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by
dimitri segal

ETHNOPOETICS
A MULTILINGUAL TERMINOLOGY

compiled by heda jason

jerusalem
1975

ethnopoetics a multilingual terminology

compiled by HEDA JASON

in collaboration with
G. Grober-Glück, E. Güttgemanns and D. Segal

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PREFACE

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

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

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H.J.

Jerusalem,
December 1975

CONTENTS

Preface	V
Introduction	1
General terms	3
Philological approach	
1.1 Tale type	6
1.2 History	8
Anthropological approach	
2.1 Contentual term	10
2.2 Temporal aspect	15
2.3 Spatial aspect	16
2.4 Socio-psychological aspect	18
Semiotical approach	
3.1 Levels of analysis	25
3.2 Textural patterns	26
3.3 Plot structure	28
3.4 Semantic patterns	31
3.5 Macrocomposition	33
3.6 Formulaic number	35
Genre in ethnopoetry	
4.1 Mode	36
4.2 Genres in the fabulous mode	40
A. Numinous mode	41
B. Marvelous mode	45
4.3 Genres in the realistic mode	47
4.4 Genres in the symbolic mode	53
4.5 Other genres	
A. Quasi-genres	56
B. Derived literary genres	58
Indices and References	
5.1 English	63
5.2 German	70
5.3 Russian	78
5.4 References	86

INTRODUCTION

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

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

In chapter "4, Genre in ethnopoetry" a general framework for the definition of ethnopoetic genres as a system is attempted. In devising the system of genres, we did not start from current labels and try to define them (what "is" a legend?) but rather from the material

itself, grouping it and describing these groups. A genre is not defined by itself, but as part of a system, in accordance with three determinants: the genre's location in the systems of the ethno poetic mode, and the temporal and spatial frameworks; an additional quality is indicated, namely the prosodic form in which the genre is usually set. This quality is considered one of the main distinguishing features of a literary genre; yet observation has shown that in ethno poetry it is of secondary importance: most genres are found in both prosodic forms, prose and verse.

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

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

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

GENERAL TERMS

0.1

Folklore

g Folklore
r Fol'klor

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

0.2

Folkloristics

g Volkskunde; Europäische Ethnologie;
Folkloristik
r Fol'kloristika

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

0.3

Oral tradition

g Mündliche Überlieferung
r Ustnaja tradicija

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

0.4

Ethno poetry Folk literature

g Volksdichtung; Volksliteratur
r Narodnaja literatura/slovesnost'

Works of literature, transmitted by performers in

an improvised presentation on the basis of fixed literary canons (0.8). Improvisation is distinctive of folk literature.

0.4.1
Oral literature
Verbal art

g **Orale Literatur**
r **Ustnoe narodnoe tvorcestvo/slovesnost'**

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

0.5
Ethnopoetics

g **Ethnopoetik; Volkserzählungsforschung**
r **Etnopoetika**

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

0.6
Written literature

g **Schriftliche Literatur**
r **Pis'mennaja literatura**

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

0.6.1
High literature

g **Hochliteratur**
r **Vysokaja literatura**

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

0.6.2
Common literature

g **Trivialliteratur**
r **Populjarnaja literatura**

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

0.7
Ethnopoetic unit
Unit of oral literature

g **Ethnopoetische Einheit**
r **Etnopoeticheskaja edinica**

The literary text and its presentation ("realiza-

tion") in sound, movement, decor, with the participation of the audience.

0.8
Ethnopoetic literary canon
Poetics of folk literature

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

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

0.9
Ethnopoiesis

g **Ethnopoiesis**
r **Etnopoeticheskij process**

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

0.10
Story-telling
Narrating/
Folk-singing
art/craft

g **Erzählkunst**
r **Skazitel'stvo; Povestvovatel'noe/Pesennoe iskusstvo/tehnika**

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

0.11
Field work

g **Feldarbeit**
r **Polevaja/Sobiratel'skaja rabota; Sobiratel'stvo**

Investigation of phenomena in their natural environment, as opposed to desk work.

0.12
Chapbook

g **Volksbuch**
r **Lubok**

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

PHILOLOGICAL APPROACH

- 1**
Historical-geographical approach
Finnish school
- g **Historisch-geographische Methode; Finnische Schule**
 r **Istoriko-geograficheskiy metod; Finskaja shkola**
- A historically oriented approach to ethnopoetry (0.4), the main object of which is tracing the original form of an ethnopoetic item (archetype – 1.1.5), allegedly obscured in the course of transmission (1.2.3). Investigates an item's time and place of origin and its historical and geographical course until the present.
- 1.1**
Tale-type (plot)
- g **Erzähltypus**
 r **Sjuzhet**
- A fixed sequence of specific motifs (1.1.1) recurrent in a number of extant texts. The basic list of tale-types was made by A. Aarne and S. Thompson.
- 1.1.1**
Motif
- g **Motiv**
 r **Motiv**
- The smallest and simplest narrative element (sequence) persisting in tradition as the atomic unit of ethnopoetic works. (TS 1951: 426)
- 1.1.1.a**
- Floating intercultural narrative element, comparable to phonotype in linguistics. (KME, MP 1971: 22)
- 1.1.1.b**
- Etic unit (3.0.2.2) of ethnopoetry, as opposed to motifeme (3.3.4.a) which is an emic unit (3.0.2.1). (DA 1962: 101)
- 1.1.2**
Allomotif
- g **Allomotif**
 r **Allomotif**
- The concrete unit of content employed as a motif

in a specific motifeme (3.3.4.a) (allomotif of a motifeme).
 (DA 1962: 101–102)

- 1.1.3**
Plot element
Element of content

g **Zug**
 r **Sjuzhetnyj element**

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

- 1.1.4**
Tale/Song variant

g **Erzählvariante**
 r **Sjuzhetnyj variant; Variant sjuzheta pesni/skazki**

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

- 1.1.5**
Archetype

g **Archetypus; Urform**
 r **Arhetip**

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

- 1.1.6**
Ideal type

g **Normaltypus; Idealform**
 r **Ideal'nyj tip**

The supposed subconscious shape of a particular tale-type (1.1) according to which deteriorated tradition is regenerated by the narrator. (Normaltypus – AW 1923: 397–406; Idealform – LM 1967: 41)

- 1.1.7**
Oikotype

g **Oikotypus**
 r **Ekotip**

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

- 1.1.8**
Conglomerate

g **Konglomerat**
 r **Kontaminacija sjuzhetov**

A text composed of segments of different Aarne-

	Thompson tale-types (1.1) (AW 1953)
1.1.9 Tale indexing	g Klassifizierung r Opredelenie sjuzhetov po AT Classification of texts according to tale-types (1.1).
1.2 History of the work	g Geschichte des Werkes r Istorija proizvedenija History of a tale/song-type from its creation as an archetype (1.1.5) to its appearance in current variant-texts (1.1.4).
1.2.1.1 Monogenesis	g Monogenesis r Monogenez The singular creation of the archetype (1.1.5) of a tale-type (1.1).
1.2.1.2 Polygenesis	g Polygenesis r Poligenez The independent creation of similar ethnopoetic works in different places and times.
1.2.2 Reconstruction of a tale/song	g Rekonstruktion der Urform r Rekonstrukcija sjuzheta The reconstruction of an archetype (1.1.5) from the extant, joint tale/song-type variants (1.1.4).
1.2.3 Transmission of a tale/song	g Überlieferung eines Erzähl/Liedtypuses r Process peredachi sjuzhetov vo vremeni The transmission of a work from one person to another and from one generation to the next.
1.2.4 Diffusion/ Migration of a tale/song	g Wanderung eines Erzähl/Liedtypuses r Diffuzija/Migracija sjuzheta v prostranstve The course of spreading of a certain work from the locus of its origin.

1.2.5 Distribution of a tale/song	g Verbreitung eines Erzähl/Liedtypuses r Geograficheskoe raspredelenie sjuzheta The presence of variants of a tale/song (1.1.4) in a certain geographic area.
1.2.6 Localization of a tale/song	g Lokalisierung eines Erzähl/Liedtypuses r Lokalizacija sjuzheta Arrangement of a wide-spread tale/song plot to relate to historical events or figures or to a certain point in the immediate geographical environment of the narrating community.
1.2.7 Deterioration	g Zersingen/Zerzählen r Deterioracija (Zersingen) The disintegration a work of art (any art) undergoes when it is imitated by the masses, and becomes folk art. (NH 1922: 1–6)
1.2.8 Deteriorated artifact/mentifact	g Gesunkenes Kulturgut r Vyrodivshijsja artifakt (Gesunkenes Kulturgut) An artifact/mentifact found among the lower classes, which is a deteriorated imitation of one created in the higher classes. (NH 1922: 1–6)
1.2.9 Survival	g Überrest; Survival r Perezhitok An isolated cultural artifact/mentifact which passed (“survived”) from its original cultural context into later and culturally more developed periods (concept in the framework of the evolutionary theory).

ANTHROPOLOGICAL APPROACH

^{#2}

The anthropological/
socio-psychological
approach

g Ethnologische/Sociologisch-psychologische
Methode
r Etnologičeskij/Sociologičeskij-psihologi-
českij podhod

Approach whose chief concern is the meaning and
function of ethnopoetry in society and for the
individual.

2.0

Determinant

g Bestimmer; Determinante
r Determinanta

An aspect of the ethnopoetic work. A determi-
nant may be contentual (aspects of content – 2.1,
time – 2.2, and space – 2.3), socio-psychological
(biology, use, message, function – 2.4) and
formal-aesthetic (3).
(JH 1969: 415–419; 1976)

2.1

Contentual term

g Inhaltlicher Ausdruck
r Soderzhatel'nyj element

Entity functioning in the work as a character
(2.1.10 – 2.1.11.4) or a requisite (2.1.12); it may
be of the realistic (4.1.1) or of the fabulous (4.1.2)
category, may have a basic shape, and be either
tangible or a concept. In all cases it will be
designated by a noun.

2.1.a

A contentual notion: symbol furnished by the
socio-historical context (2.4.2.6.b). A term can be
any entity capable of acting, i.e., playing in a
narrative role (3.3.5).
(KME, MP 1971: 32–33)

2.1.1.

Contentual repertoire

g Inhaltsrepertoire
r Inventar' soderzhatel'nyh elementov

All the contentual terms in the corpus of texts of
a narrator, a narrating community, a culture, a
cultural area, or a certain genre (4).

