

**Western States Folklore Society**  
**Annual Conference, 2010**

Asian and Asian American Folklore

April 15-17, 2010  
Willamette University  
Salem, Oregon

Partly Sponsored by the Center for Asian Studies,  
Department of Japanese and Chinese,  
Department of Religious Studies,  
Willamette University

# Western States Folklore Society Executive Committee

## Board

President: Charles Clay Doyle (2009-2011), University of Georgia  
Administrative Vice President: Lisa Gabbert (2008-2010), Utah State University  
Administrative Vice President: Merrill Kaplan (2009-2011), The Ohio State University  
Treasurer: Paul Jordan-Smith (2008-2010), Center for the Study of Everyday Life, Seattle, WA  
Secretary: Tok Thompson (2009-2011), University of Southern California

## Ex-Officio Members of the Board

Managing Editor: Elliott Oring (2006-2011) California State University, Los Angeles  
Journal Editor: Robert Howard (2009-2013) University of Wisconsin, Madison

## Other Members of the Executive Committee

Executive Vice President: Luisa del Giudice (2009-2011), Independent Scholar  
Executive Vice President: Juwen Zhang (2008-2010), Willamette University  
Student Vice President: Katie Ramos (2009-2011), UC, Berkeley  
Student Vice President: Kristiana Willsey (2008-2010), Indiana University

\*

\*

\*

## Archer Taylor Memorial Lectures (Year, Lecturer Title, Lecturer, Venue)

- 1978. "Theurgic Medicine: A Challenge to the Folklorist," Wayland Hand, San Jose State University, San Jose, California.
- 1979. "Let's Make It a Tradition," Bertrand H. Bronson, University of Southern California, Los Angeles, California.
- 1980. "California Legendry and the Reverberant Joaquin Murieta," Hector Lee, California State University, Sonoma, Rohnert Park, California.
- 1981. "Perhaps Too Much to Chew," William Bascom, University of California, Los Angeles.
- 1982. "Oracles, Delphic and Non-Delphic," Joseph Fontenrose, University of California, Davis, California.
- 1983. "Chinese Symbolism," Wolfram Eberhard, California Polytechnic University, Pomona.
- 1984. "The *Aisling* and the Cowboy: Some Unnoticed Influences of Irish Vision Poetry on Anglo-American Ballads," D. K. Wilgus, Fort Mason, San Francisco.
- 1985. "The Folklorist as Comparatist," Robert A. Georges, University of California, Irvine, California.
- 1986. "Carnival as Folklore," Dan Crowley, Modesto Junior College, Modesto, California.

1987. "In the Stope, at the Hall: Who Treasures Tales of Work?" Archie Green, University of California, Los Angeles.
1988. "From Proverb to Belief and Superstition: An Encyclopedic Vision," Frances Cattermole-Tally, Berkeley, California (with the Association for the Study of Play).
1989. "On the Importance of Rotting Fish: A Proverb and Its Audience," Shirley L. Arora, California State Polytechnic University, Pomona, California.
1990. "Personal Narratives: The Family Novel," William A. Wilson, Santa Rosa Junior College, Santa Rosa, California.
1991. "The Apple Shot: Interpreting the Legend of William Tell," Alan Dundes, University of California, Los Angeles, California.
1992. "The German Connection: The Brothers Grimm and the Study of 'Oral' Literature," Donald Ward, Sacramento, California.
1993. "Humor and the Suppression of Sentiment," Elliott Oring, San Diego, California (with Southwestern Anthropological Association).
1994. "The 'M' Word," Norine Dresser, University of California, Davis.
1995. "Why Make (Folk) Art?" Michael Owen Jones, Pasadena, California.
1996. "Let it Go to the Garlic! Evil Eye and the Fertility of Women among the Sephardim," Rosemary Levy Zumwalt, Berkeley, California.
1997. "Folklore and the Civil Sphere," Jay Mechling, University of California, Santa Barbara, California.
1998. "The End of Folklore," Barre Toelken, Sacramento, California.
1999. "My Summer with Archer, and Some Unfinished Business," California State University, Fullerton, California (with Southwestern Anthropological Association).
2000. "*In lingua veritas*: Proverbial Rhetoric in Victor Klemperer's Diaries of the Nazi Years," Wolfgang Mieder, University of California, Berkeley, California.
2001. "Pots, Kettles, and Interpretations of Blackness in the Use of Proverbs," Patricia A. Tuner, Otis College of Art and Design, California.
2002. "Back to the Hearth: The Politics of Reflexivity and Representation in Context," Margaret K. Brady, Utah State University, Logan, Utah.
2003. No title. Roger Abrahams, Sacramento, California (with the California American Studies Association).
2004. "Film and Video: Fieldwork Tools for Surviving the 21<sup>st</sup> Century," Sharon R. Sherman, California State University, Northridge, California.
2005. "Reinventing Ritual: Folklore and Public Display," Jack Santino, University of Oregon, Eugene, Oregon.
2006. "Is the Pope Still Catholic? Some Unfinished Business about Proverbs," Charles Doyle, University of California, Berkeley.
2007. "Cats and Dogs, Trolls and Devils: At Home in Some Migratory Legend Types." John Lindow, University of California, Los Angeles.
2008. "Rethinking Folklorization in Ecuador: Multivocality in the Expressive Contact Zone." John McDowell. University of California, Davis.
2009. "The Rise and Fall—and Return—of the Class Rush: A Study in Contested Tradition." Simon Bronner. Otis College of Art and Design, Los Angeles.

# Schedule of Events

## Thursday (April 15)

- 5:00-7:30 Registration (University Center, 2<sup>nd</sup> Floor), Willamette University  
6:00-8:00 Welcome Reception (University Center, 2<sup>nd</sup> Floor), Willamette University  
Folk music: Joe “The Songfinder” Hickerson; Okinawa Sanshin; Chinese flutes

## Friday (April 16)

- 8:00-10:30 and 12:00-2:00 Registration (University Center, 2<sup>nd</sup> Floor)  
8:15-8:30 Opening Ceremony (University Center, 2<sup>nd</sup> Floor)  
8:30-10:10 Session 1: Panels  
10:10-10:30 Coffee/Tea Break  
10:30-11:50 Session 2: Panels  
11:50-1:30 Lunch Break; **Executive Committee Meeting**  
1:30-3:10 Session 3: Panels  
3:10-3:30 Coffee/Tea Break  
3:30-5:00 Session 4: **Archer Taylor Memorial Lecture**  
Beyond Belief: Context, Rationality and Belief as Participatory Consciousness  
by Sabina Magliocco, California State University, Northridge  
(Hatfield Room, Hatfield Library)  
5:00-6:30 Dinner Break  
6:30-8:00 Reception  
Performance and Conversation: Chinese Seven String Zither (*Guqin*)  
(University Center, 2<sup>nd</sup> Floor)

## Saturday (April 17)

- 10:00-1:00 Registration (University Center, 2<sup>nd</sup> Floor)  
8:30-10:10 Session 5: Panels  
10:10-10:30 Coffee/Tea Break  
10:30-11:50 Session 6: Panels  
11:50-1:00 Lunch Break  
1:00-2:40 Session 7: Panels  
2:40-3:00 Coffee/Tea Break  
3:00-4:20 Session 8: Panels  
4:20-4:30 Break  
4:30-5:30 WSFS Business Meeting, Open to WSFS Members  
(Alumni Lounge, University Center, 3<sup>rd</sup> Floor)  
5:30-7:30 Closing Ceremony  
Entertainments/Performances (Alumni Lounge, UC, 3<sup>rd</sup> Floor)

**Note: In each panel there are 20 minutes for one presenter, and the remaining time is for the Chair to coordinate questions and discussion.**

# Session Schedule

## Friday (April 16)

### 8:30-10:10

#### **Session 1-1: Cultures of Folk Poetry**

(University Center, 2<sup>nd</sup> Floor, Room 1)

Chair: Mike Chasar (Willamette University)

Dianne Dugaw (University of Oregon). “Yankee Doodle Dandy”: Popular and Traditional Song in the Early Republic – An 1813 Boston Collection

Mike Chasar (Willamette University). Getting the News from Poetry

Henry-York Steiner (Eastern Washington University). Logger and Cowboy Poetic Voices

Kristen Grainger (Willamette University). *We Shall Overcome* Is My New Ringtone

#### **Session 1-2: Dragon and Minorities in China Vs. Chinese in the US**

(University Center, 2<sup>nd</sup> Floor, Room 2)

Chair: Jessica Turner (Indiana University)

(Sponsored by the Eastern Asia Folklore Section, AFS)

Qiguang Zhao (Carlton College). The Difference between the Dragon and the Dragon King in Chinese Culture

K. Dimmery (Indiana University). Contested Images in the Contemporary Art of Lijiang, China

Jessica Turner (Indiana University). “Locating the Goddess of Zhuang Song: *Impressions Third Sister Liu* and Cultural Property in Guangxi, China”

Ziying You (Ohio State University). Food, Identity and Power: Dissemination of Chinese Foodways to the United States

#### **Session 1-3: Narratives in Shaping Identities**

(University Center, 3<sup>rd</sup> Floor, Alumni Lounge)

Chair: Robert Howard (University of Wisconsin, Madison)

Chris Dupres (Native American Youth and Family Center). Cowlitz Tribal Narratives of Land and Belonging

Rosalynn Rothstein (Portland State University). Narrative Forms at a 911 Call Center

Montana Miller (Bowling Green State University). “Better Spray the Walls Down”: STD Rumors, Contagious Belief, and a University’s Reputation.

Robert Howard (University of Wisconsin, Madison). The Liberatory Potential of Vernacular Authority: The Case of Gay Catholics Online

### 10:30-11:50

#### **Session 2-1: Constructing Community and Identity in a Changing World**

(University Center, 2<sup>nd</sup> Floor, Room 1)

Chair: Kate Ristau (University of Oregon. UO)

Caroline McNabb (UO). Commodification of Devotion: The Virgin of Guadalupe in Popular Culture.

Tiffany Christian (UO). Neo-Paganism and the Mediation of the Sacred in Cyberspace.

Casey Schmitt (University of Wisconsin, Madison). Spectacle of History: Performing (and Transforming) National Identity in Buffalo Bill's Wild West.

## **Session 2-2: Questing for Identity Through Dances**

(University Center, 2<sup>nd</sup> Floor, Room 2)

Chair: Paul Jordan-Smith (Center for the Study of Everyday Life, Seattle)

Jennifer Haynes-Clark (Portland State University). The Quest for the New Exotic: Invention, Fantasy, and Nostalgia in American Belly Dance

Sarah Sandri (University of Oregon). Livin' Durty, A Little Bit Crunk: Performances of Race in Hipster Brooklyn

Paul Jordan-Smith (Center for the Study of Everyday Life, Seattle). "Improving the Floor": Evaluating Folkdance Performance and Competence

## **Session 2-3: Proverb vs. Counter-Proverb**

(University Center, 3<sup>rd</sup> Floor, Alumni Lounge)

Chair: Michael O. Jones (UCLA)

Wolfgang Mieder (University of Vermont). The Golden Rule as a Political Imperative for the World: President Barack Obama's Proverbial Messages Abroad

Charles Doyle (University of Georgia). Counter-Proverbs

## **1:30-3:10**

### **Session 3-1: Forum 1: PreForming Tradition: Complex Assemblies in the Shape of Culture**

(University Center, 2<sup>nd</sup> Floor, Room 2)

Chair: Sara Mithra (University of California, Berkeley)

Naomi Bragin; Renata Limon; Sara Mithra; Rachel Fiske-Cipriani; Adam Webb-Orenstein; Nathan Coben; Alexa Hagerty (Folklore Program, University of California, Berkeley)

This forum clarifies what is at stake when popular and normative modes of traditionality come up against resistive and frictional accounts of modernity. In keeping with Berkeley's emphasis on a skeptical involution with folkloristics, we offer critical histories of the formation of the discipline as well as research into communities that make compelling claims as "the folk."

