a middle position between lyrics and epics, and are set in various modes.

g “Child’s Ballade”
r Ballada Chajl’dα
Any of the texts which F.J. Child included in his collection of Scottish and English ballads (1888–1892). The poems belong to different genres, which are not well defined.

g Wiegenlied
r Kolybel’naja pesnja
Lyric song which the mother sings to the child. The contents of the songs vary.

g Klagelied
r Prichitanie; Plach
A non-narrative poem sung at funeral rites to lament the deceased, and on various departures (of the bride from her parental home; of the recruit).

g Makaronisches Lied
r Makaronicheskaja pesnja
A poem composed from words of various languages; the mixture results in a prosodically and semantically well-structured song.

g Genres set in the symbolic mode
r Zhanry v simvolicheskom moduse
Genres set in the symbolic mode (4.1.3) (except the topsy-turvy tale — 4.4.2.2, the numskull tale — 4.4.3, the parable — 4.4.4, and the proverb — 4.4.5) are not set in the temporal (2.2.2) and spatial (2.3.0) framework of ethnopoesy; to them, this scheme is irrelevant.

g Formelerzählung; Kettenmärchen
r Formul’naja skazka
A story in prose or verse, composed as a chain of formulae which are repeated with small changes. The formula tale is built as a quasi-narration (3.0.8.3).

g Kettenerzählung
r Skazka-cepochka
Formula tale in which the same formula is repeated with a change of contentual terms (2.1) from one link to the next.

g Kumulative Erzählung
r Kumulativnaja skazka
Formula tale in which a link repeats all the preceding ones, adding with each new link an episode with a new contentual term (2.1) or event.

g Rondo
r Kol’cevaja skazka
Formula tale which starts at a certain point of the narration and from there on repeats itself time and again (AT 2320).

g Neckgeschichte
r Dokuchnaja skazka
Short formula tale which starts as a narration and ends abruptly with a pun (AT 2250 ff.).
| 4.4.1.5 | Endless tale | g Endlose Geschichte | r Beskomechnaja skazka |
| 4.4.2 | Tall tale | g Lügennäherchen | r Nebylitsa |
| 4.4.2.1 | Tale of lying | g Lügengeschichte | r Zavir'alshchina |
| 4.4.2.2 | Topsy-turvy world tale | g Geschichte von der verkehrten Welt | r Skazka o mire nasyvoro |
| 4.4.3 | Numskull tale | g Schildbürger schwank | r Skazka o poshehkoncah |

| 4.4.4 | Parable | g Parabel | r Pritchka |
| 4.4.5 | Proverb | g Sprichwort | r Poslovica |
| 4.4.5.1 | Idiom | g Sprichwortliche Redensart | r Frazeologizm |
| 4.4.6 | Riddle | g Rätsel | r Zagadka |
| 4.4.7 | Joke | g Witz | r Shutka |

Short formula tale, starting as a narration which immediately stops with an endless enumeration of some entity (AT 2280, AT 2300 – AT 2301).

Quasi-narrative story in prose or verse, in which entities have qualities different from their normal qualities (but no fabulous qualities).

Tall tale about exaggerated dimensions of a chain of objects, or about exaggerated results of actions (AT 1875 ff., AT 1930, AT 1962 A).

Tall tale in prose or verse in which entities, both objects and relations, have qualities different from their counterparts in reality, usually symmetrically opposite. Topsy-turvy-land lies in space 5 (2.3.5) (AT 1930, AT 1935, AT 1962, AT 2335).

A narrative story in which numskulls (infra-men) hurt themselves because they do not know the basic laws of nature or of reasoning, and normal man has to help them. Numskull-country lies in space 5 (2.3.5); the action takes place in historical time (2.2.2) (AT 1200 ff.). (JH 1972)

Quasi-narrative story which functions as a signifier of an idea, argument and/or moral (= signifian); Parables are distributed all over the space (2.3.0) and time framework (2.2.2).

A non-narrative genre consisting of a whole, independent sentence, constructed according to definite prosodic, grammatical, semantic and logic patterns (in prose or in verse), and expressing a complete idea, often through a poetic image, which may signify an indefinite number of signifians (= life situations).

An expression, the meaning of which is not the sum of its elements. Idioms are not built according to definite prosodic, grammatical, semantic or logical patterns, neither are they whole sentences nor do they express a complete idea. They are used within the sentence, substituting for a lexeme, or several lexemes in it. The substituting idiom may feature a poetic image. The idiom is unambiguous and stands in a one-to-one relationship to the concept it replaces. It is doubtful whether idioms should be considered ethnopoetry.