2.1.1.a

The whole of the socio-historically conditioned
terms (2.1), capable of filling a certain structural
matrix.
(KME, MP 1971: 31)

2.1.2

Distinctive feature

g Distinktive Merkmale
r Atribut personazha; Razlichitel'nyj priznak
personazha

In ethnopoetry, the parameters according to which
contentual terms (2.1) may be analysed (such as:
age, sex, appearance, shape, color, materials made
of). Each distinctive feature has a scale of values.
(PVJ 1928a)

2.1.3

Set of distinctive
features

g Menge der distinktiven Merkmale
r Nabor razlichitel'nyh priznakov

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

2.1.4

Univocal term

g Eindeutiger Ausdruck
r Odnoznachnyj element

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

2.1.5

Ambiguous term

g Zweideutiger Ausdruck
r Mnogoznachnyj element

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

2.1.6

Category of terms

g Kategorie von Ausdrücken
r Kategorija elementov

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

<p>2.1.7 Shape of contentual term</p>	<p>g Gestalt des inhaltlichen Ausdrucks r Forma soderzhatel'nogo elementa</p> <p>The group of distinctive features (2.1.3) pertaining to the tangible aspect of a contentual term (2.1). A term may be basically anthropomorphic, zoomorphic or object-like, or of a composite monster-shape.</p>	<p>2.1.9.1 Modifier</p> <p>g Modifikant r Izmenjajushchij faktor</p> <p>The socio-historical context (2.4.2.6.b) of ethnopoetry (0.4) which affects the modification (2.1.9). (KME, MP)</p>
<p>2.1.7.1 Anthropomorphic term</p>	<p>g Anthropomorpher Ausdruck r Antropomorfnyj element</p> <p>A basically anthropomorphic contentual term; (2.1); may be a natural (a human) or a fabulous being.</p>	<p>2.1.10 Character</p> <p>g Person r Personazh</p> <p>Contentual term (2.1) realizing a narrative role (3.3.5) in a work. (PVJ 1928a)</p>
<p>2.1.7.2 Zoomorphic term</p>	<p>g Zoomorpher Ausdruck r Zoomorfnyj element</p> <p>A basically zoomorphic contentual term (2.1); it may be a realistic animal or a fabulous being.</p>	<p>2.1.10.1.1 Individual character</p> <p>g Einzelperson r Individual'nyj personazh</p> <p>A character (2.1.10) realized by a single personage.</p>
<p>2.1.7.3 Object-like term</p>	<p>g Objekthafter Ausdruck r Predmetnyj element</p> <p>Contentual term (2.1) basically object-like in shape; it may be a realistic object with or without fabulous qualities, or a fabulous entity.</p>	<p>2.1.10.1.2 Group character</p> <p>g Gruppenperson r Gruppovoj personazh</p> <p>A single character (2.1.10) realized by a group of similar personages ("the robbers said . . .")</p>
<p>2.1.8 Transfiguration of the contentual term</p>	<p>g Transfiguration des Ausdrucks r Preobrazovanie elementa</p> <p>The transition of a contentual term (2.1) from one mode of being (4.1) into another (realistic/fabulous) or, from one shape into another (anthropomorphic – 2.1.7.1/zoomorphic – 2.1.7.2./object-like – 2.1.7.3).</p>	<p>2.1.10.2.1 Unique character</p> <p>g Einzigartige Person r Unikal'nyj personazh</p> <p>A specific character (2.1.10), carrying no load of representation.</p>
<p>2.1.9 Modification of terms</p>	<p>g Modifizierung der Ausdrücke r Izmenenie elementov; Transformacija</p> <p>Substitution of contentual terms (2.1) in the ethnopoetry of a culture in the course of time. (MP 1972a: 342; PVJ 1928b)</p>	<p>2.1.10.2.2 Typical character</p> <p>g Typische Person r Tipichnyj personazh</p> <p>A character (2.1.10) representing a category of terms (2.1.6).</p>
		<p>2.1.10.3 Anonymous character</p> <p>g Namenlose Person r Anonimnyj personazh</p> <p>Any character (2.1.10) in an ethnopoetic work, who does not bear an individual name.</p>

2.1.11 Figure	g Figur r Figura A named character (2.1.10).
2.1.11.1 Historical figure	g Historische Figur r Istoricheskaja figura A historical figure functioning as a character (2.1.10) in an ethnopoetic work.
2.1.11.2 Quasi-historical figure	g Quasihistorische Figur r Kvazi-istoricheskaja figura An imaginary figure appearing in an ethnopoetic work, believed by the narrating/singing community (2.4.1.2) to be historical.
2.1.11.3 Fabulous figure	g Fabelwesen; Fabelfigur r Sverhestestvennaja figura Specific fabulous beings (f.i., specific deities, monsters) playing in ethnopoetic works.
2.1.11.4 Recurrent figure	g Wiederkehrende Figur r Postojannaja figura A particular character (2.1.10) with stable distinctive features (2.1.2), appearing in a cycle of ethnopoetic works.(3.5.1). The character may be historical (2.1.11.1), quasi-historical (2.1.11.2), fabulous (2.1.11.3) or a figure bearing a stable every-man's name.
2.1.12 Requisite	g Realia r Rekvizitnyj element; Realija Being, artifact or concept taken from the real world, which in the ethnopoetic work functions to qualify characters (2.1.10) and the temporal (2.2.2) and spatial (2.3.0) framework of the work.

2.2 Temporal aspect	g Aspekt der Zeit r Vremennoj aspekt (after JH 1976)
2.2.1 Category of time	g Arten der Zeit r Tip vremeni Kind of time unique to each category of characters (2.1.6), which appertains to their respective special worlds.
2.2.1.1. Human/Historical time	g Zeit der Menschen; Historische Zeit r Chelovecheskoe/Istoricheskoe vremja The order of time which is believed to have been created in the mythic epoch, flowing regularly thereafter until the beginning of the eschatologic epoch, when it shall cease to flow.
2.2.1.2 Fabulous time	g Zeit der Fabelwesen r Sverhestestvennoe vremja Time in which fabulous beings (miraculous, demonic and marvelous) live; it stands still, or almost still (fabulous beings do not age). If humans enter the realm of the fabulous, they might become subject to the laws of fabulous time; the opposite does not seem to hold true.
2.2.1.3 Mythic time	g Mythische Zeit r Mificheskoe vremja Human time (2.2.1.1) in the making; does not flow regularly but is changeable at will (thus, mythic beings (deities) are born, grow to a certain age, and then do not change any more.) The mythic time terminates when human time (2.2.1.1) starts; from then on, the deities exist in their specific kind of fabulous time (2.2.1.2).
2.2.2 Historical framework	g Historisches Schema r Istoricheskaja shema The general historical setting of the ethnopoetic

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

2.3 Spatial aspect

g Aspekt des Raumes
r Prostranstvennyj aspekt
(after JH 1976)

2.3.0 Spatial framework

g Raumschema
r Prostranstvennaja shema

The geographical setting of an ethnopoetic repertoire (2.4.1.5), usually centering in the narrating community (2.4.1.2), and including this world, the afterworld, and any other imaginary space or location (point in space) that the narrative community actually believes in or which appears in its oral literature. Unlike the culture-dependent historical framework the concentric spatial scheme spreading from the location of the narrating community outwards, to encompass eight realms (2.3.1 – 2.3.8), appears to be universally valid.

2.3.1 "Our settlement"

g "Unsere Siedlung"
r "Nashe poselenie"

The settlement of the narrating community and its close surroundings, within which the narrator (2.4.1.6.4) and his audience (2.4.1.3) are well-acquainted.

2.3.2 "Our district"

g "Unser Bezirk"
r "Nasha okruga"

The district in which "our settlement" (2.3.1) is

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

2.3.3 "Our country"

g "Unser Land"
r "Nasha zemlja"

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

2.3.4 "This world"

g "Diesseits"
r "Etot svet"

The whole realm of human life.

2.3.5 "In-between-space"

g "Zwischenraum"
r "Promezhutochnoe prostranstvo"

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

2.3.6 "Afterworld"

g "Jenseits"
r "Tot svet"

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

2.3.7 Symbolic location

g Symbolischer Ort
r Simvolicheskoe mesto/lokus

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

2.3.8 Mythic space

g Mythischer Raum
r Mificheskoe prostranstvo

Spaces 1–7 (2.3.1 – 2.3.7) in the making; mythic

	space exists before the beginning of historical time (2.2.1.1), and is differentiated from the other realms of the temporal axis.
2.4 Socio-psychological aspect	g Soziologisch-psychologischer Aspekt r Sociologicheskij-psihologicheskij podhod
2.4.1 Biology of ethnopoetry	g Biologie der Volksliteratur r Zhizn' fol'klora; [Konkretnoe] sushchestvovanie fol'klora The social, cultural and psychological conditions of narrating/singing (the learning process of the performer, the relationship between the performer, the work, and the audience).
2.4.1.1 Narrating/Singing	g Das Erzählen; Das Singen r Ispolnenie The presentation of a tale/song.
2.4.1.2 The narrating/singing community	g Erzähl/Singgemeinschaft r Obshchina nositelej fol'klora A community (neighborhood, village, tribe) with an established ethnopoetic tradition and routine (a repertoire of works, permanent performers (2.4.1.6.4) and audience (2.4.1.3)).
2.4.1.3 Audience of a performer	g Publikum eines Darstellers r Auditorija ispolnitelja; Slushateli A group which listens permanently to a particular performer (2.4.1.6.4), and accompanies him throughout his life.
2.4.1.4 Repertoire of a performer	g Repertoire eines Darstellers r Repertuar ispolnitelja All works known and habitually presented by a performer (2.4.1.6.4).

2.4.1.5
Repertoire of a community

g **Repertoire einer Gemeinschaft**
r **Repertuar obshchiny nositelej fol'klora**

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

2.4.1.6
Carrier of tradition

g **Träger der Tradition**
r **Hranitel' tradicii**

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

2.4.1.6.1
Active carrier of ethnopoetry

g **Aktiver Träger der Volksliteratur**
r **Aktivnyj hranitel' fol'klora**

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

2.4.1.6.2
Passive carrier of ethnopoetry

g **Passiver Träger der Volksliteratur**
r **Passivnyj hranitel' fol'klora**

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

2.4.1.6.3
Informant

g **Informant**
r **Informant**

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

2.4.1.6.4
Performer Interpreter

g **Darsteller; Interpret**
r **Ispolnitel'**

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

2.4.1.7.1
Presented text

g Dargestellter Text
r Predstavljajemyj tekst

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

2.4.1.7.2
Demonstrated text

g Demonstrierter Text
r Demonstriruemyj tekst

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

2.4.2
Function and use

g Funktion und Gebrauch
r Funkcija i ispol'zovanie; Upotreblenie

2.4.2.1
Message

g Botschaft
r Soobshchenie

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

2.4.2.2
Conflict and solution in the ethno poetic work

g Konflikt und Lösung im ethno poetischen Werk
r Konflikt i razreshenie konflikta v fol'klornom proizvedenii

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

2.4.2.3
Social function of the ethno poetic work

g Soziale Funktion des ethno poetischen Werkes
r Social'naja funkcija fol'klornogo proizvedenija

The function of the work's message in the overall

social organization and culture (to be distinguished from "use" – 2.4.2.5).