### **Session 3-2: Reflections Upon Theories**

(University Center, 3<sup>rd</sup> Floor, Alumni Lounge)

Chair: Lee Haring (University of California, Berkeley)

Elliott Oring (California State University, LA). The Problem of Tradition

Lee Haring (UC, Berkeley). Separated at Birth: Translation Studies and Folklore Studies

Will Pooley (Utah State University). Can the "Peasant" Speak?

Michael Foster (Indiana University). The UNESCO Effect: A Report from an Island in Japan

## **3:30-5:00 (Hatfield Room, Hatfield Library)**

### **Session 4: Archer Taylor Memorial Lecture**

#### **Beyond Belief: Context, Rationality and Belief as Participatory Consciousness**

by Sabina Magliocco, Professor and Chair of Anthropology, California State University, Northridge. (For more information, visit her website at [www.csun.edu/~sm32646](http://www.csun.edu/~sm32646)).

**6:30 – 8:00** Reception and Introduction to *Gugin*, Its Music and Folklore, by Jim Binkley  
(University Center, 2<sup>nd</sup> Floor)

Mr. Jim Binkley will perform these traditional gugin pieces:

Xian-weng cao - The Immortal's Lament// Liu Shui- Flowing Water (excerpt)//  
 Yang-guan San Die - Three Variations on Farewell at Yangguan//Xiang Jiang Yuan -  
 Lament at the Xiang River//Yi Gu Ren - Thinking of an old friend//Zui Yu Chang Wan -  
 The Drunken Fisherman Sings in the Evening//He Ming Jiu Gao - Cranes Cry at the  
 River//Qing Shan Ye Yu - Smoky Mountain Night Rain

In 2003, guqin music was proclaimed as one of the Masterpieces of the Oral and Intangible Heritage of Humanity (ICH) by UNESCO. “The Chinese zither, called guqin, has existed for over 3,000 years and represents China’s foremost solo musical instrument tradition. Described in early literary sources and corroborated by archaeological finds, this ancient instrument is inseparable from Chinese intellectual history. . . . Nowadays, there are fewer than one thousand well-trained guqin players and perhaps no more than fifty surviving masters. The original repertory of several thousand compositions has drastically dwindled to a mere hundred works that are regularly performed today.” (<http://www.unesco.org/culture/ich/index.php#TOC2>)



## **Saturday (April 17)**

**8:30-10:10**

### **Session 5-1: Forum 2: Folklore Studies in Perspectives from China**

(University Center, 2<sup>nd</sup> Floor, Room 1)

Chair: Ziyang You (Ohio State University)

Huang Yonglin (Central China Normal University), Qiu Guozhen (Wenzhou University), Sang Jun (Yangtze University), Tian Zhaoyuan (East China Normal University).

This forum provides some perspectives in Chinese folklore studies by discussing the cases of current folklore courses in universities, Intangible Cultural Heritage projects, development of revolutionary songs, and reflections on traditions in China.

### **Session 5-2: Supernatural Beliefs in New Twists**

(University Center, 2<sup>nd</sup> Floor, Room 2)

Chair: Tok Thompson (University of Southern California)

T. Gunnell (University of Iceland). The State of Supernatural Belief in Iceland

Tok Thompson (University of Southern California). Do Animals Have Souls?

Jesse Kimmel-Freeman (California State University, Northridge). Coming Out of the Coffin: A Brief Exploration of Modern Urban Vampire Subculture

Kate Sirls (Utah State University). “Bad Blood: Examining the Relation between Vampirism and Diabetes”

### **Session 5-3: Negotiating Gender Theories, Norms, Expectations, and Practice**

(University Center, 3<sup>rd</sup> Floor, Alumni Lounge)

Chair: Lisa Gilman (University of Oregon, UO)

Christina Vrtis (UO). Women’s Folklore and the Forging and Fracturing of Communities in Toni Morrison’s “Tar Baby”

Emily Afanador (UO). Little Red as Nymphet “Final Girl” in Thriller Cinema: The Case of *Hard Candy*

Kelley Totten (UO). “I want something that some little old lady makes and that’s all she’s been doing for years” – Looking, Touching, and Experiencing Gender in Tourist Interaction

Lisa Gilman (UO). Resisting Resistance: Multiple Agencies, Gender, and Malawian Politics

## **10:30-11:50**

### **Session 6-1: Heroes: Continuities and Transformations**

(University Center, 2<sup>nd</sup> Floor, Room 1)

Chair: Levi Gibbs (Ohio State University, OSU)

Levi Gibbs (OSU). Revisiting “Song Kings”: Elements of Continuity in Folk Hero Narratives

Yi Fan Pai (OSU). The Broken Statue: Transformation of the Legend of Wu Feng

Anne Henochowicz (OSU). “For the Land of All Mongols”: Gada Meiren the Bandit, Hero, and Proto-Revolutionary

### **Session 6-2: Struggling for African Identities**

(University Center, 2<sup>nd</sup> Floor, Room 2)

Chair: Amadou Fofana (Willamette University)

Nancy Steinmann (California State University). Outside of Two Worlds: The Killing of Albinos in East Africa for the Purposes of Witchcraft

Sara Jordan (Utah State University). If the Tongue and Mouth Quarrel: Folklore and Gender in Two Nigerian Novels

Andries Fourie (Willamette University). Koeksisters and Empanadas: The Continuation of Boer Language, Music, Culinary and Folk Traditions in Chubut, Argentina

### **Session 6-3: Entertainment, Education, and Mobility of the Folk**

(University Center, 3<sup>rd</sup> Floor, Alumni Lounge)

Chair: Ted Biggs (University of California, Santa Cruz)

Kristiana Willsey (Indiana University). Transforming Play: Japanese Toys from Premodern to Postmodern

Jeannine Huenemann (Utah State University). Folklore from Content to Context: Lessons Learned from Second Graders

Ted Biggs (University of California, Santa Cruz). Ontologies of Mobility: Cruisers, Rubber Tramps and Itenerancy in the 21st Century.

## **1:00-2:40**

### **Session 7-1: Forum 3: Strengthening Asian and Asian American Studies Curricula through Folklore**

(University Center, 2<sup>nd</sup> Floor, Room 1)

Chair: Miho Fujiwara (Willamette University)

(Sponsored by the Center for Asian Studies, Willamette University)

Miho Fujiwara; Cecily McCaffrey; Emi Rhodes; Hekun Wu; Juwen Zhang; Xijuan Zhou (Willamette University).

This forum discusses how folk culture can be constructive in strengthening Asian and Asian American Studies curricula. Guiding students to an appreciation of the multivocality of cultural practices provides insight into the processes of cultural formation across time and space.

### **Session 7-2: Sacred Places, Liminal Spaces, and the Vernacular Topography of the Dead**

(University Center, 2<sup>nd</sup> Floor, Room 2)

Chair: Daniel Wojcik (University of Oregon, UO)  
Robert Dobler (UO). Marks of Mourning: Memorial Tattoos and the Preservation of Memory  
Kristen Gallerneaux Brooks (UO). From the Academy to the Street: Visual Legendry in  
Psychical Research and Vernacular Ghost Hunting Groups  
Kate Ristau (UO). Online Pilgrims: Remembering and Renegotiating Sacred Spaces  
David Ensminger (Lee College). Dollar Store Sundries and Sacred Spaces: Commodities,  
Vernacular Memorials, and Mexican-American Graves in a Modern Metropolis

### **Session 7-3: Film Session**

(University Center, 3<sup>rd</sup> Floor, Alumni Lounge)

Chair: Sharon Sherman (University of Oregon)  
Jennifer Smith (Independent Scholar). The Spirit in Balance: Rediscovering the Feminine  
Moriah Hart (UC, San Francisco). La Multi Ani/Many Years: A Moldovan Wedding  
Amadou Fofana (Willamette U.). Sembene Ousmane's "Borom Sarett": A Griot's Narrative

### **3:00-4:20**

### **Session 8-1: Shaman Performances in Modern Societies**

(University Center, 2<sup>nd</sup> Floor, Room 1)

Chair: Xijuan Zhou (Willamette University, WU)  
(Sponsored by the Center for Asian Studies, Willamette University)  
Adam Saltzman (WU). Shaman Rituals in Community Communication  
Morgan Faricy (WU). Shamanistic Rituals in Modern Societies  
Elizabeth Rapp (WU). Miyazaki's Spirited Away: Transmitting Shamanic Culture through Pop  
Culture

### **Session 8-2: Popfolk, Entertainment and Humor**

(University Center, 2<sup>nd</sup> Floor, Room 2)

Chair: Lisa Gabbert (Utah State University)  
Carol Silverman (U. of Oregon). Sexuality, "Orientalism" and Roma: Bulgarian Popfolk  
Lisa Gabbert (Utah State University). "\*\*\*\* 'Em All and Let's Go Join Orthopedic Surgery": A  
Preliminary Survey of Intra-Occupational Humor among Medical Professionals  
Kevin Levine (California State University, Northridge). A Dryer Full of Tennis Shoes: Bodhran  
Jokes Among the Irish Traditional Music Community

### **Session 8-3: Folklore in the Internet Age**

(University Center, 3<sup>rd</sup> Floor, Alumni Lounge)

Chair: Merrill Kaplan (Ohio State University)  
Camilla Mortensen (University of Oregon; Eugene Weekly). What's the Story?: Folklore  
and Journalism in the World of Twitter  
Kelly Revak (Independent Folklorist). "You're banned": Computer Mediated Folk Games in  
Internet Forums  
Merrill Kaplan (Ohio State University). Memorates on YouTube or the Legend Conduit Is a  
Series of Tubes

**4:30-5:30 WSFS Business Meeting (Alumni Lounge)**

**5:30-7:30 Closing Ceremony and Entertainment (Alumni Lounge)**

## Abstracts of

### Individual Presentation, Film Session, and Forum

**Afanador, Emily (University of Oregon, eafanado@uoregon.edu) Little Red as Nymphet "Final Girl" in Thriller Cinema: The Case of Hard Candy**

Hard Candy (Slade, 2005) is a rape-revenge horror thriller in which 14-year old Hayley (Ellen Page) attempts to turn the tables on suspected pedophile, Jeff (Patrick Wilson). Drawing from the promotional tagline, “strangers shouldn't talk to little girls” and Hayley’s conspicuous red, hooded sweatshirt, my presentation takes a Folkloric approach to Hard Candy, to examine the film as a contemporary variation of the classic folktale, “Little Red Riding Hood.” The paper follows the history of change and continuity in the tale to trace Red Riding Hood’s gendered power as she was transformed from earliest versions as brave, forthright and shrewd, to later versions as pretty, spoiled, gullible and helpless. I use Hard Candy to discuss the current cultural climate that regards budding womanhood as both sexually titillating and yet ultimately dangerous to men, as the folk tale is re-imagined in director Slade’s and actor Page’s rendition of Red Cap.

**Biggs, Ted (University of California, Santa Cruz, tbiggs@ucsc.edu) Ontologies of Mobility: Cruisers, Rubber Tramps and Itenerancy in the 21st Century.**

In the wake of a tumultuous economic era with destabilized futures, and forced evictions, many people have grafted into life on the move. While cruising, tramping, or a generally mobile life is nothing new, in this paper I converge with American cruisers (folks who live at sea onboard small private boats) and Rubber Tramps (folks who live on the road in motor homes or converted vans) to consider the theoretical constructions of gyroscopic subjectivities. Aside from the literal liminalities of these lifestyles, social and legal liminalities incur as well. Advocacy and non-profit groups assist with helping these itinerants into stable living environments and with employment opportunities. How does this instantiation of normalcy and citizenship conflate or conflict with identity? How do we imagine the politicized body apart from the less than citizen, or to borrow from what Giorgio Agamben calls the bios from the zoë. What this paper hopes to produce is an early exploration in to ways of imagining itinerancy as an identity, movement as an ontology conceived in a perpetual state of dislocating the self, and in that perpetuity one that finds equilibrium.