A non-narrative genre in verse or prose, which signifies one or several (a small number) of signifians, which have to be guessed.

A non-narrative genre, in prose or in verse (rare)
which is based on a punch line. The mode in which the joke is set is not clear. Possibly, it is the symbolic mode (4.1.3), but includes elements of all other modes and genres, and seems to have a number of sub-genres, which have not yet been explored.

4.4.7.1 Catch tale

A joke demanding an answer from the listener, which inevitably puts him in a ridiculous situation (AT 2200).

4.5 Other genres

4.5.1 Graffiti

Inscriptions on walls of public buildings (mostly lavatories). Sometimes these inscriptions may have a literary form (in verse or prose).

4.5.2 Nursery rhyme

A song or poem, which adults recite to children. Includes various genres, such as formula tales (4.4.1) in verse form, tall tales (4.4.2), tongue twisters, puns.

4.5.3 Children's folklore

Works current among children which are forgotten

as they grow up; the works are transmitted from one generation of children to the next. Various genres of ethno-poetry are used by children.

4.5.4 Game tale

Narratives in prose and verse which form the contents of children's games. Sometimes formula tales (4.4.1) serve this purpose (such as counting-out rhymes).

4.5.5 Ritual song

Song which forms an obligatory part of a custom or rite; this rite does not belong to the official religion.

4.5.6 Anecdote

A short story from the life of a known person. This can be any kind of legend (4.2.2), novella (4.3.1) or joke (4.4.7).

4.5.7 Folk theatre

Theatrical performance improvised by non-professional performers. These range from mummers' performances, as part of religious festivals, to carnivals and whole plays. A whole rite, consisting of textual, musical, kinetic and scenic aspects, may also be considered a theatrical performance.

According to the definition used here, folk theatre is not a genre proper, but a particular texture (3.1.3), in the same manner as "verse" and "prose" are shapes of texture.

4.5.8 Fixed form genres

A group of genres having a seemingly invariable
wording (3.1.2) and texture (3.1.3). As the texture of these genres is organized in rather rigid prosodic models, the possibilities of variability (3.2.6) are more limited, what causes the illusion of their being “fixed”. Such are: proverb (4.4.5), riddle (4.4.6), some kinds of jokes (4.4.7), and to a lesser degree, song (4.3.4).

4.5.9 Migratory legend

g Wanderage
r Brodjačee predanie
A legend (4.2.2) told among different people, and localized by them in various places and times. (ChK 1958)

4.5.10 Local legend

g Ortsage
r Mestnoe predanie
A legend (4.2.2) of any kind localized in a certain place (1.2.6).

4.5.11 Historical legend

g Historische Sage
r Istoricheskoie predanie
A legend (4.2.2) of any kind localized to a certain historical event or figure (2.1.11.1).

B Derived literary genres

4.5.12 Fable

g Fabel
r Basnja
Narrative in verse or prose which the author uses to exemplify a moral maxim. Animal novella (4.3.1.5) is used much for this purpose.

4.5.13 Beast epic

g Tierrepos
r Zhivotniy epos
A chain of animal novella (4.3.1.5), centering around one of the animals (fox), and arranged as a continuous story (Medieval Europe).

4.5.14 Legenda

4.5.14.1 Vita

g Vita
r Paterik
A cycle of legenda(s) (4.5.14) forming the biography of a saint (Medieval Europe).

4.5.15 Exemplum

g Exempel
r Pouchenie
Any tale employed or invented by a preacher for his sermon and homiletic works. Sacred legend (4.2.2.1), novella (4.3.1) and parable (4.4.4) often serve as exempla.

4.5.16 Saga

4.5.16.1 Novella, Novellino

g Novella
r Srednevekovaya novella
Collections of folktales, mostly of the novella genre (4.3.1), rewritten for the Italian audience in the late Middle Ages (the best known work of this kind is Boccaccio’s Decamerone).

4.5.17 Cante fable

g Cante fable
r Cante fable
A rewriting, or an imitation, of folktales, whereby part of the tale’s contents is rendered in verse (Medieval Western Europe).
4.5.19
Contes des fées

g  Feenmärchen
r  Skazka o fejah

Imitations and reworking of folktales with educational purposes in mind, in which a good fairy rewards the virtuous and punishes the wicked (17–18th century France).

4.5.20
Broadside ballad

g  Bänkellied
r  Ulichnaja ballada

Songs, sung by their authors in the market place, the printed text of which was sold on the spot. The contents were “news” of awful happenings, true or imaginary: wars, fires, crimes. The themes of broadside ballads were often taken from folklore and again launched into folk-tradition, especially as horror novella (4.3.1.4).
ENGLISH

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