2.4.2.4
Psychological function of an ethno poetic work

g Psychologische Funktion des ethno poetischen Werkes
r Psihologicheskaja funkcija fol'klornogo proizvedenija

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

2.4.2.4.1
Simple forms

g Einfache Formen
r Prostye formy

A. Jolles' conception of the ethno poetic genre (4) according to its function: an ethno poetic genre is a "simple [literary] form" which answers a certain basic psychic need, and can be defined on the basis of this need. (JA 1929)

2.4.2.5
Use of ethno poetry in society

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

The social occasion and specific purposes in relation to which a work is enacted (for instance, as entertainment; as part of a ritual; as means to achievement of ecstasy; as proof in a court case; as a "character" of rights) (to be distinguished from function – 2.4.2.3). (MB 1926)

2.4.2.6.a
"Sitz im Leben"

g "Sitz im Leben"
r Konkretnoe sushchestvovanie fol'klora

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

2.4.2.6.b
Context

g Kontext
r Kontekst

The specific social situation in which a particular item of folklore is enacted or employed. (DA 1964: 255–256)

SEMIOTICAL APPROACH

3

Structural-literary approach

g **Struktural-literarische Methode**
r **Strukturno-literaturovedcheskij podhod**

Approach oriented by questions of the literary construction of the ethnopoetic works on all its levels.

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

3.0.1.1

Speech (*parole*)

g **Rede**
r **Rech**

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

3.0.1.2

Language (*langue*)

g **Sprache**
r **Jazyk**

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

3.0.2.1

Emic unit

g **Emische Einheit**
r **Emicheskaja edinica**

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

3.0.2.2

Etic unit

g **Etische Einheit**
r **Eticheskaja edinica**

A universal content unit, not bound to a particular

system (in ethnopoetry, for instance, motif in the historical-philological approach – 1.1.1).
(PK 1967, DA 1962)

3.0.3

Morphology

g **Morphologie**
r **Morfologija**

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

3.0.4

Narrative grammar/ combinatorics

g **Narrative Grammatik; Erzählgrammatik**
r **Narrativnaja/Povestvovatel'naja grammatika**

Narrative syntax (3.0.4.1), narrative lexicon (3.0.4.2) and narrative semantics (3.0.4.3, 3.1.5) form the narrative grammar.
(KME, MP)

3.0.4.1

Narrative syntax

g **Narrative Syntax; Erzählsyntax**
r **Narrativnyj/Povestvovatel'nyj sintaksis**

System of patterns, structures and models according to which the organization of the ethnopoetic plot is investigated. (See 3.1.4, 3.3)

3.0.4.2

Narrative lexicon

g **Narratives Lexikon; Erzähllexikon**
r **Narrativnyj/Povestvovatel'nyj slovar'**

Set of the contentual units (terms – 2.1) of a culture's ethnopoetry (2.4.1.5).

3.0.4.3

Narrative semantics

g **Narrative Semantik; Erzählsemantik**
r **Narrativnaja/Povestvovatel'naja semantika**

The systems of meaning and message in ethnopoetry. (See 3.1.5, 3.4).

3.0.5.1

Slot

g **“Slot”; Inhaltsform**
r **Jachejka**

Elementary abstract unit in the framework of a model (such as the narrative role – 3.3.5 – or the narrative action – 3.3.6, 3.3.8.2).

3.0.5.2

Filler

- g "Filler"; Inhaltssubstanz
- r Zapolnitel'

The contentual unit functioning in a single slot – 3.0.5.1 (such as a narrative character – 3.3.8.4 or a narrative deed – 3.3.8.5).

3.0.6.1

Narrative paradigm

- g Narratives Paradigma; Erzählparadigma
- r Narrativnaja/Povestvovatel'naja paradigma

A set of substitutable characters (3.3.8.4) or deeds (3.3.8.5).
(MP)

3.0.6.2

Narrative syntagm

- g Narratives Syntagma; Erzählsyntagma
- r Narrativnaja/Povestvovatel'naja sintagma

Concatenation of roles (3.3.5) and functions (3.3.6).
(MP)

3.0.6.3

Elementary narrating string

- g Elementare Erzählfolge
- r Elementarnaja narrativnaja/povestvovatel'naja cepochka/posledovatel'nost

Short narrative syntagms (3.0.6.2) which enact either of two basic operations, reduction or homology (metaphors, metonyms, clichés, as in proverbs (4.4.5) and riddles (4.4.6)).
(MP)

3.0.6.4

Narrative unit

- g Narrative Einheit; Erzähleinheit
- r Narrativnaja/Povestvovatel'naja edinica

A syntagm (3.0.6.2) which can be formalized as an analytic proposition.
(MP)

3.0.7

Epic law

- g Epische Gesetze
- r Epicheskie pravila

Any regularity and patterning on any level, of an ethnopoetic work.
(OA 1909)

3.0.8.1

Narrative work

- g Narratives Werk
- r Povestvovanie

Work comprising a chain of events which follows a line of plot development with a climax of narrative complication (3.4.3.1) and resolution (3.4.3.2). The work may be of either prose or verse texture (3.1.3).

3.0.8.2

Quasi-narrative work

- g Quasi-narratives Werk
- r Kvazi-povestvovanie

Work comprising a chain of events in a chronological order, which does not follow a line of plot development, and has no climax of narrative complication (3.4.3.1) and resolution (3.4.3.2) (Example: A formula tale – 4.4.1).

3.0.8.3

Non-narrative work

- g Nicht-narratives Werk
- r Nepovestvovatel'noe proizvedenie

Work featuring no chain of events, but a static image or a single event (Example: A proverb – 4.4.5).

3.0.9.1

Text composition

- g Komponierung des ethnopoetischen Textes
- r Sjuzhetosozdanie

The employment of an ethnopoetic canon (0.8) in improvising any single presentation of a text. (NAI 1973: 33)

3.0.9.2

Plot composition

- g Komponierung des Erzählgerüsts
- r Sjuzhetoslozhenie

The historical process of the accretion of a stable chain of motifs (1.1.1) into episodes, and of a stable chain of episodes to form a narrative. (NAI 1973: 33)

3.1

Levels of analysis

- g Ebenen der Analyse
- r Urovni analiza

- 3.1.1**
Patterns of presentation
- g Struktur der Darstellung
r Struktura ispolnenija
- The audial (musical), visual and kinetic constitution of the presentation.
- 3.1.2**
Wording
- g Sprachmaterial
r Slovesnyj material
- The linguistic matter of an ethnopoetic work; this is a subject for strictly linguistic study.
- 3.1.3**
Texture
- g Textur
r Jazykovaja fraktura
- The structure of wording in ethnopoetry: the lexical, stylistic and prosodic features of the wording (3.1.2).
- 3.1.4**
Plot structure
- g Struktur des Erzählgerüsts
r Struktura sjuzheta
- The patterning on the level of narration. (See 3.0.4.1, 3.3).
- 3.1.5**
Narrative semantics
- g Semantische Ebene
r Semanticheskij uroven'
- The patterning of the content, meaning and message (see 3.0.4.3, 3.4).
- 3.2**
Textural patterns
- g Muster der Textur
r Jazykovaja faktura
- Notions and tools of general poetics are presupposed; here only notions pertaining specifically to ethnopoetry are brought, as given by Lord (1960).*
- 3.2.1**
Individual style of performer
- g Persönlicher Stil des Darstellers
r Individual'nyj stil' ispolnitelja
- The use of prosodic and dramatic means peculiar

- to each individual performer (2.4.1.6.4) without the framework of the ethnopoetic canon (0.8) of his culture, and of the specific school which he carries on.
- 3.2.2**
Style of the ethnopoetry of a culture
- g Gruppenspezifischer Stil der Volksdichtung
r Stil' ustnoj narodnoj tradicii
- The body of all prosodic and dramatic means employed by the performers (2.4.1.6.4) of a particular social unit (2.4.1.2), based on its respective ethnopoetic canon (0.8).
- 3.2.3**
Formula
- g Formel
r Formula
- A stable expression, built according to a fixed syntactic (3.0.4.1) and semantic (3.0.4.3) model. It is used extensively in composition of ethnopoetic works, and enables quick improvisation. Each performer (2.4.1.6.4) has his stock of formulae.
- 3.2.4**
Routine clause
- g Stehende Wendung
r Formul'noe vyrazhenie
- A whole sentence, appearing verbatim at a fixed point in the plot structure (3.1.4.3.3) of a genre (4) over long periods of history in a specific cultural area (such are the opening and closing formulae – 3.5.5). (RN 1974)
- 3.2.5**
Parallelism
- g Parallelismus
r Parallelizm
- Repetition of a content two or more times in consecutive lines of a poem, in different words, so as to give the performer (2.4.1.6.4) time to consider what is to be said next without interrupting the presentation (3.1.1).
- 3.2.6**
Variability
- g Variabilität
r Variantnost'; Izmenchivost'
- Quality of wording (3.1.2) and texture (3.1.3)

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

**3.3
Plot structure**

g **Struktur des Erzählgerüsts**
r **Struktura sjuzheta**
(See 3.0.4.1, 3.1.4)
(PVJ 1928a; JH 1977a)

**3.3.1
Plot**

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

**3.3.2
Whole narrative**

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

**3.3.3
Move**

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

**3.3.4
Narrative function**

g **Narrative Funktion; Erzählfunktion**
r **Narrativnaja/Povestvovatel'naja funkcija**
An abstract unit of plot (3.3.1) development, composed of two narrative roles (3.3.5) and one action (3.3.8.2); the narrative roles are differentiated into the subject narrative role (3.3.8.1), which performs an action (3.3.8.2) in respect to the object narrative role (3.3.8.3).

**3.3.4.a
Function
Motifeme**

g **Funktion; Motivem**
r **Funkcija; Motifema**

An act of a narrative role (3.3.5), defined from the point of view of its significance for the course of the action.
(NAI 1973; PVJ 1928a [1968:21]; DA 1962: 100–102)

**3.3.4.b
Eidon**

g **“Eidon”**
r **Ejdon**

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

**3.3.5
Narrative role**

g **Narrative Rolle; Erzählrolle**
r **Narrativnaja/Povestvovatel'naja rol'**

Basic abstract unit of the Proppian model (undefined). Determined either in terms of its status in the function (3.3.4) as subject (3.3.8.1) or object (3.3.8.3), or in terms of its status in the move (3.3.3) where it is assigned values according to the genre (4) of the work (e.g., the seven narrative roles which Propp (1968) devised for his model of the heroic fairy tale – 4.2.3.1).
(NAI 1973; PVJ 1928a)

**3.3.6
Narrative relation**

g **Narrative Relation**
r **Narrativnoe/Povestvovatel'noe otnoshenie**

Basic abstract unit of the Proppian model (undefined). In the text it is realized as a narrative action (3.3.8.2). The relation is assigned values in the framework of the move (3.3.3). (Propp assigned 31 values to the action in the heroic fairy tale – 4.2.3.1).
(PVJ 1928a)

**3.3.7
Connective**

g **Konnektor**
r **Svjazka; Konnektor**

Units of narration connecting functions (3.3.4)

and moves (3.3.3). The connective may either be (a) an information (1) to a character (3.3.8.4) in the narrative or (2) commentary to the listener; (b) a transition in: (1) state (transfiguration of term – 2.1.8), (2) time (2.2) or (3) space (2.3).