**Bragin, Naomi (UC, Berkeley, naomib@berkeley.edu)**

(See Forum 1)

**Brooks, Kristen Gallerneaux (University of Oregon, keg@uoregon.edu) From the Academy to the Street: Visual Legendry in Psychological Research and Vernacular Ghost Hunting Groups**

This paper will trace the lineage of the public representation and meaning-making processes of paranormal investigative groups, from their early antecedents found in the psychical research societies of the nineteenth-century, to the modern day DIY aesthetics of vernacular ghost hunting groups. Historically, there has been a drive to provide definitive evidence of the afterlife, with the ultimate goal of providing visual proof of the unseen--a process tangled up in issues that go well beyond the imaging technology involved. With regard to both groups the concept of “visual legendry” will be explored: a rhetorical interpretation of the visual and material artifacts of paranormal research that naturally perpetuate folkloric principles.

**Chasar, Michael (Willamette University, mchasar@willamette.edu) Getting the News from Poetry**

Less than a century ago, readers were accustomed to finding poetry in daily and local newspapers. Questions of abolition and women's suffrage were hotly debated in verse form. Rival newspapers—like the *Free Press* and the *News* in Detroit—conducted their rivalries via their in-house poets (Edgar Guest wrote a poem a day for 30 years for the *Free Press*, and Anne Campbell wrote a poem six days a week for 20 years for the cross-town *News*). Some newspaper poets acquired national reputations. But despite its presence in the everyday landscape of modern America, most of this newspaper poetry goes unstudied today. Literary critics don't study it because it was too popular or too local (Jan Radway and Perry Frank suggested newspaper was, in fact, "a variant of American folk culture"). Folk scholars don't study it because it was too commercial and oftentimes not local enough since it was often syndicated to papers across the country. This presentation will use a reception studies approach to newspaper poetry in order to suggest the potential for poetry studies within the field of folklore studies. Between the Civil War and World War II, American readers regularly kept poetry scrapbooks, and by presenting highlights from albums originally assembled in the West and Pacific Northwest, I hope to reveal how ordinary people appropriated commercialized or mass-produced poetries and used them—in their scrapbooks—as occasions for local, creative, and critical thought.

**Christian, Tiffany (University of Oregon, tiffany@uoregon.edu) Neo-Paganism and the Mediation of the Sacred in Cyberspace**

The Internet has become an integral aspect of social lives of many Americans, but it also is an important part of the spiritual lives of many people, an online place that is deeply valued and that provides a sense of spiritual community. In this paper I address the appeal of cyberspace as a liminal, folkloric space for many pagans, how that mystical space affects ritual practices (e.g., the creation of cybercovens), and how performing rituals online creates spiritual community. Pagans practicing online use cyberspace as a tool to manifest a similar reality to that experienced in face-to-face ritual, and they experience community even though they are not in the same physical space. Exploring the idea that there is no "online" without "offline," I argue that online pagan communities have just as much value as their offline counterparts, and that many pagans find the particular construction of the online community more appealing in the exploration of their spiritualities.

**Coben, Nathan (UC, Berkeley, ncoben@gmail.com)**

(See Forum 1)

**Dimmery, Katherine (Indiana University, kdimmery@yahoo.com) Contested Images in the Contemporary Art of Lijiang, China**

This paper deals specifically with the Naxi, a minority group of Southwest China identified with the town of Lijiang, and more broadly with concepts of tradition and authenticity. Lijiang received UNESCO World Heritage status in 1997, and, within several years, became a popular tourist destination. Ironically, its tourist attractions—a tradition of priesthood (*Dongba*) and a pictographic writing system used in *Dongba* scripture—are also those qualities most altered by tourism. In short, what was once local practice has become a performance, and the value of such performances, in the eyes of locals as well as visitors, frequently arises from their ethnic "authenticity." In this paper, I will draw on fieldwork with a priest known as He Dingba to analyze one of his paintings in terms of ethnic authenticity and contamination. In this case, the contamination arises from He's use of Tibetan iconography. A Tibetan-influenced *Dongba* painting is historically unsurprising, and, moreover, He hails from a village quite close to Tibet.

But, for those invested in an idea of pure Nazi-ness, his painting's visible connection to another artistic tradition is a blemish and a threat. By comparing He's understanding of his painting to those of other community members, I hope to shed light on how one priest has dealt with questions of tradition and authenticity in his art.

**Dobler, Robert (University of Oregon, rdobler@uoregon.edu) Marks of Mourning: Memorial Tattoos and the Preservation of Memory**

Place and permanence are important factors in the creation of a vernacular memorial. Roadside crosses and spontaneous shrines derive much of their significance from proximity to the actual site of death, as removed from the site of burial or other officially sanctioned place of remembrance. In the case of a memorial tattoo, the memorial is incorporated into the physical body, joining the mourner to the place and permanence of the memorial. Based on fieldwork conducted through interviews with various tattoo artists and mourners who have chosen commemorations in ink, this paper examines the effects of the bodily memorial on the mourning process, with special attention to the ways in which these tattoos are similar to and different from other forms of vernacular memorialization. Memorial tattoos are a unique and important subset of tattoo culture and provide a fascinating opportunity to further explore issues of folk art and therapy, as well as the relationship between visual culture and the preservation of memory.

**Doyle, Charles Clay (University of Georgia, cdoyle@uga.edu) Counter-Proverbs**

The term *counter-proverb* was coined in 1972 to designate a phenomenon that is somewhat common in both literature and oral discourse, though not so prevalent, perhaps, as another meta-proverbial phenomenon, one that has been associated with the term *anti-proverb* since the early 1980s (by Wolfgang Mieder, then others). An anti-proverb is an allusive distortion, misapplication, or unexpected contextualization of a proverb, usually for comic effect. Anti-proverbs occur frequently in commercial advertising, in the captions of cartoons, and as the punch-lines of shaggy-dog jokes. In contrast, a counter-proverb is simply an overt negation or sententious-sounding rebuttal of a proverb—an explicit denial of the proverb's asserted truth. A counter-proverb does not necessarily aim for any ironic effect, other than calling into doubt whatever wisdom it is that proverbs are supposed to encapsulate. Occasionally, counter-proverbs (like anti-proverbs) will become proverbial in their own right; for example, "There is no honor among thieves," "One rotten apple doesn't spoil the whole barrel," "Flattery will get you anywhere" (or "Flattery will get you nowhere"—depending on which came second), and "Size does matter."

**Dugaw, Dianne (University of Oregon, dugaw@darkwing.uoregon.edu) "Yankee Doodle Dandy": Popular and Traditional Song in the Early Republic — An 1813 Boston Collection**

The Isaiah Thomas Collection of ballad broadsides in the American Antiquarian Society offers an eye-opening glimpse of Boston and its people in the first decade of the 19<sup>th</sup> century. As this paper will show, songs in the collection give voice to a formative early phase of the republic for which this seaport played a vital cultural and commercial role. Thomas compiled printed texts and tunes from the stock that printer Nathaniel Coverly had on hand in 1813 to sell to readers and singers in the Boston area. This paper will analyze through examples in this collection the mysterious process by which people create songs within and in response to particular events, influences, and sentiments, and then maintain some of these productions in song traditions remembered and borne along from generation to generation. The Thomas collection brings together vantages and modes—'high' and 'low,' commercial and traditional—in a unique snapshot glimpse of Yankee popular culture and sentiment in a newly forming United States of America.

**Dupres, Christine** (Native American Youth and Family Center, Portland, Oregon, christinedupres@gmail.com) **Cowlitz Tribal Narratives of Land and Belonging**

The proposed article to be presented considers narrative strategies of belonging as used by Native American leader John Barnett, Cowlitz Indian Tribal Chair. What genres does Barnett use to create categories of belonging and make reconciliation between culture and history? Considering the landscape and in particular the active volcano Mount Saint Helens, I seek to demonstrate the reciprocal relationship that exists between the narrative elements of landscape, its symbolic use and the relationship of Cowlitz Indian Tribal people to the land. Mount Saint Helens summons an ancient and enduring symbol for the Cowlitz people and Barnett, who have viewed it from their place on the Cowlitz prairie for millennia.

**Ensminger, David** (Lee College, davidae43@hotmail.com) **Dollar Store Sundries and Sacred Spaces: Commodities, Vernacular Memorials, and Mexican-American Graves in a Modern Metropolis**

In Texas, and throughout the United States, many Mexican-Americans often maintain colorful graveside memorials that honor the dead in ways that appear to be in distinct contrast to Anglo sensibilities. To critics, these places represent an unruly landscape of trinkets and junk, whereas to Mexican Americans they become well-maintained spiritual environments, “sites of memory,” to quote Pierre Nora, that offset what folklorist Holly Everett describes as the banality and neglect for the sacred in modern cities and urban environments. Combining self-reflexive ethnography, urban studies, and hints of Marxism, this paper will explore how such vernacular gravesite memorials reflect both cultural conservatism and dynamism--continuity and change--within Mexican traditions, providing for the dissemination and preservation of long-held practices. Traced to the Pre-Columbian era, such rituals foster self-managing control of fervid and deeply meaningful traditions. Updated and contemporized, these modern grave sites, even when overflowing with common commodities, provide for community pride, healing, and empowerment. As Daniel Wojcik has argued, the objects left at similar sites do not taint sacred space but allow for a “tangible and creative place to commune with the deceased” and express common themes and emotions in heartfelt, culturally significant forms.

**Faricy, Morgan** (Willamette University, mfaricy@willamette.edu) **Shamanistic Rituals in Modern Societies**

Historically, Shamans’ roles were to serve their communities by performing a number of tasks ranging from healing to divination and numerous tasks in between. These tasks required various tools such as masks, rocks, and instruments. In modern times, however, Shamanic communities are less and less prevalent. Consequently, the Shamanic rituals that characterized various communities are dying out. This has led to efforts by numerous governments to take steps to preserve these aspects of culture. These governments’ steps to preserve have had unintended results though, often diluting or significantly altering these traditions. In this presentation one will see how these unintended consequences happen, focusing specifically the *siskin-kut* ritual of Korea and the use of the *dan tinh*, a Vietnamese shamanic instrument.

**Fiske-Cipiriani, Rachel** (UC, Berkeley, rachelfc@berkeley.edu) **Yoga: Immortality and Freedom in the Twenty-First Century"**

Yoga is a transnational body technique that evokes many meanings. Over the past century, yoga has morphed from an esoteric technique practiced by sinister yogins/fakirs to a psychosomatic fitness discipline practiced by millions worldwide. Recent scholarship has investigated the history of transnational Anglophone yoga in an effort to situate it within a dialogic process of ethnomimesis rather than one which makes false claims to an Orientalized authenticity. While

these radical histories locate yoga within a rhetoric of commodified physical culture, they do not provide a theoretical framework that is able to critically consider yoga as an embodied practice transmitted through an oral apprentice system. This paper seeks to establish yoga as an orally transmitted performance enacted through ideologies of the body by teacher and student, where both simultaneously evoke and perform a fitness-oriented, eco-conscious, spiritual, self-reliant and commodified body reflecting aspirations of the twenty-first century individual. It is my claim that seeing yoga as performance will create space for future scholarship to examine the practice outside of history and religious studies and within the present formation.

**Fofana, Amadou** (Willamette University, [afofana@willamette.edu](mailto:afofana@willamette.edu))

(See Film Session.)

**Foster, Michael Dylan** (Indiana University, [fosterm@indiana.edu](mailto:fosterm@indiana.edu)) **The Unesco Effect: A Report from an Island in Japan**

In September of 2009, thirteen Japanese traditions were added to the UNESCO Representative List of the Intangible Cultural Heritage of Humanity. One of these was “Koshikijima no Toshidon,” a New Year’s Eve ritual performed on the small island of Shimokoshiki-jima off the southwest coast of Japan. What effect does recognition by an international body such as UNESCO have on a local tradition in a small, relatively isolated community? How does a global designation affect the way the islanders perceive and perform their own “intangible cultural heritage”? What are their fears and expectations for the future? This paper will introduce Toshidon, and then provide a preliminary report from the island, exploring how the islanders responded this past December as they performed the ritual for the first time since UNESCO’s recognition.

**Fourie, Andries** (Willamette University, [afourie@willamette.edu](mailto:afourie@willamette.edu)) **Koeksisters and Empanadas: The Continuation of Boer Language, Music, Culinary and Folk Traditions in Chubut, Argentina**

The Boer Community in Chubut, Argentina (descended from emigrants who left South Africa in 1902 in the aftermath of the Boer War) has had only limited contact with South Africa since its formation, and as such it preserves aspects of turn-of-the-century Boer culture and language that no longer exist in the same form in contemporary Afrikaner culture. This paper reviews the ways in which the language, customs, traditions and attitudes of this diasporic community reflect the preservation of Boer customs while at the same time assimilating into the surrounding Argentinean culture. It looks at Boer culinary traditions, music, dance and the continued use of the Afrikaans language as well as residual anti-British sentiment.

**Fujiwara, Miho** (Willamette University, [mfujiwar@willamette.edu](mailto:mfujiwar@willamette.edu))

(See Forum 3.)

**Gabbert, Lisa** (Utah State University, [lisa.gabbert@usu.edu](mailto:lisa.gabbert@usu.edu)) **“\*\*\*\* ‘Em All and Let’s Go Join Orthopedic Surgery”’: A Preliminary Survey of Intra-Occupational Humor among Medical Professionals**

As has been noted for some time, the use of humor is quite prevalent among medical professionals and plays a strong role in the socialization of medical students (Hafferty 1988). Medical humor is notoriously scatological and gallows-oriented, and doctors joke about nurses, their patients, bureaucracy, diseased bodies, and death with some frequency (Fox et al 2003; Gordon 1983; Odean 1995). Studies across a range of disciplines have revealed that such humor functions in a number of ways, including to relieve stress and vent frustration (George and Dundes 1978). What is less well documented, however, is that doctors’ joke about themselves and each other as well,

and that this humor is frequently based on specialty. This presentation looks at this form of intraoccupational humor, examining the presumptions about and characterizations of various specialties and subspecialties by doctors inside and outside those specialties. This cross-specialty humor, which is not necessarily funny or even comprehensible to non-medical professionals, reveals much about emic status and hierarchies that occur within the field of medicine. I draw on jokes, songs, and You Tube videos as examples.

**Gibbs, Levi (Ohio State University, gibbs.164@buckeyemail.osu.edu) Revisiting “Song Kings”: Elements of Continuity in Folk Hero Narratives**

In recent years in China, certain folk singers become known as “Song Kings” (*gewang*), often, in part, due to the winning of regional and national folksong contests. In this paper, I look at how stories told about the lives of these singers help to reinforce their personas as song kings, and how the depictions of their life stories in various books, articles, and documentaries appear to share certain similar elements with narratives about both legendary singer-heroes of the past and other contemporary song kings. As a case study, I examine the life history of a modern-day song king, Wang Xiangrong, and explore how the perceived relevance of particular themes seems to suggest the importance of precedent in constructing his persona as a modern day folk hero. Certain trends emerge, including a period of wandering, singing in defiance of some authority figure, punishment for that defiance, and ultimately emerging as “king.” In the end, this paper suggests that “enduring biographical myths” (Bantly 1996) can influence the way life stories are told and which events are viewed as particularly relevant.

**Gilman, Lisa (University of Oregon, lmgilman@uoregon.edu) Resisting Resistance: Multiple Agencies, Gender, and Malawian Politics**

Scholars investigating oppression increasingly turn their interpretations away from monolithic models of exploitation to more nuanced understandings of how people exist within unequal power structures. Rather than perceiving subordinate peoples as passive victims, many now investigate ways in which people in disadvantaged positions resist their oppression by creatively manipulating resources at their disposals to increase their power. Following the lead of Lila Abu-Lughod and Sherry Ortner, this paper both builds upon and critiques this scholarly emphasis, claiming that some scholars have become more interested in questing resisters and resistance than in examining the complexity of power inequities. Rather than starting with resistance, it may be more useful to start with a situated context in which power is negotiated. One can then ethnographically investigate the webs of power present in order to establish a complex picture of how power is negotiated, and specifically how subordinated peoples experience and respond to domination. Using my ethnographic research on women political dancers in Malawi as a focal point, I outline various ways that women political dancers respond to situations of being dominated—acceptance/lack of action, pragmatic acceptance, resistance, and rebellion--clarifying that individuals exhibit agency when they respond in all of these ways.

**Grainger, Kristen (Willamette University, kgrainge@willamette.edu) *We Shall Overcome* is My New Ringtone**

Folk music’s role in American culture has changed over the past 100 years but quite dramatically over the last two decades. Historically, folk music was a central element of community and family cultures that, through the shared experiences of learning and singing songs, maintained connections between generations. Protest songs of early and mid 20<sup>th</sup>-century America delivered blistering indictments that demanded—and fueled—political activism. Today’s folk genre appears subsumed in the mind-boggling array of global entertainment offerings recently made accessible by mainstream technology. In the din of Twitter and YouTube; with the advent of services like

Pandora and Genius that know what songs we will want to hear and buy before we ourselves know; in a culture that largely associates artistic relevance with commercial success, where music is increasingly visual and stylized; and an industry that engineers songs to sound best through a set of headphones, what is folk music *for*? My presentation explores, through song and narrative, the role and the power of folk music in today's context; how the folk poetry of modern singer-songwriters continues to shape and influence the American experience, and how the next generation of folk musicians is getting their messages and stories heard above the din.

**Gunnell, Terry (University of Iceland, terry@hi.is) The State of Supernatural Belief in Iceland**

This paper will present the main findings of the recent national survey into supernatural beliefs which was carried out in Iceland in 2006 and 2007, and showed that beliefs in not only ghosts, but also elves, dreams, omens, family spirits, God and more are as alive amongst the Icelandic people as they were thirty years ago, in spite of large scale social changes having taken place in Iceland during this time. I will also give some examples of the memorats that are told by people in support of these beliefs (as part of interviews), which underline that we should be very careful when we draw clear lines between "contemporary" or "urban" legends and the "traditional legends" collected in the nineteenth century. A truly representative collection of "contemporary" belief legends collected in Iceland today would not be so very different from the belief legends collected in the past.

**Hagerty, Alexa (UC, Berkeley, ahagert@berkeley.edu) Sacred Dirt and Holy Formaldehyde: Changing Conceptions of Purity in the American Funeral**

The treatment of dead bodies in the American Funeral has remained remarkably unchanged since the Civil War when embalming, Funeral Homes, mass-produced sealed caskets, and commercial cemeteries became widespread. In the last twenty years, a multitude of alternative dispositions have emerged and destabilized the way the Americans attend to the dead body. I examine two small, upstart funeral movements – the Home Funeral, in which the unembalmed dead body is washed and cared for at home by friends and family and Green Burial in which the unembalmed dead body is buried in a biodegradable container on land designated as an environmental preserve. With parallels to the Home Birth movement of the 1970s, these two closely related emerging funeral practices position themselves as a folk resistance to modernity's professionalization and medicalization of the body. Drawing on the discourses of environmentalism and traditionality, Home Funerals and Green Burial are performed as alternatives to what participants view as hegemonic, commodified, unsustainable, and death-denying funeral practices. In this paper, I examine the narratives of traditionality and purity being constructed and circulated in these emerging funeral practices and interrogate what they might tell us about changing ideas of embodiment and pollution.

**Haring, Lee (UC, Berkeley, lharing@hvc.rr.com) Separated at Birth: Translation Studies and Folklore Studies.**

Every folklorist must know how many of the canonical or innovative texts of the discipline are the result of translations, which have often been hidden. The Grimms are recognized now for editorial and metadiscursive practices, which raise translation issues such as fidelity and "natural" language. Franz Boas's reliance on George Hunt as translator and interpreter is an anthropological commonplace. The crucial role of the royal spokesman in West African society, as both the mouth and ear of the chief, is an emblem of the translator. As a folklorist interested in reconstructing performances of the past, I (like Michael Silverstein and others) would like texts to be transparent, so that I can discern the strategies of long-silent informants. But they aren't. These issues are well

known to translation theorists. The two fields of translation studies and folklore studies have grown and matured in recent years. In fact they have expanded in tandem, far beyond what a great translator like Richmond Lattimore or a great folklorist like Richard Dorson could have foreseen. Growth in these fields has meant an enlargement of their boundaries, but fixing those boundaries entailed a mutual ignorance. It is time to rectify that ignorance. The sequence of translations of canonical works in folklore is seen Whiggishly, as if Jack Zipes automatically outmodes Margaret Hunt. Yet every translator will attest, for instance, that his or her translation, large or small, is one of a set of variant forms--a folkloristic concept translation studies could well afford to acknowledge. Practitioners in both fields know that their work has to be probed to uncover the translator's or the folklorist's investment in the ideology of some textual community. Folklore through its history and theories offers many such usable approaches to the variant forms of translation. These two threatened, marginal fields can make common cause both strategically and intellectually.

**Hart, Moriah (UC, San Francisco, moriahart@hotmail.com) La Multi Ani/Many Years: A Moldovan Wedding**

(See Film Session.)

**Haynes-Clark, Jennifer (Portland State University, jenniferhaynes-clark@comcast.net) The Quest for the New Exotic: Invention, Fantasy, and Nostalgia in American Belly Dance**

Belly dance classes have become increasingly popular in recent decades in the Western United States. Many of the predominantly white, middle-class American women who belly dance proclaim it is a source of feminist identity and empowerment that brings deeper meaning to their lives. American practitioners of this art form commonly explain it originated from ritual-based dances of ancient Middle Eastern cultures and regard their participation as a link in a continuous lineage of female dancers. In contrast to the stigmatization and marginalization of public dance performers in West Asia and North Africa today, the favorable meaning American dancers attribute to belly dance may be indicative of an imagined history of this dance.

Based on ethnographic fieldwork conducted on the West Coast of the United States and Morocco in 2008-2009, I explore the unique significance that American dancers glean from this dance form. I argue that an investigation of American belly dance reveals that its imagery and concepts draw from a larger discourse of Orientalism, connected to a colonial legacy that defines West against East; a process of othering that continues to inform global politics and perpetuates cultural imperialism. But the creative identity construction that American women explore through belly dance is a multi-layered and complex process. Rather than pretending to be the exotic Other, many of these women are inventing an exotic Self. To explore these issues, I disrupt the binary assumptions of Orientalist thinking by highlighting the heterogeneity and dynamic quality of this community and exploring emergent types of American belly dance. This study contributes to a greater understanding of identity and society by demonstrating ways that American belly dancers act as agents, creatively and strategically utilizing discursive motifs to accomplish social and personal goals.