3.3.8
The components of
the narrative
function

g **Komponenten der narrativen Funktion**
r **Komponenty narrativnoj/Povestvovatel'noj funkcii**

(after Jason 1977a)

3.3.8.1
Narrative subject

g **Narratives Subjekt; Erzählsubjekt**
r **Narrativnyj/Povestvovatel'nyj subjekt**

The narrative role (3.3.5) which is the agent of the narrative action (3.3.8.2) in the function (3.3.4).

3.3.8.2
Narrative action

g **Narrative Aktion; Erzählaktion**
r **Narrativnyj/Povestvovatel'nyj akt**

The action which the narrative subject (3.3.8.1) performs towards the narrative object (3.3.8.3). (See 3.3.6) (PVJ 1928a)

3.3.8.3
Narrative object

g **Narratives Objekt; Erzählobjekt**
r **Narrativnyj/Povestvovatel'nyj objekt**

The narrative role (3.3.5) to which the deed (3.3.8.5) (relation – 3.3.6) of the narrative subject (3.3.8.1) is directed.

3.3.8.4
Narrative character

g **Narrative Person; Erzählperson**
r **Narrativnyj/Povestvovatel'nyj personazh**

A contentual notion: The contentual term (2.1.1–2.1.11.4) which “fills” (3.0.5.2) the slot (3.0.5.1) of the narrative role (3.3.5) (the character “realizes” the role).

3.3.8.5
Narrative deed

g **Narrative Handlung; Erzählhandlung**
r **Narrativnoe/Povestvovatel'noe dejstvie**

A contentual notion: Filler (3.0.5.2) of the slot (3.0.5.1) of the narrative action (3.3.6) (the deed “realizes” the action).

3.4
Semantic patterns

g **Narrative Semantik; Erzählsemantik**
r **Narrativnaja/Povestvovatel'naja semantika**

(See 3.0.4.3, 3.1.5)

3.4.1
Semantic system

g **Semantisches System**
r **Semanticheskaja sistema**

From the point of view of analysis: a system of signs whose meanings are discerned from the process of generating ethnopoetic texts. From the point of view of synthesis, a system of rules which governs the meaningful arrangement of meaningful elements in ethnopoetic texts. (See 3.0.4.3). (SD)

3.4.1.a

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

3.4.1.b

Probabilistic unconscious model consisting of a set of permissible relations which govern thought processes in ethnopoiesis (0.9). (MP)

3.4.2
Cognitive guideline

g **Kognitive Richtlinie**
r **Kognitivnaja ramka**

In ethnopoetry (0.4), a traditionally accepted parameter according to which associations are defined as acceptable or non-acceptable. (MP)

- 3.4.3.1**
Narrative complication
 g **Narrativer Konflikt; Knoten der Handlung**
 r **Zavjazka**
 A conflict between roles (3.3.5) in a narrative, which constitutes the basis of the plot. (PVJ 1928a)
- 3.4.3.2**
Narrative resolution
 g **Narrative Auflösung; Auflösung der Handlung**
 r **Razvjazka**
 Solution of the narrative complication (3.4.3.1) through the victory of one of the conflicting sides. (PVJ 1928a)
- 3.4.4**
Mediation
 g **Vermittlung**
 r **Mediacija**
 The resolution of opposites (contradicting concepts) in an ethno poetic work; brought about by a mediator (3.4.4.1). (MP)
- 3.4.4.1**
Mediator
 g **Vermittler**
 r **Mediator**
 An ambiguous term (2.1.5), fit to bring about the transition from an initial state in the narrative to a different, final state by way of mediation between opposites (3.4.4). (KME, MP 1971: 87)
- 3.4.5.a**
Mytheme
Gross constituent unit
 g **Mythem**
 r **Mifema**
 The true constituent of a myth (4.2.1) is not an isolated relation, but a bundle of such relations. (L-SC 1967: 207)
- 3.4.5.b**
 Mytheme is a bundle of distinctive features. (L-SC 1960: 147)
- 3.4.5.c**
 Gross constituent units or mythemes . . . (L-SC 1967: 207)

- 3.4.5.d**
 Mytheme is an atomistic unit of mythical discourse. (MP 1967: 9)
- 3.4.5.e**
 Mythemes are analytic propositions. (MP 1967: 9)
- 3.4.5.f**
 A contentual-structural unit which consists of the relationship between a subject and a predicate in terms of which the analyst rewrites a myth's components. (KME, MP 1971: 21)
- 3.5**
Makrocomposition of texts
 g **Makrokomposition von Texten**
 r **Makrokompozicija tekstov**
 Ways of combining whole narratives into bigger units, consisting of narrative (3.0.8.1) and non-narrative (3.0.8.3) units. (after JH 1976)
- 3.5.1**
Cycle of works
 g **Zyklus von Werken**
 r **Cikl proizvedenij**
 A group of independent whole works (3.3.2) with different plots and presented separately, in which the same character(s) appear. (Examples: A cycle of epics (4.3.2), dealing with the same group of characters; tales about Nasr-ad-Din).
- 3.5.2**
Chain of narratives
 g **Kette von Erzählungen**
 r **Cep' povestvovanij**
 A group of whole narratives (3.3.2), told as a unit, relating the adventures of a common character or group of characters. On other occasions each narrative may be told separately.
- 3.5.2.1**
Equivalent chain
 g **Freie Kette**
 r **Svobodnaja cep'**
 An unordered chain (3.5.2); the order of the con-

stituent narratives may change in each telling.

**3.5.2.2
Framed chain**

g Gerahmte Kette
r Fiksirovannaja cep'

An otherwise equivalent chain (3.5.2) with obligatory opening and closing episodes. (Examples: AT 1000, AT 1384).

**3.5.3.1
Embedding
narrative**

g Einbettende Erzählung
r Vkljuchajushchee povestvovanie

A narrative including another whole narrative (3.3.2) which is necessary for its own plot development. (Example: AT 850 *A-Jason 1965).

**3.5.3.2
Embedded
narrative**

g Eingebettete Erzählung
r Vkljuchennoe/Vstavnoje povestvovanie

An independent whole narrative (3.3.2) embedded in another, introduced by being told by one of the characters (3.3.8.4) of the embedding narrative (3.5.3.1). The embedded narrative can otherwise be told by itself. Only particular types of narrative can be embedded (for instance, dilemma tales, i.e., narratives which end with a question). (Examples: AT 653 A, AT 945 IIb in AT 945 II; AT 449, AT 836 F* in AT 850 *A-Jason 1965).

**3.5.4.1
Enveloping
narrative**

g Rahmenerzählung
r Obramljajushchee povestvovanie

A narrative text which serves to introduce (by the words of its characters – 3.3.8.4) other whole narratives (3.3.2), unconnected to it plot-wise. Medieval collections in verse and prose follow this pattern.

**3.5.4.2
Enveloped
narrative**

g Eingerahmte Erzählung
r Obramlennoe povestvovanie

Any narrative used as a filler in the enveloping narrative (3.5.4.1).

**3.5.5
Boundary element
Opening and
closing formulae**

g Grenzelement; Anfangs- und Schlussformeln
r Granichnyj element; Nachal'naja i konechnaja formuly

Formula in either prose or verse, used to open or close a narrative, delimiting it as a discrete whole. These formulae have no connection with the content of the narrative they delimit.

**3.5.5.1
Opening tale**

g Vormärchen
r Priskazka

A short tall tale which is used as an opening formula (3.5.5). The tale has no connection with the narrative which it precedes. (SD)

**3.6
Formulaic number**

g Formelnummer
r Formul'noe chislo

The number of times, elements in the work on all levels, both structural and contentual, are multiplied. Some formulaic numbers also serve as symbols for loosely defined quantity values (many, few). Every culture and cultural area have their own formulaic numbers.

GENRE IN ETHNOPOETRY

4.0

Genre in ethnopoetry

- g **Gattungen der Ethnopoetik**
r **Zhanry narodnoj literatury/slovesnosti**

A group of ethnopoetic texts which share syntactic and semantic narrative patterns.

4.1

Mode of ethnopoetry

- g **Ethnopoetischer Modus**
r **Etnopoeticheskij modus**

The existential medium relationship between man and the world, as manifested in ethnopoetry. Mode is one of the most important formative elements of ethnopoetic genre. Each genre is "set" in a particular mode. (JH 1976)

4.1.1

Realistic mode

- g **Modus des Realistischen**
r **Realisticheskij modus**

Mode of genres in which man confronts his fellows on the human level, involving essentially no extra-natural (fabulous, according to modern scientific standards*) elements; some non-natural elements may appear on a secondary level. Genres set in this mode are the novella (4.3.1), the epic (4.3.2), the lyric (4.3.4.1) and the ballad (4.3.4.2).

* The distinction between the natural and the extra-natural is not universal; here that which has developed in Western culture will be accepted. The distinction between the sacred and the profane is universal. The profane, however, is not to be equalized with the natural.

4.1.2

Fabulous mode

- g **Modus des Fabelhaften/Nicht-natürlichen**
r **Sverhestestvennyj modus**

Mode in which man confronts extra-natural forces. The fabulous mode is divided into the numinous and the marvelous modes.

4.1.2.0

Components of the fabulous

- g **Komponenten des Fabelhaften**
r **Komponenty sverhestestvennogo**

The fabulous is defined according to its relation to man. (After OR 1917, JH 1977b)

4.1.2.0.1

Tremendum

- g **Tremendum**
r **Tremendum**

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

4.1.2.0.2

Majestas

- g **Majestas**
r **Majestas**

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

4.1.2.0.3

Fascinosum

- g **Fascinosum**
r **Fascinosum**

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

4.1.2.1

Numinous mode

- g **Numinoser Modus**
r **Numinal'nyj modus**

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

4.1.2.1.1

Creative mode

- g **Modus des Schöpferischen**
r **Kreativnyj modus**

Mode in which man confronts the mythic creative aspect of his society's official belief system. Creativity exists in the mythic epoch when everything has the ability to either create or be subject to creative change. Mythic creative change has

permanent impact on the order of nature and society. The creative mode is composed of all three components of the fabulous.
Genres set in this mode are the myth (4.2.1) and the trickster tale (4.2.1.1).