**Henochowicz, Anne (Ohio State University, henochoicz.1@buckeyemail.osu.edu) "For the Land of All Mongols": Gada Meiren the Bandit, Hero, and Proto-Revolutionary**

Inner Mongolia, a vast region of northern China, went through great social and political upheaval from the late nineteenth century to the 1940s. Among the clashes between officials of the Manchu Qing Dynasty, warlords, Mongol aristocracy, and the Mongol and Han Chinese

commoners, the tragedy of Gada Meiren (1892-1931) has stood out in both popular and official memory. Gada Meiren's legend flourishes because of its malleability: it can at once represent a struggle to regain a by-gone era, and a harbinger of the communist revolution. This study focuses on a 1979 Chinese-language edition of the Gada Meiren narrative poem. Gesturing towards the idiom of *bensen üliger*, a Khorchin narrative poetic genre, the poem represents the simultaneous traditionalization of the Gada Meiren story and its generalization for a larger Inner Mongol and national audience.

**Howard, Robert Glenn** (University of Wisconsin, Madison, rghoward2@wisc.edu)  
**The Liberatory Potential of Vernacular Authority: The Case of Gay Catholics Online**

Previous research has established that vernacular webs of online communication can function to isolate individuals into ideologically specific enclaves. The case of gay Catholics, however, demonstrates a powerful liberatory potential. The Catholic Church claims to be the final arbitrator of who is "Catholic." In Catholic theology, an individual must be a "communicant" to be a practicing Catholic. To be a communicant, individuals must enact the ritual of Communion. The ritual can only be properly administered to individuals who have attained a temporary state of "Grace" by seeking forgiveness for their sinful acts. In 1986, however, the Church specifically asserted that individuals who habitually choose to live gay lifestyles cannot be give Grace. This means that individuals living a homosexual lifestyle cannot be Catholic in the terms established by the Church. The online enclave formed by these individuals, however, generates an alternate authority for who is Catholic. From advice about the everyday challenge of finding a gay-friendly church to debates about nature of the Eucharist, the power of individuals acting together online helps generate a vernacular authority powerful enough to challenge this institution's ability to define what constitutes a "Catholic."

**Huang, Yonglin** (黄永林 Central China Normal University)

(See Forum 2)

**Huenemann, Jeannine** (Utah State University, j9huenemann@gmail.com)  
**Folklore from Content to Context: Lessons Learned from Second Graders**

This paper looks at what can be learned by integrating folklore into the educational development of elementary-aged children. Through exploring the experiences of second grade students while they created a story, quilt, and performance, we see how fairy tales can be used as a way to generate ideas and how quilt making can become an object lesson for learning about family traditions and cultures. The project provides lessons in content as the students' story reflects a sophisticated appreciation of fairy tales through their *unselfconscious* use of elements from other stories they have heard or read. It also provides lessons in context as parents were placed in the role of folk artists, allowing tradition to be passed along to the younger generation by example and through stories. The project shows us that stories, skill, and fabric coming together to create patterns and meanings in people's lives, resulting in the discovery that folklore enriches all studies, especially those focused on improving what students are able to discover about their own lives.

**Jones, Michael Owen** (UCLA).

(Panel Chair, 6-3.)

**Jordan-Smith, Paul (Center for the Study of Everyday Life, Seattle, WA, pauljordansmith@gmail.com) “Improving the floor”: Evaluating Folkdance Performance and Competence**

The various forms of folkdance, such as contra dance, English country dance, and Scandinavian couple dance, may be profitably explored through the performance approach articulated by Bauman, Hymes, Schechner, and others. I have also found it helpful to adapt the ordinary-language philosopher Paul Grice’s Cooperative Principle: *make your dance performance such as is required, at the stage at which it occurs, by the accepted purpose or direction of the dancing in which you are engaged*. In several respects, this reflects the viewpoint of the late Ted Sannella, a noted figure in the world of American contra dance. Sannella often referred to the need to “improve the floor” at contra dance events. By this he meant the need to form what could be called a “nonce community,” welcoming newcomers and helping them improve their dance competence. In this way, he insisted, everyone becomes a better dancer, thus improving “the floor.” Sannella’s viewpoint came to represent an ideal among many dancers at various dance venues. This paper suggests an approach to analyzing its realization—or non-realization—along the lines of Grice’s theory.

**Jordan, Sara (Utah State University, sjj711@yahoo.com) If the Tongue and Mouth Quarrel: Folklore and Gender in Two Nigerian Novels**

*The Joys of Motherhood* is one of the earliest and most acclaimed novels by Nigerian writer Buchi Emecheta. Published in 1979, it elaborates on themes of other noted Nigerian writers, including Chinua Achebe. Like Achebe’s, *Things Fall Apart* (1959), *The Joys of Motherhood* offers a glimpse into Igbo culture, explores family relationships, draws on oral story-telling techniques, is replete with African folklore, and is a socio-political commentary. One of the major themes in both novels is the chaos and challenge to Igbo society wrought by colonialism. While Achebe’s novel, set in the 1890’s, articulates village life just prior to the social dishevel that accompanied British entrenchment, Emecheta’s throws the reader into the midst of it during the 1930’s and 1960’s. Gender is another important theme in both works. While Achebe’s novel explores notions of masculinity, in *The Joys of Motherhood*, the primary gender narrative is female. Drawing on literary criticism, anthropology, folklore, women’s and African studies, this paper compares the themes, motifs and symbols in Achebe’s and Emecheta’s works, revealing the role of gender in telling the story of the Igbo people of Nigeria during the 20<sup>th</sup> century.

**Kaplan, Merrill (Ohio State University, Kaplan.103@osu.edu) Memorates on YouTube or the Legend Conduit is a Series of Tubes**

First-person experiences of supernatural encounters now appear on the Internet in the form of short videos on YouTube portraying themselves as documentary accounts. The online legend conduit in which they are embedded is so far little commented-upon, but it is legend with which we are dealing. Not only can we classify some of these clips as memorates, but the debate that characterizes legend surfaces in the length comment threads that attach to them. Commenters step into the traditional roles of believer, ambivalent, skeptic, etc., and express their evaluation of the truth value, significance, and entertainment value of the clips. The debate spills back over into the video medium when new clips are uploaded in response – the YouTube interface links a given video to other videos that respond to it as well as to videos to which it responds. The result is a legend process – both legend debate and legend telling – that sprawls across the divisions between visual and aural, textual and pictorial, verbal and non-verbal communication, all in a computer-mediated medium. Here, the performative touches that signal whether the clip is “for true” or “for fun” (Bennett) are not always the same as those used in verbal. Legend and joke can interact in

new ways. The persona of the legend teller and the nature of repertoire take on new shapes. This paper explores this kind of online legend- and memorate-telling and how it can add to our understanding of the ever-expanding genre of legend.

**Kimmel-Freeman, Jesse (California State University, Northridge, jesse.kimmelfreeman@gmail.com) Coming Out of the Coffin: A Brief Exploration of Modern Urban Vampire Subculture**

This paper presents a brief ethnographic sketch of the modern urban vampire subculture in the Los Angeles area. While the vampire is associated with a dangerous, bloodthirsty creature of folklore, modern vampires are a collection of people who perform some aspect of vampirism- for example, consuming blood, taking psychic energy, or some hybridization between the two. While generally consensual, blood consumption involves the sharing of bodily fluids between two individuals. Clearly, vampires violate accepted social norms and thus tend to be considered social outcasts; the vampire community has become their safe haven. There is a very secretive aspect to this subculture that may be the result of the many illegal elements to vampirism. The very act of cutting oneself or cutting another person is against the law; this creates a gray area that the vampires exist in. Within the vampire community, the Black Veil- a set of rules about interacting with donors and society- governs behavior and acts as a moral compass. I will argue that modern vampires are engaged in a form of reclamation for the purposes of identity creation and performance, similar to the reclamation done by modern pagans. Modern vampires typify the romantic re-imagination and re-valuing of a negative figure from folklore.

**Levine, Kevin (California State University, Northridge, ardrjoerin@gmail.com) A Dryer Full of Tennis Shoes: Bodhran Jokes Among the Irish Traditional Music Community**

Among the changes which occurred within the Irish folk music scene as a result of the mid 20<sup>th</sup> century revival of traditional Irish music was a proliferation of the use of the bodhrán, an open frame-drum, in Irish music performances, recordings, and informal pub sessions. In the decades to follow, the bodhrán gained several associations which have led it to become the butt of many jokes told within the Irish music community. In this paper, I explore the implications bodhrán jokes bear for members of the communities in which such jokes are performed. I analyze bodhrán jokes within the context of jokes told about other instruments played in the traditional Irish music scene. Ultimately, this analysis presents bodhrán jokes from a broad perspective. I posit that bodhrán jokes can be understood in the fullest sense through comparison with jokes told in any group with specialized knowledge or where there exists an in-group/extra-group dynamic.

**Limon, Renata (UC, Berkeley, renatazipporah@berkeley.edu) "A Pact with Satan": Aurelio M. Espinosa, Folklore Studies and the Spanish Civil War**

Scholarly histories of Folklore Studies in the United States have largely focused on the relationship between folklorists and left-wing political movements during the 1930's. Taking the left wing political movements which both preceded and flourished in the New Deal era as their central point of departure, professional histories of Folklore Studies have said almost nothing about the work of the highly conservative Mexican-American folklorist Aurelio M. Espinosa (1880-1958), one of the first professional scholars to call for a "science of folklore." A reexamination of Espinosa's folklore scholarship can help to illuminate the mechanisms of disciplinary formation through which his work came to be marginalized in histories of Folklore Studies, as well as the role that Right Wing political movements played in Folklore Studies during the 1930's. Drawing on previously unknown archival sources, this study will call attention to dimensions of Espinosa's political ideology that have been ignored in the passing mentions his

work has received in scholarly histories, particularly the powerful role that the political problems of the Spanish Civil War played in his vision of Folklore Studies. This is an initial step towards a reformulation of Folklore's disciplinary history in relationship to political movements that were both transnational and, as in Espinosa's case, politically reactionary.

**Magliocco, Sabina** (California State University, Northridge, sabina.magliocco@csun.edu) **Beyond Belief: Context, Rationality and Belief as Participatory Consciousness. Archer Taylor Memorial Lecture, 2010.**

**McCaffrey, Cecily** (Willamette University, cmccaffr@willamette.edu)  
(See Forum 3.)

**McNabb, Caroline Louise** (University of Oregon, cmcnabb@uoregon.edu).  
**Commodification of Devotion: The Virgin of Guadalupe in Popular Culture.**

What happens when religious objects enter the mass market? The Virgin of Guadalupe has exploded in popularity and her image can be found on mugs, t-shirts, key chains, and purses. The same item might be purchased by an ironic hipster and a true believer. This paper explores the ways in which mass production affects religious devotion, specifically focusing on the Virgin of Guadalupe in the United States and Mexico. I investigate consumption, audience, and vernacular religion through a cultural theory lens, discussing examples from my own experience and those of my research informants.

**Mieder, Wolfgang** (University of Vermont, wmieder@uvm.edu) **The Golden Rule as a Political Imperative for the World: President Barack Obama's Proverbial Messages Abroad**

The political rhetoric of President Barack Obama of the United States is informed to a considerable degree by proverbs and proverbial expressions. This is true in particular when he addresses native English speakers at home, but he also draws on this folk wisdom when speaking to audiences abroad. The use of proverbial language gives his speeches a colloquial and metaphorical expressiveness that enables him to communicate effectively with people of different ethnic and social backgrounds. This was certainly the case when he delivered major speeches at Berlin, Ankara, Cairo, and Oslo. Stressing the common humanity of people in Europe and throughout the world, Obama used a number of national and international proverbs to bring his message of hope and moral values across in a world where globalization draws humanity ever closer together. As he strives for peace and for the eradication of war, deprivation, and disease, he sees his guiding moral principle in the universal proverb "Do unto others as you would have them do unto you" that is known throughout the world by all religions and philosophies as the golden rule of humankind.

**Miller, Montana** (Bowling Green State University, Ohio, montanm@bgsu.edu)  
**"Better Spray the Walls Down": STD Rumors, Contagious Belief, and a University's Reputation.**

This paper explores a persistent folk belief among adolescents: that Bowling Green State University is a hotbed of sexually transmitted disease, or the "STD capital" of the United States. Since I arrived at BGSU in 2005, high school students in the region and my own students have repeatedly told me about this perception, citing the popular nickname "BGSTD." After investigating its origin (a misreported statistic published in 1985), I piloted a study to document the spread and tenacity of this meme. Open-ended questions through interviews and surveys conducted by undergraduates in my youth culture and medical anthropology courses have resulted

in extensive data confirming that the “BGSTD” rumor is widespread and entrenched. Conduits for transmission include multiple oral, media, and Internet sources. Students across the Midwest and beyond report warnings that BGSU has the third-highest STD rate in the nation, and that simply sleeping in a dorm may result in infection. These folk narratives and perceptions were collected along with students’ evaluations of their reliability. Students also commented on this rumor’s impact on their impressions of the university. Interestingly, in spite of deep concern over declining enrollment numbers at BGSU, the administration and most of the faculty resolutely dismiss the importance of the rumors regarding STDs. Efforts to generate public discussion among university professors and officials (in Faculty Senate meetings as well as faculty email discussion forums) have failed. Why does the official culture of the university willfully ignore—and even deny—the existence of an influential and defamatory folk belief?

In this paper I examine the fascinatingly contagious material collected through my continuing study, along with its political context and meaning within the university concerned.

### **Mithra, Sara (UC, Berkeley, andidextruss@mac.com) Pepper's Black Arts and Ventriloquizing Material Culture**

Histories of the politics of collecting often focus on discursive practices of rendering materiality meaningful. These studies emphasize textual, ideological, and discipline-specific strategies that collectors exploited to amass ethnographic material during the museum age of anthropology in the Southwest. Such accounts embed objects in discourse (tourism, romantic nationalism, social evolutionism) without interrogating the nature of their object-ness. Disciplines like archaeology, ethnology, and folklore operated under certain theories of materiality that dictated the appropriateness of salvaging materials like pots or phonograph records to illuminate American Indian culture. I close-read a literary anecdote by George Pepper in which Hopi performers 'clown' the ethnologist's mimetic power by impersonating a phonograph and Water Deity. This spotlights ventriloquism as an organizing metaphor for collecting where the social life of objects is performed as preformed tradition. Reproductive technologies, like recording, are as much about Western fetishism of machinery and producing White subjects as they are about narrating material culture into texts of a pre-literate society. We continue to rely on ventriloquized artifacts. Destabilizing the link between objects and their original, traditional context has crucial implications for the problematic privileging of the visual in representing digital collections and virtual exhibits.

### **Mortensen, Camilla H. (University of Oregon; Eugene Weekly, camilla.h.mortensen@gmail.com) What's the Story? Folklore and Journalism in the World of Twitter**

One hundred and forty characters can tell a story, news shoots around the world a breath after it's been written, and Facebook takes face-to-face interaction to a whole new level. In the Statement of the American Folklore Society on research with human subjects it says: “In many respects, folklore research is a type of investigative journalism; but it is deeper, longer lasting, and more responsible: the bonds established between the researchers and community members are more personal and enduring.” But journalism is suffering in the hypermedia world, and in-depth investigation is being cut in favor of blogs and multimedia web stories. What can journalism learn from folklore when it comes to the art of storytelling and question of objectivity in the digital age, and what can folklorists learn from journalists when it comes to being relevant in and out of academe?

**Oring, Elliott** (California State University, Los Angeles, ribbis1@verizon.net) **The Problem of Tradition.**

Folklorists have repeatedly noted that *tradition* is a word that refers both to process and product. Yet the attention of folklorists has been directed mainly to product—to tales, songs, proverbs, and quilts. Process has largely been ignored. What is the process of tradition? What questions does the conceptualization of tradition as process raise for folklorists? Can folklore studies rooted in a concept of tradition have a contemporary subject? What is the central problem for tradition in folklore studies today?

**Pai, Yifan** (Ohio State University, pai.26@buckeyemail.osu.edu) **The Broken Statue: Transformation of the Legend of Wu Feng**

For over a hundred years, Wu Feng was considered an ethnic hero (*minzu yingxiong*) among Fujian-based Taiwanese. First mentioned in a Qing (1664-1911) historical document as a minor official, Wu was sent to Taiwan for trade negotiations with the aborigines. According to legends recorded in various sources (Bittinger 1963, Li 1990), Wu sacrificed his life in an attempt to civilize the Tsou people, one of the Taiwan aboriginal groups. For protecting the colonial Chinese populations from attacks by “savages” (*shengfan*), temples and shrines were built and a valley named in memory of Wu. On the one hand, the legend intertwines with the social and political movements in Taiwan. It was used by different groups of people in claiming political power. On the other hand, the legend weaves its way into Taiwanese folk religion and finds another root there. Drawing on Zerubavel’s (1994) and Hobsbawn’s (1983) studies on invented tradition and Beiner’s work on folk history and legend (2007), this paper addresses the dynamic processes of culture and politics in the ethnic conflict aroused by the Wu Feng legend and the interplay between legend and folk religion.

**Pooley, Will** (Utah State University, william.pooley@googlemail.com) **Can the “Peasant” Speak?**

Following the wane of the history of “popular culture” in the 1980s and 1990s, little work has been done on the rural populations of nineteenth century France. The influential argument by Eugen Weber that the nineteenth century was the crucible for the conversion of “peasants” into “Frenchmen” was supplemented in the 1990s by a book by James Lehning where he suggested that this process was really the invention of the “peasant” by the modernizing state (Weber 1976; Lehning 1995). Between these two arguments, there is no room left to explore the worldviews and cultures of the rural populations of nineteenth century France, despite the abundance of evidence available from folklore collections. While the collections produced by nineteenth century folklorists are problematic in many ways, romanticizing the “peasants” and their “dying traditions,” it must be conceded that the folklore collecting situation opened a space for rural individuals to speak back to an outside representation of their ways of life. Using the example of a witchcraft narrative collected by Jean-François Bladé from Guillaume Cazaux in the 1860s, this paper addresses the question of the ways in which modern readers could try to listen to the voice of the informant as it intermingles with other voices in the published text. Rather than a simplistic notion of representation or agency, the paper proposes that a fuzzy voice is audible, and may still have much to teach modern historians about the process of interaction between a modernizing French state and a rural population who did not even speak French.

**Qiu, Guozhen** (邱国珍 Wenzhou University, China, gzqiu@hotmail.com)

(See Forum 2)

**Revak, Kelly (Independent Folklorist, krevak@gmail.com) “You're banned”:  
Computer Mediated Folk Games in Internet Forums**

An internet forum, also known as a message board, is a place where discussions are held. These discussions are divided into generally topical "threads" in which people reply to posts above them in a predominantly linear fashion. Even in the strictest of formal discussion forums, you will see elements of play, and often formalized thread-based games. Very specific forms of games have evolved on forums, some of which are digital recreations of traditional folk games. Others are a new breed of gaming taking advantage of, or playing with, the strict ordering of posts, time delay between posts, and temporary community elements of the forum through very brief and timely internet memes. This paper will examine the ways in which forum-based games are new forms of equivalent “real life” games, as well as the ways the games play with ideas of non-immediate turns, dilated time, and the structure and authority systems in place in the forum itself.

**Rapp, Elizabeth M. (Willamette University, betsyrap@gmail.com) Miyazaki’s  
Spirited Away: Transmitting Shamanic Culture through Pop Culture**

As technology and capitalistic development push societies all over the world toward modernity, it is recognized that the symbols belief systems of many ancient traditions are in danger of disappearing. In the 2004 cornerstone work on shamanic practice in Japan, *The Catalpa Bow*, Carmen Blacker asks, “What materials are available to the student today who wishes to record the remnants of this fast-disappearing cult and to try to reconstruct what has already vanished?” I suggest that Hayao Miyazaki had already begun to answer this question with the 2001 release of *Spirited Away*. This essay analyzes how Miyazaki has drawn from Japanese shamanic symbolism and belief to create the commercially and internationally successful animated children’s movie, *Spirited Away*.

**Rhodes, Emi (Willamette University, earhodes@willamette.edu) Cultural  
communication between China and Japan through Yin Yuan**

Much of what we now recognize as Japanese culture has origins in ancient China. My presentation will be about cultural interactions between China and Japan through the influence of a Chinese monk named Yin Yuan, who arrived in Japan in 1654 and introduced Obaku Zen, a new Buddhist sect, to Japan. Yin Yuan built a temple in 1661 called Mampukuji in Uji City, now a suburb of Kyoto. Yin Yuan introduced to Japan not only a new religious sect but also other aspects of Chinese culture including tea, calligraphy, architecture, and some special types of food. The tea ceremony he introduced is called *senchado*, which was based on the Chinese Ming Dynasty tea preparation methods. This was very new to the Japanese tea ceremony, which is known as *chanoyu* ceremony. Amazingly he achieved these results during the Edo Period, when Japan was officially closed off to foreigners. Through stories of Yin Yuan, I want to explore early cultural communication between China and Japan, so as to better learn about the history of Sino-Japan relationship resulting from such early cultural exchanges.

**Ristau, Kate (University of Oregon, kander11@uoregon.edu ) Online Pilgrims:  
Remembering and Renegotiating Sacred Spaces**

Why is physical location so essential to communal bonding and the faith experience? What is it about place that brings us together, and why is it so difficult to replicate online? In the general study of religion, place is often integral, imagined as essential to communal bonding and the faith experience. This is especially true in the study of pilgrimages. Such an emphasis on place has renewed meaning in recent years, as more and more pilgrimage sites have entered cyberspace, where locality and place are fraught with "virtual" configurations. While most official pilgrimage websites actively focus on physically bringing the pilgrim back to the sacred place, there are those

vernacular websites that focus on developing community online. Using ithou.org, an independent Esalen website, as a case study, I will explore how such websites attempt to replicate, adapt, and even challenge a traditional sense of place. Interrogating broad Rational Choice Theory, I will consider how the virtual pilgrimage departs from the embodied pilgrimage, revealing how ithou.org users renegotiate and navigate their religious experience online.

**Rothstein, Rosalynn (Portland State University, rosalynn.rothstein@gmail.com)**  
**Narrative Forms at a 911 Call Center**

This paper analyzes the social structures and reflexive storytelling practices in the Bureau of Emergency Communications in Portland, Oregon where I am employed as a police dispatcher and 911 calltaker. By forthrightly presenting my own position and the personally emotional nature of much of the material studied, I can examine the role of storytelling in the workplace. If I am able to contribute to a better understanding of why we interact as we do, especially in daily stressful situations, it might be possible to understand which coping techniques used by workers are most helpful, or detrimental, for them. I observe the influence of storytelling through interviews with coworkers and personal observations. The ritual of storytelling challenges and negotiates the boundaries created when roles within the workplace and the outside world overlap. Storytelling functions in specific expressive forms such as bullying and “venting sessions.” Through interviews with coworkers it can be concluded that view points of the public, the media and other partner agencies such as the police influence a 911 operator’s standing within the workplace, but the expectations of other employees and expressions of traditional ways of performing job duties contribute more substantially to the definition of our position.