4.1.2.1.2
Mode of the
miraculous

g **Modus des Religiösen**
r **Modus chudesnogo**

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

4.1.2.1.2.0.1
Miracle

g **Mirakel; Wunder**
r **Chudo**

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

4.1.2.1.2.0.2
Sham-miracle

g **Scheinwunder; Scheinmirakel**
r **Psevdo-chudo**

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

4.1.2.1.2.1
Mode of the
sacred

g **Modus des Heiligen**
r **Sakral'nyj modus**

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

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

4.1.2.1.2.2
Mode of the
satanic

g **Modus des Satanischen**
r **Modus satanicheskogo**

A manifestation of the miraculous (4.1.2.1.2), in which a power opposed to the sacred power antagonizes man and his society. Exists only in cultures featuring religious dualism (so do Christianity and Zoroastrism). The satanic is composed of *tremendum* (4.1.2.0.1) (only the component of fear) and of *fascinosum* (4.1.2.0.3), and has the power of working sham-miracles (4.1.2.1.2.0.2).

Genre set in this mode is the legend of the satanic (4.2.2.5).

4.1.2.1.2.3
Mode of the
magic

g **Modus des Magischen**
r **Modus magicheskogo**

Mode in which man confronts both his fellows and the world of demons. Magic is not an independent manifestation of the miraculous, but a "second generation" derivative of sacred (4.1.2.1.2.1 – white magic) and satanic (4.1.2.1.2.2 – black magic) manifestations; or, inherent in man (such as the evil eye; the power of curse and blessing). Magic is an exclusively human instrument in his confrontation with his fellow man and demons (4.1.2.1.3). It is composed of *tremendum* (4.1.2.0.1) (only the component of fear) and *fascinosum* (4.1.2.0.3).

Genre set in this mode is the legend of the magic (4.2.2.7).

4.1.2.1.3
Mode of the
demonic

g **Modus des Dämonischen**
r **Modus demonicheskogo**

In this mode man confronts the world of the demonic, which is part of the popular belief of the narrating community (2.4.1.2). The demonic may have three sources: sacred (4.1.2.1.2.1) (in the Moslem and Jewish culture systems), satanic

(4.1.2.1.2.2) (Christianity), or it may be inherent in the demonic beings themselves with no connection with the official religion. The demonic is composed of *tremendum* (4.1.2.0.1) (component of fear) and *fascinosum* (4.1.2.0.3) (component of curiosity).

Genres set in this mode are the demonic legend (4.2.2.6), the animal legend (4.2.2.6.1), robber legend (4.2.2.6.2) and the legend about early populations (4.2.2.6.3).

**4.1.2.2
Marvelous mode**

g **Modus des Märchenhaften**
r **Modus volshebniogo**

Mode in which man confronts a world which is irrelevant to the belief systems or moral codes of the narrating community (2.4.1.2), and is a system in its own right. The marvelous is composed of *majestas* (4.1.2.0.2) and *fascinosum* (4.1.2.0.3).

Genre set in this mode is the fairy tale (4.2.3).

**4.1.3
Symbolic mode**

g **Modus des Symbolischen**
r **Simvolicheskij modus**

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

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

**List of ethno poetic
genres (in Western
Old World)**

g **Gattungen der Volksdichtung**
r **Spisok zhanrov**

(after JH 1976)

**4.2
Genres set in the
fabulous mode**

g **Gattungen im Modus des Fabelhaften**
r **Zhanry v sverhestestvennom moduse**

**A
Genres set in the
numinous mode**

**4.2.1
Myth**

g **Gattungen im numinosen Modus**
r **Zhanry v numinal'nom moduse**

g **Mythe**
r **Mif**

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

4.2.1.a

Myth is an ethno poetic work, the deep structure of which offers the solution to a problem of a cognitive, sociological, technical or other central order; once this structure is found, it generates myths in the codes available to the narrative society:
(KME, MP 1971: 30)

4.2.1.b

A narrative is a myth only in a certain problematic situation: the situations, the problems and their solutions would then be psycho-socially equivalent to a rite.
(KME, MP 1971: 65, n. 60)

4.2.1.c

A stylistically definable discourse that expresses the strong components* of semantic systems (3.4.1). Myths display the structured, predominantly culture-specific, and shared, semantic systems which enable the members of a culture to understand each other and to cope with the unknown.
(MP 1972b: 12-13)

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

**4.2.1.1
Trickster tale**

g "Trickster"—Mythe
r Mif o triksterah

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

**4.2.2
Legend**

g Erzählung vom Jenseitigen
r Predanie

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

**4.2.2.1
Sacred legend**

g Legende
r Legenda

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

**4.2.2.1.1
Saint's legend**

g Heiligenlegende
r Legenda o svjatyh

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

**4.2.2.1.1.1
Saint's childhood
legend**

g Kindheitslegende
r Legenda o detstve svjatogo

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

**4.2.2.2
Legend of fate**

g Schicksalslegende
r Legenda o sud'be

Legend in which man confronts fate. In cultures

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

**4.2.2.3
Ritual texts**

g Rituelle Texte
r Ritual'nyj fol'klor

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

**4.2.2.4
Etiological legend**

g Aitiologische Sage
r Etiologicheskoe predanie

Legend explaining the origin of certain secondary properties in nature or human society. Often, there is no necessary connection between the narrative itself and the property explained as the result of the action of a character in the narrative. The action is evaluated in the framework of the code of the sacred legend. This legend is set in the sacred mode but stands midway between the sacred legend and the myth, in the quasi-mythic epoch at the beginning of the historical period (2.2.2) and in space 4 (2.3.4).

**4.2.2.4.1
Etymological legend**

g Etymologische Sage
r Etimologicheskoe predanie

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

**4.2.2.5
Legend of the
satanic**

g Teufelssage; Legende vom Satanischen
r Legenda o djavole

Legend in which man confronts the devil in the

- general context of the struggle between God and the devil. Man is described as either weak and easily overcome by the devil or, as steady, fighting the devil with the help of the sacred forces. This legend is set in the mode of the satanic (4.1.2.1.2.2), in the historical period (2.2.2) and in space 4 (2.3.4).
- 4.2.2.5.1**
Novella of the satanic
- g **Erzählung vom betrogenen Teufel**
r **Novellisticheskaja skazka o cherte**
- A sub-division of the legend of the satanic in which the satanic is overcome by man when he outwits the devil. These narratives are related to the swindler novella (4.3.1.3), and have a quasi-realistic setting.
- 4.2.2.6**
Demonic legend
- g **Sage**
r **Bylichka o nechistoj sile**
- Legend in which man confronts the world of demons, the latter being part of folk belief. This legend is set in the demonic mode (4.1.2.1.3), in a specific historical period (2.2.2) and in spaces 1–2 (2.3.1 – 2.3.2).
- 4.2.2.6.1**
Animal legend
- g **Tiersage**
r **Bylichka o zhivotnyh**
- Narrative about a confrontation between man and animals in their natural environment. The two are regarded as being on the same level (conversing, competing for the ownership of man's livestock), thereby investing the animal with demonic traits. This legend is set in spaces 1–2 (2.3.1 – 2.3.2), and in a specific historical period (2.2.2) ("recent generation" or "our generation"). (Examples: AT 156*, AT 156 C*, AT 161 A*).
- 4.2.2.6.2**
Robber legend
- g **Räubersage**
r **Legenda o razbojnikah**
- Legend in which man confronts the demonic in human form: cannibalistic robbers, whom he overcomes by cleverness and courage. This legend
- is set in spaces 3–4 (2.3.3 – 2.3.4) and in a historical period (2.2.2). (Examples: AT 311, AT 312, AT 955, AT 956, AT 958).
- 4.2.2.6.3**
Legend about early populations
- g **Riesensage**
r **Legenda o karlikah/velikanah**
- Legend explaining the origin of minor features of nature by involuntary acts of members of a non-human population (giants or dwarfs) inhabiting the country before man (during the quasi-mythic epoch between the mythic epoch and human time (2.2.1.1)). Set in the demonic mode (4.1.2.1.3) this legend stands between the demonic legend and the myth and is set in spaces 1–2 (2.3.1 – 2.3.2).
- 4.2.2.7**
Legend of magic
- g **Hexensage**
r **Legenda o koldovstve**
- Legend which recounts acts of humans possessing magic powers and struggles between black and white magic; it is set in the mode of the magic (4.1.2.1.2.3) in historical time (2.2.1.1) and in spaces 1–2 (2.3.1 – 2.3.2).
- B**
Genres set in the marvelous mode
- 4.2.3**
Fairy tale
- g **Gattungen im Modus des Märchenhaften**
r **Zhany v moduse volshebnogo**
- g **Zaubermärchen**
r **Volshebnaja skazka**
- Narrative in prose or verse (rare), in which man confronts the marvelous world. In the fairy tale weak man is helped by marvelous forces to win a royal spouse, kingdom, and/or a treasure; thereby he "demarvelizes" the marvelous world. The fairy tale is set in the marvelous mode (4.1.2.2), in human (2.2.1.1) and marvelous time (2.2.1.2) and in spaces 4–5 (2.3.4 – 2.3.5).
- 4.2.3.1**
Heroic fairy tale
- g **Heldenmärchen**
r **Geroicheskaja skazka**
- A fairy tale about a human youth who enters the

- marvelous world, fulfills tasks and marries the princess of the fairy-land. This fairy tale is related to the romantic epic (4.3.2.4). (NAI 1973)
- 4.2.3.2**
Female fairy tale
- g Frauenmärchen
r Zhenskaja skazka
- A fairy tale about:
- (a) A girl who wins a royal husband with the help of marvelous beings;
- (b) An innocent, persecuted girl/woman who wins her case before her antagonistic family, and is reunited with her (royal) husband.
- Type (b) is related to the sacred legend (4.2.2.1). (NAI 1973)
- 4.2.3.3**
Reward-and-punishment fairy tale
- g Lohn-und-Strafe Märchen
r Skazka o "Pravde i Krivde"
- A fairy tale with two parallel heroes (both either male or female), one neutral and the other evil, who get rewarded and punished, respectively. The rewarded hero wins princess and kingdom, or only treasures. Having a strong ethical component, this fairy tale is related to the sacred legend (4.2.2.1). (NAI 1973)
- 4.2.3.4**
Carnavalesque fairy tale
- g Zaubermärchenparodie
r Karnaval'naja volshebnaia skazka
- Fairy tale in which man overcomes the marvelous.
- 4.2.3.4.1**
Carnavalesque heroic fairy tale
- g Parodie vom Heldenmärchen
r Karnaval'naja geroicheskaja skazka
- Hero wins his bride by cleverness, ruse and lucky incidents.
- 4.2.3.4.1.1**
Stupid ogre tale
- g Märchen von dummen Riesen
r Skazka o glupom velikane
- A fairy tale in which a weak, but clever man overcomes mighty, but stupid ogres. This fairy tale
- is related to the swindler novella (4.3.1.3) (AT 1000 – AT 1199).
- 4.2.3.4.1.2**
Sham-hero tale
- g Märchen vom Scheinhelden
r Skazka o Fome Berennikove
- Tale exactly imitating the dragon-fighter of the heroic fairy tale (4.2.3.1) (AT 300), in which a cowardly hero pretends to be heroic, and by lucky chance fulfills the same tasks the hero of the fairy tale fulfills by marvelous means (AT 1640).
- 4.2.3.4.1.3**
Novellistic fairy tale
- g Novellenmärchen
r Novellisticheskaja geroicheskaja skazka
- Tale in which hero wins his princess by a ruse (often obscene) or even by crimes, instead of by fulfilling a marvelous task. This tale is related to the swindler novella (4.3.1.3) (AT 850 ff., AT 950, AT 1525 *S-Jason 1965).
- 4.2.3.4.2**
Carnavalesque female fairy tale
- g Parodie vom Frauenmärchen
r Karnaval'naja zhenskaja skazka
- Tale in which a girl wins her prince by her wisdom and cleverness. This tale is related to the wisdom and swindler novella (4.3.1.1, 4.3.1.3) (AT 326, AT 875 ff., AT 880 ff.).
- 4.2.3.4.3**
Carnavalesque reward-and-punishment fairy tale
- g Parodie vom Lohn-und-Strafe Märchen
r Karnaval'naja skazka o "Pravde i Krivde"
- An imitation of the reward-and-punishment fairy tale (4.2.3.3) with a weakened ethical component. The marvel tends to be grotesque (ass excreting gold – AT 563).
- 4.3**
Genres set in the realistic mode
- g Gattungen im Modus des Realistischen
r Zhanry v realisticheskome moduse

4.3.1
Novella

g **Novelle**
r **Novellisticheskaja skazka**

A tale in prose or verse (rare) in which man confronts his fellow man in wisdom, cleverness, morality, foolishness, or cruelty. The novella is set in the historical period (2.2.2) and in space 4 (2.3.4).