**Saltzman, Adam (Willamette University, asaltzma@willamette.edu) Shaman**  
**Rituals in Community Communication**

This presentation concerns shamanistic ritual and documenting the ritualistic elements from ancient archaic shamanism to modern neo-shamanism. The main purpose is to highlight how these elements have served to unify communities and societies for generations around the globe. These ritualistic elements have been practiced in some form or fashion since the hunter-gatherer people of nomadic times. In addition to bringing a greater feel of cohesiveness to the community, the shamanic ritual also assists in the evolution of said community. This evolution can be attributed to several key factors: the shaman gives the society something to believe in thus connecting on them on a higher spiritual level, they seek guidance when it comes to matters such as procuring food.

**Sandri, Sarah (University of Oregon, sandri@uoregon.edu) Livin’ Dirty, A Little Bit Crunk: Performances of Race in Hipster Brooklyn**

This paper focuses on Kill White dance parties, a monthly event held in Williamsburg, Brooklyn. During Kill White revelry, white hipster youth attempt to abnegate their connection to white institutional power through Miami booty bass and hypersexualized, purposefully raunchy dance styles. In my investigation of video, visual and written texts, I argue that a carnivalesque celebration of cultural inversions justified by color-blind ideology and hipster irony helps Kill White partygoers feel safe to mine popular culture in order to construct any (racial) identity they choose. However, the party organizers’ and partygoers’ attempt to subvert the institutional ‘man’ through a performance of blackness (via raunch) ultimately fails. Rather, the celebrations speak to the continued white idolatry of black artistic expression coupled with the erasure of the black body and voice in American popular culture. In the course of this analysis, I attempt to unravel the complex intersections of ironic performance and its postmodern roots, representation, and appropriated images of the raced body.

**Sang, Jun (桑俊 Yangtze University, China, sangjun9992000@yahoo.com.cn)**

**Relationship between Revolutionary Ballads and Folklore of Hong-An**

Hong-An plays a decisive role in China's history, for it is the first general county in China and the hometown of two presidents and two hundred generals. During the Chinese Revolutionary War, a large number of revolutionary ballads were produced here. The revolutionary ballads had been widely loved for nearly a century by the people of Hong-An. It had a close relationship with traditional songs and folk culture. This paper is aimed at the analysis of the revolutionary ballads, examining its intimate connection with the traditional folksongs and the living customs.

**Schmitt, Casey (University of Wisconsin, Madison, crschmitt@wisc.edu) History, Legend, and the Circus Spectacle: National Identity in Buffalo Bill's Wild West**

Jackson Lears and others have identified the era between the American Civil War and World War I as a time of communal rebirth in the United States—a time in which the national narrative began to take form and the qualities that defined “American-ness” came into question. Combining both folkloristic and rhetorical approaches, this paper will explore the unique role of the late-1800s Buffalo Bill’s Wild West shows in perpetuating a romanticized, pseudo-mythic image of the frontier which continues to shape American communal identity to this day. Through the vivid, sensory representation of narrative events and the frame of historical accuracy, the Wild West encouraged folk-level (re)construction of a collective national memory, while the West itself came to represent a kind of liminal space for the nation's shared transformational milestones. In merging consideration of the theories of Arnold Van Gennep, the work of frontier-era historians, and materials archived at the Circus World Museum in Baraboo, Wisconsin, Buffalo Bill's Wild West provides a unique opportunity for the mixing of perspectives, and a close-up examination of the gap (or lack thereof) between history and legend.

**Sherman, Sharon (University of Oregon, srs@uoregon.edu)**

(Panel Chair, Film Session.)

**Sirls, Kate (Utah State University, kmsirls@gmail.com) “Bad Blood: Examining the Relation Between Vampirism and Diabetes”**

The vampire of folklore and the vampire of modern fiction are known to be fundamentally distinct from one another: the former tends to be ruddy in color and plump, known to wreak havoc throughout villages by spreading disease, while the latter is more likely to be thin and pale, and must drink human blood to survive. The differences between the two certainly outweigh the similarities. What, then, is the link between these two dissimilar but intrinsically related creatures? In examining how we arrived from one to the other, I have come across evidence that diabetes, largely undiagnosed during the time of the folkloric vampire, may be a common link. In my paper I argue that undiagnosed diabetes may have played a role in the development of traditional vampire folklore, and, as diabetic symptoms can be related to an even greater extent to the fictional vampire, it may serve as a link in which we can better understand the connection between vampiric folklore and fiction. The symptoms of diabetes include extreme hunger and insatiable thirst, thinness and pale skin, and sensitivity to light and strong odor—all of which can be closely correlated with the vampire of fiction—as well as confusion and disorientation, and eventually a coma in which a person might wake up (seemingly, centuries ago, from death), which can be associated with vampiric folk legends. It is possible that untreated diabetes is a missing link that would not only help to explain how some folk legends might have originated, but also how this folklore still relates to the modern vampire, clarifying how we got from one to the other.

**Silverman, Carol (University of Oregon, csilverm@uoregon.edu)**  
**Sexuality, "Orientalism" and Roma: Bulgarian Popfolk**

Bulgarian popfolk, a fusion of pan-Balkan folk styles with pop music, Romani and Turkish music, and wedding music, has become a huge phenomenon. This paper analyzes popfolk economically (who is profiting), politically (who is in power) and representationally (who and what is being represented both musically and visually), with an eye to the role of Roma. Critics of chalga, composed of the intelligentsia, nationalists, and some folk musicians, accuse chalga of being crass, low class, pornographic, banal, kitch, and of using bad and/or formulaic music and too many eastern elements. Defenders see chalga as a bridge between east and west, or as pan-Balkan entertainment, and emphasize musical unity with Balkan neighbors. Among scholars, chalga's Ottoman legacy in the form of inclusiveness, "symbiosis," or "cosmopolitanism" has been discussed as a strength and possibly as a counteraction to ethnic nationalism (Rice 2002; Buchanan 2007; Dimov 2001). The situation on the ground is more complicated.

The various recent manifestations of pop/folk across the Balkans are actually quite different from each other stylistically. More important, each version of popfolk does specific ideological work in its own locality, some of it even nationalist in nature. Not surprisingly, debates have centered on what it means to be Balkan, often contrasted to what it means to be European. The Gypsy looms rather prominently in the imagery of the backward/oriental Balkans. Sugarman reminds us that not only are Roma the most marginalized group, but they are precisely the group from which pop/folk appropriated its style (2007:303). In the debates about chalga in Bulgaria, criticism about eastern elements is often phrased specifically against Roma. For some opponents, then chalga has become the enemy of the nation, and the Roma are to blame. On the other hand, chalga music exhibits many Romani stylistic and visual elements, and Roma are sometimes employed in the industry. This paper, based on 20 years of ethnographic fieldwork with Roma, analyzes these contradictions.

**Smith, Jennifer (Independent Scholar, ms.jennifer.l.smith@gmail.com) The Spirit in Balance: Rediscovering the Feminine**

(See Film Session.)

**Steiner, Henry-York (Eastern Washington University, hsteiner@ewu.edu) Logger and Cowboy Poetic Voices**

During the 19<sup>th</sup> and 20<sup>th</sup> centuries in the United States, poets appeared in a number of occupations involving physical but skilled labor in dangerous environments and using technology dangerous to its users (e.g., commercial fishing, railroading, mining, ranching, and logging). These dangers were understood by the workers and their families, who composed poems about them, primarily narrative in genre. The vocabularies of the poets are marked by use of the folk speech of the different occupations, making them fully comprehensible only to those who possess the same word-hoard, fellow members of their occupational folk group, which the poems have helped to define and extol. What would be called the values of the poetry favored and read by the formally educated members of the dominant economic and social classes are almost never in evidence in these poems from occupational folk groups. It is poetry of, by, and for the workers in these occupations, their families, and the suppliers of the tools of their trades.

**Steinmann, Nancy (California State University, Northridge, NLSteinmann@aol.com) Outside of Two Worlds: The Killing of Albinos in East Africa for the Purposes of Witchcraft**

Since approximately December 2007, newspapers have reported an outbreak of killings of people with albinism in East Africa. According to news reports, the albinos are killed so that their body parts may be used by practitioners of traditional healing to bring wealth or success, or to protect

against witchcraft. This report discusses how not only cultural factors, but social, political and economic stresses may be influencing the current rise in albino killings. Media reports, non-governmental agency reports, academic sources and archival sources of folklore (such as the Human Relations Area Files) are combined in an attempt to understand this phenomenon. Because these killings are relatively recent and on-going, the report concludes by discussing the difficulties of conducting folklore research into events so recent that formal ethnography has not yet been possible, and how these difficulties influenced this study.

**Thompson, Tok (University of Southern California, thompst@earthlink.net) Do Animals Have Souls?**

Continuing the "manimal" theme from my presentation last year on "Do Animals Tell Stories?", in this paper I would like instead to turn my attention towards the ways in which human societies conceptualize the role of non-hominid animals in the spiritual realm, with a specific comparison between Native American examples and those of Western discourse. My presentation will attend to this question through their respective creation myths, as well as in other discourses—the scientific, the economic, the popular, etc, and will end with some examples of modern weblore, including the "rainbow bridge" for beloved pets. Theoretically, I will attempt to employ new outlooks in posthumanism productively with the recognition of the importance of basic fundamental mythic themes for myriad cultural forms.

**Tian, Zhaoyuan (田兆元 East China Normal University, suntree@126.com)**

(See Forum 2)

**Totten, Kelley (University of Oregon, ktotten@uoregon.edu) I want something that some little old lady makes and that's all she's been doing for years" – Looking, touching, and experiencing gender in tourist interaction**

The Mantaro Valley of Peru is known for its distinctive Andean villages whose residents specialize in a traditional craft that defines the community's identity: gourd carvers call Cochas Grande home; tapestry weavers reside in Hualhuas; and silversmiths forge traditional designs in San Jerónimo. Strolling through a tourist marketplace, visitors often find women selling the craft items; visiting the craft studios reveals undefined and ambiguous distinctions as to who carves, who weaves and who forges. Using fieldwork from the Mantaro Valley, I present an ethnography that challenges notions of fixed, determined gender roles in souvenir production. This paper will explore the complex ways in which identity and visual representation are constructed through handmade souvenirs sold in tourism environments, considering the multiple understandings tourists construct of gender roles through their experiential gazes. Tourists learn and remember, sometimes in fleeting moments and other times in long interactions, a place, a person, a community through a "mere" object- a souvenir. I will consider the multiple ways of looking at and experiencing these objects in order to explore an evolving communication space that creates malleable definitions of identity and place.

**Turner, Jessica Anderson (Indiana University, jedander@indiana.edu) Locating the Goddess of Zhuang Song: *Impressions Third Sister Liu* and Cultural Property in Guangxi, China**

In China's Guangxi Zhuang Autonomous Region, Third Sister Liu is a legendary Zhuang songstress made famous in a 1960 film and presently the basis of numerous tourist productions. Third Sister Liu has been situated and resituated as an icon of Guangxi musical heritage through combinations of legend and film and has recently been the focus of several new parks celebrating her music and Zhuang culture, serving as competitive place markers to her homeplace and

Guangxi place and ethnicity. After a brief overview of Third Sister Liu lore used within the tourism industry in Guangxi, I will discuss issues of ethnic representation and cultural property as it relates to what is perhaps the most-visited cultural performance in Guangxi: *Impressions Third Sister Liu*. Directed by filmmaker Zhang Yimou, the massive performance is a celebration of local place and ethnicity. Despite the efforts to create a performance that employs mostly locals in the 600+ participating in the show, local arguments over how Third Sister Liu should be represented have forced public discussions of artistry and appropriation. This paper, drawing on fieldwork in 2003-2004 during the production of *Impressions*, will outline these arguments and discuss implications for these for-profit performance ventures that draw upon shared cultural resources.

**Vrtis, Christina (University of Oregon, cvrtis@uoregon.edu) Women's Folklore and the Forging and Fracturing of Communities in Toni Morrison's "Tar Baby"**

In an interview conducted in 1981, shortly after her novel "Tar Baby" was released, Toni Morrison stated that "African Women are the tar: a holy element [that holds things together]" (Conversations xii). The idea of African diasporan women as the glue that holds families, communities, and relationships together seems to be in conflict within the novel. By framing the novel within a retelling of the traditional tar baby folktale and by using other folkloric devices, Morrison sets up a disjuncture between the "diasporan mothers" in the novel and the protagonist, Jadine. Situated in the realm of women's culture and folklore, "Tar Baby" uses these forms to address the tension between individual female identity and communities of women within the African diaspora.

**Wojcik, Daniel (University of Oregon, dwojcik@uoregon.edu)**  
(See Panel Chair, 7-2.)

**Webb-Orenstein, Adam (UC, Berkeley, awebborenstein@gmail.com) Serialized Folklore: Problems of Narrative in Comic Books**

This paper begins with a basic problem of the comic book medium. How can a story's central figure retain continuity when the story is continually expanded and subjected to changes in authorship? This study moves from past inquiries into the relationship between folklore and popular art, which have focused on the appropriation of folk motifs and modes of storytelling by the mass media, to an investigation into how one popular medium, the comic book, reproduces, reconfigures, and retransmits the preformed elements of folk narrative. Central to the comic book's treatment of folk material, particularly from the advent of the superhero to the present, are certain destabilizing narrative devices mobilized to counteract the difficulties intrinsic to a storytelling model in which authorship is successive and plot is both developed sequentially and advanced continually, sometimes for decades. My examination of how comic books are received in relation to folklore raises questions about the kinds of literacy that are required in authoring them and engendered in reading them. This paper discusses the peculiar "orality" of the comic book as a form emphasizing visual and verbal communication. It will consider how this quality lends it a unique capacity to appropriate aspects of folk narrative.

**Willsey, Kristiana (Indiana University, kmwillse@uemail.iu.edu) Transforming Play: Japanese Toys From Premodern to Postmodern**

In *Millennial Monsters*, Anne Allison argues that Japanese toys have become a global phenomenon because they tap into a postmodern moment obsessed with unstable identities and a need to accommodate difference rather than resolving it. However, there is nothing new about

transformation or the fascination with shape-shifting bodies. Indeed, the project of modernity in Japan was structured around the rejection of belief in *bakemono* (literally, “a thing that changes form”)—monsters not postmodern, but premodern. Childhood, I argue, has served a parallel role as both invention of, and foil for, modernity. Childhood has a long history of being equated to the primitive, (merely) imaginative, and chaotic—the ideal symbol of what modernity has put away in order to grow up. This paper asks, what is “postmodern” about the way children engage with toys? Specifically, what was “polymorphously perverse” about the way children in pre-Industrial Japan related to premodern folk toys, and how have new technologies both maintained and transformed that relationship? In this paper I argue that it is not children’s relationships with toys that have been significantly altered, but rather adults’ definitions of, and requirements for, childhood. My focus is the ways that the concept of childhood has been manipulated, like the fantasy of the premodern, as a backdrop for the construction of contemporary adulthood.

**Wu, Hekun** (Willamette University, [hwu@wilamette.edu](mailto:hwu@wilamette.edu))

(See Forum 3.)

**Wojcik, Daniel** (University of Oregon, [dwojcik@uoregon.edu](mailto:dwojcik@uoregon.edu)).

(See Panel Chair, 7-2.)

**You, Ziyang** (Ohio State University, [youziying@gmail.com](mailto:youziying@gmail.com)) **Food, Identity and Power: Dissemination of Chinese Foodways to the United States**

In folklore studies, many works about foodways have been published during the past years, and the relationship of food to ethnic identity is often a hot topic for documentation, analysis, and presentation. However, the meanings and functions of foodways toward individuals and their community as a whole have not been explored deeply. In my research, I mainly draw on a behavioral approach, developed by Robert A. Georges and Michael Owen Jones, to interpret the dynamics and functions of Chinese foodways in the USA. I will examine the expressive process of cooking and eating in Chinese oversea communities in the USA, and show how Chinese food tradition has continued and changed through time and across space. Particularly, I will explore the process of Chinese immigration and the dissemination of Chinese foodways in the USA from the ninetieth century to the twenty-first century, and examine how Chinese have interacted with Americans through Chinese foodways in the past 150 years. I draw on literary references about Chinese immigration in the USA and my own fieldwork to explore the answers. The spread of Chinese foodways in the US could essentially be attributed to the Chinese fondness for good food and their inheritance of Chinese food culture since China has one of the world’s oldest culinary histories and traditions.

**Zhang, Juwen** (Willamette University, [juwen@wilamette.edu](mailto:juwen@wilamette.edu))

(See Forum 3.)

**Zhao, Qiguang** (Carlton College, [qzhao@carleton.edu](mailto:qzhao@carleton.edu)) **The Difference between the Dragon and the Dragon King in Chinese Culture**

It is in Chinese myth and high culture that the dragon becomes a symbol of imperial authority. Yet Chinese dragons' connection with the ideas of the common people and the Hindus is never lost, for in folk religion the Chinese dragon has become the Dragon King, an ambivalent rain-god. The mythological dragon is associated with hydraulic despotism, while the Dragon King is connected with hydraulic agriculture. Water manifests itself as only one component part of the mythological dragon's multiple implications. Water is, however, the only implication of the Dragon King, who does not suggest sky, nationality, emperorship, spiritual nobility, or cultural continuity. The

mythological dragon is symbolic and abstract, while the Dragon King is concrete and supposedly responsive. The mythological dragon is associated with Taoist and Confucian visions of the world which originated in China. The Dragon King is influenced by Buddhism and Hindu folk beliefs disseminated from India. The way to distinguish them is to find their different meanings through context. Of course, a more obvious distinction lies in their different names, i.e. *long* (dragon), and *longwang* (Dragon King).

**Zhou, Xijuan** (Willamette University, xzhou@willamette.edu)

(See Forum 3.)

---

**Film Session:**

**Chair: Sharon Sherman** (University of Oregon)

**Jennifer Smith** (Independent Scholar, ms.jennifer.l.smith@gmail.com). **The Spirit in Balance: Rediscovering the Feminine**

The film, "The Spirit in Balance," is a documentary presented in DVD. Filmed in 2006 it follows a Salem, Oregon group's examination and incorporation of Mary Magdalene into their ritual and worship. Drawn to the practice through a common Christian background, each participant found the Congregation of Mary Magdalene while searching for something missing from their spiritual lives. Using a modern interpretation of gnosticism, this group brings the Goddess back into the realm of Christian practice through meditation, ritual, and discussion regarding the nature of spirituality, its influence in our lives, and in their case, the balance and equality expressed through Mary Magdalene as a Christian goddess. (TRT 24 min)

**Hart, Moriah** (UC, San Francisco, moriahart@hotmail.com) **La Multi Ani/Many Years: A Moldovan Wedding**

Opening with the song, La Multi Ani, wishing "many years," this film condenses two days of wedding tradition and innovation as a former American Peace Corps volunteer marries a Moldovan in the village of Salcutsa, Moldova. The bride lived and worked in the village from 1997-2000. The Americans present were the bride, the maid of honor, the bride's parents, two friends and the filmmaker. The wedding was Moldovan, from the first invitation to the bride on day one, to dancing under the stars well after midnight on day two.

**Amadou Fofana** (Willamette University, afofana@willamette.edu). **Sembène Ousmane's "Borom Sarett": A Griot's Narrative**

As a mode of transmitting knowledge by word of mouth, orality is often opposed to literacy. Because it is not written, this traditional source of knowledge was often derisively looked down upon. Sembène is by no means a griot by heritage. In fact, even though he chooses to call himself a griot to fulfill the self-assigned duty of educating his people, he was born in a fishermen family in the southern region of Senegal. Contrary to the griot whose role as memory of society is culturally assigned, Sembène is a self-appointed, politically motivated griot, who primarily concerns himself with the present. This essay examines how the celebrated Senegalese Director, Ousmane Sembène, proudly appropriates the title of griot but draws a clear line of demarcation between the kind he considered himself to be, and the current, post-colonial, cash-driven kind as represented in Borom Sarret.

## **Forum 1:**

### **PreForming Tradition: Complex Assemblies in the Shape of Culture**

**Chair: Sara Mithra (University of California, Berkeley)**

**Naomi Bragin; Renata Limon; Sara Mithra; Rachel Fiske-Cipriani; Adam Webb-Orenstein; Nathan Coben; Alexa Hagerty (Folklore Program, University of California, Berkeley)**

This forum clarifies what is at stake when popular and normative modes of traditionality come up against resistive and frictional accounts of modernity. Our discussion is especially salient in fostering conversation between those interested in embodied practices of political engagement and projects of mapping and narrative that disrupt our attempts to align social discourse along resistant/hegemonic or transitional/vernacular axes. We take performance as a potentially rich metaphor for exploring intersections among groups seeking ethical absolution, claiming epistemological clarity, and mounting criticism from the margins. While our studies are diverse in content (comic books, yoga, funerals, hip hop), they share a theoretical ground invested in understanding how folkloristics has come to be a discipline with contentious boundaries, and how we may impinge upon those boundaries with zones of translatability, phenomenology, and ethnomimesis. However, we also seek to disrupt the familiar catch-all of performance by inverting it. Therefore, we are coining the term "preformance" to capture the ironic way that folklore seems to configure and reconfigure tradition simultaneously, such that categorizations of narrative, artefact, or orality are always already embroiled in a host of historically overdetermined discourses. In keeping with Berkeley's emphasis on a skeptical involution with folkloristics, we offer critical histories of the formation of the discipline as well as research into communities that make compelling claims as "the folk."

## **Forum 2:**

### **Strengthening Asian and Asian American Studies Curricula through Folklore**

**Chair: Miho Fujiwara (Willamette University)**

**(Sponsored by the Center for Asian Studies, Willamette University)**

**Miho Fujiwara; Cecily McCaffrey; Emi Rhodes; Hekun Wu; Juwen Zhang; Xijuan Zhou (Willamette University).**

This forum discusses how folk culture can be constructive in strengthening Asian and Asian American Studies curriculum. Drawing examples from Asian and Asian American communities, this forum presents examples by relating folklore practices to disciplinary theories in history, religious studies, music and language learning, and emphasizes the importance of utilizing folklore in teaching non-folklore classes. Highlighting the intersection and complementarity of folk and elite cultural traditions is another means of effectively engaging folklore in the classroom. Folk practices and symbology are regularly referenced in popular literature; likewise, popular cultural practices borrow liberally from elite ritual forms. Guiding students to an appreciation of the multivocality of cultural practices provides insight into the processes of cultural formation across time and space. For example, scholars and students in religious studies tend to think East Asian religions in "pure" forms. Using folk novels such as *Journey to the West* or *The Seven Taoist Master* as teaching materials helps students to understand two important characteristics of Asian religions: the living traditions at the everyday level, and the everyday inter-cultural and religious influences and interactions.

**Forum3 :**

**Folklore Studies in Perspectives from China**

**Chair: Ziyang You** (Ohio State University)

**Huang Yonglin** (Central China Normal University), **Qiu Guozhen** (Wenzhou University), **Sang Jun** (Yangtze University), **Tian Zhaoyuan** (East China Normal University).

This forum provides some perspectives in Chinese folklore studies by discussing the cases of current folklore courses in universities, Intangible Cultural Heritage projects, development of revolutionary songs, and reflections on traditions in China.