4.3.1.1
Wisdom novella

g **Weisheitsnovelle**
r **Skazka ob umę**

A novella which centers around a wise action (a wise judgement, wise and witty answers, or riddling which the protagonist gives or follows, good precepts – AT 910 – AT 929).

4.3.1.2
Fool's novella

g **Narrennovelle**
r **Skazka o glupcah**

A tale in which a fool harms himself in a minor fashion by his own folly (AT 1675 ff.).

4.3.1.3
Swindler novella

g **Schwindlernovelle**
r **Skazka o hitrecah**

A novella which centers around a clever trick which the cleverer character plays on a less clever one, in order to win a small material gain, or a trifling physical pleasure (AT 1526 ff.).

4.3.1.4
Horror novella

g **Moritatnovelle**
r **Skazka uzhasov**

A novella telling of a horrible incident, such as a murder, suicide, incest, rape. In the final outcome of the narrative a culprit may lose. This genre is usually set in spaces 2–3 (2.3.2 – 2.3.3) and in a specific, known point in time (2.2.2). The horror novella is related to the rumor (4.3.1.7), the broadside ballad (4.5.2.0) and the legend (4.2.2).

4.3.1.5
Animal novella

g **Tiernovelle**
r **Skazka o zivotnyh; Zivotnaja skazka**

A wisdom (4.3.1.1), fool's (4.3.1.2) or swindler

(4.3.1.3) novella, the characters of which are natural animals or plants, behaving more or less in their natural way (many of the AT 1–AT 299 types).

4.3.1.6
Parson's novella

g **Pfarrernovelle**
r **Skazka o popah**

Swindler (4.3.1.3) or fool's (4.3.1.2) novella or a joke (4.4.7), in which a religious dignitary is ridiculed, tricked and outwitted, often by laymen. By overcoming its representative, this group of tales overcomes the sacred as well (see 4.2.2.1) (AT 1725 – AT 1874).

4.3.1.7
Rumor

g **Gerücht**
r **Sluh**

A short, non-narrative account of a horrible, frightening, weird or ridiculous behavior or event, or a prophesy of such an event. Rumor is related to the horror novella (4.3.1.4) and the legend (4.2.2).

4.3.2
Epic

g **Epos**
r **Epos**

A narrative in verse or prose, or a combination of both, essentially set in the realistic mode (4.1.1), but elements of all other modes occasionally appearing in it. The epic presents a confrontation between societies, human or fabulous, on the plane of physical prowess which is brought about by their representatives (warrior-heroes).

4.3.2.1
Historical epic

g **Historisches Epos**
r **Istoricheskij epos**

Epic telling of a struggle between nations, tribes, or families, keeping to the real historical framework of personages and events. This epic is set in a specific historical time (2.2.2) and in spaces 2–3 (2.3.2 – 2.3.3). (Examples: Iliad; South Slavic epic; Indian Mahabharata).

4.3.2.2
National epic

g Nationales Epos
r Nacional'nyj epos

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

4.3.2.3
Universal epic

g Universales Epos
r Universal'nyj epos

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

4.3.2.4
Romantic epic

g Romantisches Epos
r Romanticheskij epos

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

4.3.2.5
Mythic epic

g Mythisches Epos
r Mificheskij epos

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

4.3.2.6
Carnavalesque
epic

g Parodie vom Epos
r Karnaval'nyj epos

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

4.3.3
Historical song

g Historisches Volkslied
r Istoricheskaja pesnja

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

4.3.4
Folk song
Ethnic song

g Volkslied
r Narodnaja pesnja

Broad sense: Any work of ethno-poetry in verse texture.
Restricted sense: A work in verse which is performed only with its special melody; epics (4.3.2) are not included here, since they are performed to a formulaic carrier-melody (German: *Zeilenmelodie*). Various genres can be couched in this form.

4.3.4.1
Lyric song

g Lyrishes Volkslied
r Liricheskaja narodnaja pesnja

A non-narrative poem expressing personal emotions; set in the realistic mode (4.1.1), in the "now" time (2.2.2) and "here" space (2.3.0).

4.3.4.2
Folk ballad

g Volksballade
r Narodnaja ballada

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

4.3.4.2.1
Child's ballad

g "Childs Ballade"
r Ballada Chajl'da

Any of the texts which F.J. Child included in his collection of Scottish and English ballads (1888–1892). The poems belong to different genres, which are not well defined.

4.3.4.3
Lullaby
Cradle song

g Wiegenlied
r Kolybel'naja pesnja

Lyric song which the mother sings to the child. The contents of the songs vary.

4.3.4.4
Dirge
Lament

g Klage lied
r Prichitanie; Plach

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

4.3.4.5
Macaronic song

g Makkaronisches Lied
r Makaronicheskaja pesnja

A poem composed from words of various languages; the mixture results in a prosodically and semantically well-structured song.

4.4
Genres set in the
symbolic mode

g Gattungen im Modus des Symbolischen
r Zhanry v simvolicheskom moduse

Genres set in the symbolic mode (4.1.3) (except the topsy-turvy tale – 4.4.2.2, the numskull tale – 4.4.3, the parable – 4.4.4, and the proverb – 4.4.5) are not set in the temporal (2.2.2) and spatial (2.3.0) framework of ethnopoetry; to them, this scheme is irrelevant.

4.4.1
Formula tale

g Formelerzählung; Kettenmärchen
r Formul'naja skazka

A story in prose or verse, composed as a chain of formulae which are repeated with small changes. The formula tale is built as a quasi-narration (3.0.8.3).

4.4.1.1
Chain tale

g Kettenerzählung
r Skazka-cepochka

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

4.4.1.2
Cumulative tale

g Kumulative Erzählung
r Kumul'ativnaja skazka

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

4.4.1.3
Round

g Rondo
r Kol'cevaja skazka

Formula tale which starts at a certain point of the narration and from there on repeats itself time and again (AT 2320).

4.4.1.4
Mock tale

g Neckgeschichte
r Dokuchnaja skazka

Short formula tale which starts as a narration and ends abruptly with a pun (AT 2250 ff.).

4.4.1.5
Endless tale

g Endlose Geschichte
r Beskonechnaja skazka

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

4.4.2
Tall tale

g Lügenmärchen
r Nebylica

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

4.4.2.1
Tale of lying

g Lügengeschichte
r Zaviral'shchina

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

4.4.2.2
Topsy-turvy
world tale

g Geschichte von der verkehrten Welt
r Skazka o mire navyvorot

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

4.4.3
Numskull tale

g Schildbürgerschwank
r Skazka o poshehoncah

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

4.4.4
Parable

g Parabel
r Pritcha

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

4.4.5
Proverb

g Sprichwort
r Poslovica

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

4.4.5.1
Idiom
Proverbial phrase

g Sprichwortliche Redensart
r Frazologizm

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

4.4.6
Riddle

g Rätsel
r Zagadka

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

4.4.7
Joke

g Witz
r Shutka

A non-narrative genre, in prose or in verse (rare)

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

4.4.7.1
Catch tale

g Fanggeschichte
r Shutka-podvoh

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

4.5
Other genres

g Andere Gattungen
r Drugie zhanry

A
Quasi-genres

g Scheingattungen
r Kvazi-zhanry

Group of works which do not belong to a definite genre. The group is determined by use of the work or, by the group of people which use the works.

4.5.1
Graffiti

g Graffiti
r Graffiti

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

4.5.2
Nursery rhyme

g Kinderreim
r Detskij stishok

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

4.5.3
Children's
folklore

g Kinderlied
r Detskij fol'klor

Works current among children which are forgotten

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

4.5.4
Game tale

g Spiellied
r Igrovoy text

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

4.5.5
Ritual song

g Brauchtumslied
r Obrjadovaja pesnja

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

4.5.6
Anecdote

g Anekdote
r Anekdot o znamenityh ljudjah

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

4.5.7
Folk theatre

g Volksschauspiel
r Narodnyj teatr

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

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

4.5.8
Fixed form
genres

g Gattungen mit festen Formen
r Fiksirovannye zhanry

A group of genres having a seemingly invariable

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

**4.5.9
Migratory legend**

g Wandersage
r Brodjachee predanie

A legend (4.2.2) told among different people, and localized by them in various places and times. (ChR 1958)

**4.5.10
Local legend**

g Ortssage
r Mestnoe predanie

A legend (4.2.2) of any kind localized in a certain place (1.2.6).

**4.5.11
Historical legend**

g Historische Sage
r Istoricheskoe predanie

A legend (4.2.2) of any kind localized to a certain historical event or figure (2.1.11.1).

**B
Derived literary genres**

g Abgeleitete literarische Gattungen
r Proizvodnye literaturnyje zhanry

**4.5.12
Fable**

g Fabel
r Basnja

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

**4.5.13
Beast epic**

g Tierepos
r Zhivotnij epos

A chain of animal novelle (4.3.1.5), centering around one of the animals (fox), and arranged as a continuous story (Medieval Europe).

**4.5.14
Legenda**

g Legenda
r Zhitie

Stories written and used by medieval Christian clergy: miracle tales about the life of a saint.

**4.5.14.1
Vita**

g Vita
r Paterik

A cycle of *legenda*-s (4.5.14) forming the biography of a saint (Medieval Europe).

**4.5.15
Exemplum**

g Exempel
r Pouchenie

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

**4.5.16
Saga**

g Saga
r Saga

Narrative in prose, recounting the lives of Icelandic and Scandinavian people (10–12th century Iceland).

**4.5.17
Novella,
Novellino**

g Novella
r Srednevekovaja novella

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

**4.5.18
Cante fable**

g Cante fable
r Cante fable

A rewriting, or an imitation, of folktales, whereby part of the tale's contents is rendered in verse (Medieval Western Europe).

4.5.19

Contes des fées

g Feenmärchen
r Skazka o fejah

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

4.5.20

Broadside ballad

g Bänkellied
r Ulichnaja ballada

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

**INDICES
and REFERENCES**

ENGLISH

- Action, narrative 3.3.8.2, 3.3.6
Active carrier of ethnopoetry 2.4.1.6.1
Afterworld 2.3.6
Allomotif 1.1.2
Ambiguous term 2.1.5
Analysis, levels of 3.1
Anecdote 4.5.6
Animal legend 4.2.2.6.1
 novella 4.3.1.5
Anonymous character 2.1.10.3
Anthropological approach 2
Anthropomorphous term 2.1.7.1
Approach, anthropological 2
 historical-geographical 1
 socio-psychological 2
 structural-literary 3
Archetype 1.1.5
Art, folk-singing 0.10
 narrating 0.10
 verbal 0.4.1
Artifact, deteriorated 1.2.8
Aspect, socio-psychological 2.4
 spatial 2.3
 temporal 2.2
Audience of a performer 2.4.1.3

Ballad, broadside 4.5.20
 Child's 4.3.4.2.1
 folk 4.3.4.2
Beast epic 4.5.13
Biology of ethnopoetry 2.4.1
Boundary elements 3.5.5
Broadside ballad 4.5.20

Canon, ethnopoetic 0.8
 literary c. of oral literature 0.8

Cante fable 4.5.18
Carnavalesque epic 4.3.2.6
 fairy tale 4.2.3.4
 female fairy tale 4.2.3.4.2
 heroic fairy tale 4.2.3.4.1
 reward-and-punishment fairy tale 4.2.3.4.3
Carrier, active c. of ethnopoetry 2.4.1.6.1
 of tradition 2.4.1.6
 passive c. of ethnopoetry 2.4.1.6.2
Catch tale 4.4.7.1
Category of terms 2.1.6
 of time 2.2.1
Chain, equivalent 3.5.2.1
 framed 3.5.2.2
 of narratives 3.5.2
 tale 4.4.1.1
Chapbook 0.12
Character 2.1.10
 anonymous 2.1.10.3
 group 2.1.10.1.2
 individual 2.1.10.1.1
 narrative 3.3.8.4
 typical 2.1.10.2.2
 unique 2.1.10.2.1
Childhood, saint's c. legend 4.2.2.1.1.1
Children's folklore 4.5.3
Child's ballad 4.3.4.2.1
Clause, routine 3.2.4
Closing formula 3.5.5
Cognitive guideline 3.4.2
Combinatorics, narrative 3.0.4
Common literature 0.6.2
Community, narrating 2.4.1.2
 repertoire of 2.4.1.5
 singing 2.4.1.2

Complication, narrative 3.4.3.1
 Components of the fabulous 4.1.2.0
 of the narrative function 3.3.8
 Composition, plot 3.0.9.2
 text 3.0.9.1
 Conflict and solution in ethnopoetic
 work 2.4.2.2
 Conglomerate 1.1.8
 Connective 3.3.7
 Constituent, gross c. unit 3.4.5
 Content, element of 1.1.3
 Contentual repertoire 2.1.1
 term 2.1
 term, shape of 2.1.7
 term, transfiguration of 2.1.8
Contes des fées 4.5.19
 Context 2.4.2.6.b
 Country, our 2.3.3
 Cradle song 4.3.4.3
 Craft, folk singing 0.10
 narrating 0.10
 Creative mode 4.1.2.1.1
 Culture, style of the ethnopoetry of a 3.2.2
 Cumulative tale 4.4.1.2
 Cycle of works 3.5.1

 Deed, narrative 3.3.8.5
 Demonic legend 4.2.2.6
 mode 4.1.2.1.3
 Demonstrated text 2.4.1.7.2
 Derived literary genres 4.5.B
 Deteriorated artifact 1.2.8
 mentifact 1.2.8
 Deterioration 1.2.7
 Determinant 2.0
 Diffusion of a song 1.2.4
 of a tale 1.2.4
 Dirge 4.3.4.4
 Distinctive feature 2.1.2
 set of d. f-s 2.1.3
 Distribution of a song 1.2.5
 of a tale 1.2.5
 District, our 2.3.2

 Early populations, legend about 4.2.2.6.3
 Eidon 3.3.4.b
 Element of content 1.1.3
 Element, plot 1.1.3
 Elementary narrative string 3.0.6.3
 Elements, boundary 3.5.5
 Embedded narrative 3.5.3.2

Embedding narrative 3.5.3.1
 Emic unit 3.0.2.1
 Endless tale 4.4.1.5
 Enveloped narrative 3.5.4.2
 Enveloping narrative 3.5.4.1
 Epic 4.3.2
 beast 4.5.13
 carnavalesque 4.3.2.6
 historical 4.3.2.1
 law 3.0.7
 mythic 4.3.2.5
 national 4.3.2.2
 romantic 4.3.2.4
 universal 4.3.2.3
 Equivalent chain 3.5.2.1
 Ethnic song 4.3.4
 Ethnopoesis 0.9
 Ethnopoetic canon 0.8
 unit 0.7
 work, conflict and solution in 2.4.2.2
 work, psychological function of 2.4.2.4
 work, social function of 2.4.2.3
 Ethnopoetics 0.5
 Ethnopoetry 0.4
 active carrier of 2.4.1.6.1
 biology of 2.4.1
 genre in 4
 mode of 4.1
 passive carrier of 2.4.1.6.2
 style of the e. of a culture 3.2.2
 use of e. in society 2.4.2.5
 Etic unit 3.0.2.2
 Etiological legend 4.2.2.4
 Etymological legend 4.2.2.4.1
 Exemplum 4.5.15

 Fable 4.5.12
 Fabulous, components of the 4.1.2.0
 figure 2.1.11.3
 mode 4.1.2
 mode, genres set in 4.2
 time 2.2.1.2
 Fairy tale 4.2.3
 carnavalesque 4.2.3.4
 carnavalesque female 4.2.3.4.2
 carnavalesque heroic 4.2.3.4.1
 carnavalesque reward-and-punishment
 4.2.3.4.3
 female 4.2.3.2
 heroic 4.2.3.1
 novellistic 4.2.3.4.1.3

 reward and punishment 4.2.3.3
Fascinosum 4.1.2.0.3
 Fate, legend of 4.2.2.2
 Feature, distinctive 2.1.2
 set of distinctive f-s 2.1.3
 Female, carnivalesque f. fairy tale 4.2.3.4.2
 fairy tale 4.2.3.2
 Field work 0.11
 Figure 2.1.11
 fabulous 2.1.11.3
 historical 2.1.11.1
 quasi-historical 2.1.11.2
 recurrent 2.1.11.4
 Filler 3.0.5.2
 Finnish school, approach of 1
 Fixed form genres 4.5.8
 Folk ballad 4.3.4.2
 literature 0.4
 song 4.3.4
 theatre 4.5.7
 Folklore 0.1
 children's 4.5.3
 Folkloristics 0.2
 Folk-singing art 0.10
 craft 0.10
 Fool's novella 4.3.1.2
 Form, fixed f. genres 4.5.8
 Forms, simple 2.4.2.4.1
 Formula 3.2.3
 closing 3.5.5
 opening 3.5.5
 tale 4.4.1
 Formulaic number 3.6
 Framed chain 3.5.2.2
 Framework, historical 2.2.2
 spatial 2.3.0
 Function 3.3.4.a
 and use 2.4.2
 components of the narrative 3.3.8
 narrative 3.3.4
 psychological f. of ethnopoetic work
 2.4.2.4
 social f. of the ethnopoetic work 2.4.2.3

 Game tale 4.5.4
 Genre in ethnopoetry 4
 quasi- 4.5.A
 Genres, derived literary 4.5.B
 fixed form 4.5.8
 other 4.5
 set in the fabulous mode 4.2

 set in the marvelous mode 4.2.B
 set in the numinous mode 4.2.A
 set in the realistic mode 4.3
 set in the symbolic mode 4.4
 Geographical, historical-g. approach 1
Graffiti 4.5.1
 Grammar, narrative 3.0.4
 Gross constituent unit 3.4.5
 Group character 2.1.10.1.2
 Guideline, cognitive 3.4.2

 Hero, sham-h. tale 4.2.3.4.1.2
 Heroic, carnivalesque h. fairy tale 4.2.3.4.1
 fairy tale 4.2.3.1
 High literature 0.6.1
 Historical epic 4.3.2.1
 figure 2.1.11.1
 framework 2.2.2
 -geographical approach 1
 legend 4.5.11
 song 4.3.3
 time 2.2.1.1
 History of the work 1.2
 Horror novella 4.3.1.4
 Human time 2.2.1.1

 Ideal type 1.1.6
 Idiom 4.4.5.1
 In-between-space 3.3.5
 Indexing, tale 1.1.9
 Individual character 2.1.10.1.1
 style of performer 3.2.1
 Informant 2.4.1.6.3
 Interpreter 2.4.1.6.4

 Joke 4.4.7

 Lament 4.3.4.4
 Language 3.0.1.2
Langue 3.0.1.2
 Law, epic 3.0.7
 Legend 4.2.2
 about early populations 4.2.2.6.3
 animal 4.2.2.6.1
 demonic 4.2.2.6
 etiological 4.2.2.4
 etymological 4.2.2.4.1
 historical 4.5.11
 local 4.5.10
 migratory 4.5.9
 of fate 4.2.2.2

- of magic 4.2.2.7
- of the satanic 4.2.2.5
- robber 4.2.2.6.2
- sacred 4.2.2.1
- saint's 4.2.2.1.1
- saint's childhood 4.2.2.1.1.1
- Legenda* 4.5.14
- Levels of analysis 3.1
- Lexicon, narrative 3.0.4.2
- Literary canon of oral literature 0.8
 - genres, derived 4.5.B
 - structural-l. approach 3
- Literature, common 0.6.2
 - folk 0.4
 - high 0.6.1
 - literary canon of oral 0.8
 - oral 0.4.1
 - oral, poetics of 0.8
 - unit of oral 0.7
 - written 0.6
- Local legend 4.5.10
- Localization of a song 1.2.6
 - of a tale 1.2.6
- Location, symbolic 2.3.7
- Lullaby 4.3.4.3
- Lying, tale of 4.4.2.1
- Lyric song 4.3.4.1
- Macaronic song 4.3.4.5
- Magic, legend of 4.2.2.7
 - mode of the 4.1.2.1.2.3
- Majestas* 4.1.2.0.2
- Makrocomposition of texts 3.5
- Marvelous mode 4.1.2.2
 - mode, genres set in 4.2.B
- Mediation 3.4.4
- Mediator 3.4.4.1
- Mentifact, deteriorated 1.2.8
- Message 2.4.2.1
- Migration of a song 1.2.4
 - of a tale/song 1.2.4
- Migratory legend 4.5.9
- Miracle 4.1.2.1.2.0.1
 - sham 4.1.2.1.2.0.2
- Miraculous, mode of the 4.1.2.1.2
- Mock tale 4.4.1.4
- Mode, creative 4.1.2.1.1
 - demonic 4.1.2.1.3
 - fabulous 4.1.2
 - fabulous, genres set in 4.2
 - marvelous 4.1.2.2

- marvelous, genres set in 4.2.B
- numinous 4.1.2.1
- numinous, genres set in 4.2.A
- of ethnopoetry 4.1
- of the magic 4.1.2.1.2.3
- of the miraculous 4.1.2.1.2
- of the sacred 4.1.2.1.2.1
- of the satanic 4.1.2.1.2.2
- realistic 4.1.1
- realistic, genres set in 4.3
- symbolic 4.1.3
- symbolic, genres set in 4.4
- Modification of terms 2.1.9
- Modifier 2.1.9.1
- Monogenesis 1.2.1.1
- Morphology 3.0.3
- Motif 1.1.1
- Motifeme 3.3.4.a
- Move 3.3.3
- Myth 4.2.1
- Mytheme 3.4.5
- Mythic epic 4.3.2.5
 - space 2.3.8
 - time 2.2.1.3
- Narrating 2.4.1.1
 - art 0.10
 - community 2.4.1.2
 - craft 0.10
- Narrative action 3.3.8.2, 3.3.6
 - chain of n.-s 3.5.2
 - character 3.3.8.4
 - combinatorics 3.0.4
 - complication 3.4.3.1
 - deed 3.3.8.5
 - embedded 3.5.3.2
 - embedding 3.5.3.1
 - enveloped 3.5.4.2
 - enveloping 3.5.4.1
 - function 3.3.4
 - function, components of 3.3.8
 - grammar 3.0.4
 - lexicon 3.0.4.2
 - non-n. work 3.0.8.3
 - object 3.3.8.3
 - paradigm 3.0.6.1
 - quasi-n. work 3.0.8.2
 - relation 3.3.6
 - resolution 3.4.3.2
 - role 3.3.5
 - semantics 3.0.4.3, 3.1.5
 - string, elementary 3.0.6.3

- subject 3.3.8.1
- syntagm 3.0.6.2
- syntax 3.0.4.1
- unit 3.0.6.4
- whole 3.3.2
- work 3.0.8.1
- National epic 4.3.2.2
- Non-narrative work 3.0.8.3
- Novella 4.3.1
 - animal 4.3.1.5
 - fool's 4.3.1.2
 - horror 4.3.1.4
 - of the satanic 4.2.2.5.1
 - parson's 4.3.1.6
 - swindler 4.3.1.3
 - wisdom 4.3.1.1
- Novella* 4.5.17
- Novellino* 4.5.17
- Novellistic fairy tale 4.2.3.4.1.3
- Number, formulaic 3.6
- Numinous mode 4.1.2.1
 - mode, genres set in 4.2.A
- Numskull tale 4.4.3
- Nursery rhyme 4.5.2
- Object, narrative 3.3.8.3
- Object-like term 2.1.7.3
- Ogre, stupid o. tale 4.2.3.4.1.1
- Oikotype 1.1.7
- Opening formula 3.5.5
 - tale 3.5.5.1
- Oral literature 0.4.1
 - literary canon of 0.8
 - poetics of 0.8
 - unit of 0.7
- Oral tradition 0.3
- Other genres 4.5
- Our country 2.3.3
 - district 2.3.2
 - settlement 2.3.1
- Parable 4.4.4
- Paradigm, narrative 3.0.6.1
- Parallelism 3.2.5
- Parole* 3.0.1.1
- Parson's novella 4.3.1.6
- Passive carrier of ethnopoetry 2.4.1.6.2
- Patterns of presentation 3.1.1
 - semantic 3.4
 - textural 3.2
- Performer 2.4.1.6.4
 - audience of a 2.4.1.3

- individual style of 3.2.1
- repertoire of 2.4.1.4
- Phrase, proverbial 4.4.5.1
- Plot 1.1, 3.3.1
 - composition 3.0.9.2
 - element 1.1.3
 - structure 3.1.4, 3.3
- Poetics of oral literature 0.8
- Polygenesis 1.2.1.2
- Populations, legend about early 4.2.2.6.3
- Presentation, patterns of 3.1.1
- Presented text 2.4.1.7.1
- Proverb 4.4.5
- Proverbial phrase 4.4.5.1
- Psychological function of the ethnopoetic work 2.4.2.4
- Psychological, socio-p. aspect 2.4
- Punishment, carnivalesque reward-and-p. fairy tale 4.2.3.4.3
 - reward-and-p. fairy tale 4.2.3.3
- Quasi-genres 4.5.A
- Quasi-historical figure 2.1.11.2
- Quasi-narrative work 3.0.8.2
- Realistic mode 4.1.1
 - genres set in 4.3
- Reconstruction of a song 1.2.2
 - of a tale 1.2.2
- Recurrent figure 2.1.11.4
- Relation, narrative 3.3.6
- Repertoire, contentual 2.1.1
 - of a community 2.4.1.5
 - of a performer 2.4.1.4
- Requisite 2.1.12
- Resolution, narrative 3.4.3.2
- Reward-and-punishment, carnivalesque r-a-p. fairy tale 4.2.3.4.3
 - fairy tale 4.2.3.3
- Rhyme, nursery 4.5.2
- Riddle 4.4.6
- Ritual song 4.5.5
 - texts 4.2.2.3
- Robber legend 4.2.2.6.2
- Role, narrative 3.3.5
- Romantic epic 4.3.2.4
- Round 4.4.1.3
- Routine clause 3.2.4
- Rumor 4.3.1.7
- Sacred legend 4.2.2.1

mode of the 4.1.2.1.2.1
 Saga 4.5.16
 Saint's childhood legend 4.2.2.1.1.1
 legend 4.2.2.1.1
 Satanic, legend of 4.2.2.5
 mode of the 4.1.2.1.2.2
 novella of the 4.2.2.5.1
 School, approach of Finnish 1
 Semantic patterns 3.4
 system 3.4.1
 Semantics, narrative 3.0.4.3, 3.1.5
 Set of distinctive features 2.1.3
 Settlement, our 2.3.1
 Sham-hero tale 4.2.3.4.1.2
 Sham-miracle 4.1.2.1.2.0.2
 Shape of contentual term 2.1.7
 Simple forms 2.4.2.4.1
 Singing 2.4.1.1
 community 2.4.1.2
 folk-s. art 0.10
 folk-s. craft 0.10
Sitz im Leben 2.4.2.6.a
 Slot 3.0.5.1
 Social function of the ethnopoetic
 work 2.4.2.3
 Society, use of ethnopoetry in 2.4.2.5
 Socio-psychological approach 2
 aspect 2.4
 Solution, conflict and s. in ethnopoetic
 work 2.4.2.2
 Song, cradle 4.3.4.3
 diffusion of 1.2.4
 distribution of 1.2.5
 ethnic 4.3.4
 folk 4.3.4
 historical 4.3.3
 localization of 1.2.6
 lyric 4.3.4.1
 macaronic 4.3.4.5
 migration of 1.2.4
 reconstruction of 1.2.2
 ritual 4.5.5
 transmission of 1.2.3
 variant of 1.1.4
 Space, mythic 2.3.8
 Spatial aspect 2.3
 framework 2.3.0
 Speech 3.0.1.1
 Story-telling 0.10
 String, elementary narrative 3.0.6.3
 Structural-literary approach 3

Structure, plot 3.1.4, 3.3
 Stupid ogre tale 4.2.3.4.1.1
 Style, individual, of performer 3.2.1
 of the ethnopoetry of a culture 3.2.2
 Subject, narrative 3.3.8.1
 Survival 1.2.9
 Swindler novella 4.3.1.3
 Symbolic location 2.3.7
 mode 4.1.2
 mode, genres set in 4.4
 Syntagm, narrative 3.0.6.2
 Syntax, narrative 3.0.4.1
 System, semantic 3.4.1

 Tale, carnivalesque fairy 4.2.3.4
 carnivalesque female fairy 4.2.3.4.2
 carnivalesque heroic fairy 4.2.3.4.1
 carnivalesque reward-and-punishment
 fairy 4.2.3.4.3
 catch 4.4.7.1
 chain 4.4.1.1
 cumulative 4.4.1.2
 diffusion of 1.2.4
 distribution of 1.2.5
 endless 4.4.1.5
 fairy 4.2.3
 female fairy 4.2.3.2
 formula 4.4.1
 game 4.5.4
 heroic fairy 4.2.3.1
 indexing 1.1.9
 localization of 1.2.6
 migration of 1.2.4
 mock 4.4.1.4
 novellistic fairy 4.2.3.4.1.3
 numskull 4.4.3
 of lying 4.4.2.1
 opening 3.5.5.1
 reconstruction of a 1.2.2
 reward-and-punishment fairy 4.2.3.3
 sham-hero 4.2.3.4.1.2
 stupid ogre 4.2.3.4.1.1
 tall 4.4.2
 topsy-turvy world 4.4.2.2
 transmission of 1.2.3
 Trickster 4.2.1.1
 -type (plot) 1.1
 variant of 1.1.4
 Tall tale 4.4.2
 Temporal aspect 2.2

Term, ambiguous 2.1.5
 anthropomorphic 2.1.7.1
 contentual 2.1
 object-like 2.1.7.3
 shape of contentual 2.1.7
 transfiguration of contentual 2.1.8
 univocal 2.1.4
 zoomorphic 2.1.7.2
 Terms, category of 2.1.6
 modification of 2.1.9
 Text composition 3.0.9.1
 demonstrated 2.4.1.7.2
 presented 2.4.1.7.1
 Texts, makrocomposition of 3.5
 ritual 4.2.2.3
 Textural patterns 3.2
 Texture 3.1.3
 Theatre, folk 4.5.7
 This world 2.3.4
 Time, category of 2.2.1
 fabulous 2.2.1.2
 historical 2.2.1.1
 human 2.2.1.1
 mythic 2.2.1.3
 Topsy-turvy-world tale 4.4.2.2
 Tradition, carrier of 2.4.1.6
 oral 0.3
 Transfiguration of the contentual term
 2.1.8
 Transmission of a song 1.2.3
 of a tale 1.2.3
Tremendum 4.1.2.0.1
 Trickster tale 4.2.1.1
 Type, ideal 1.1.6
 tale-(plot) 1.1
 Typical character 2.1.10.2.2

Unique character 2.1.10.2.1
 Unit, emic 3.0.2.1
 ethnopoetic 0.7
 etic 3.0.2.2
 gross constituent 3.4.5
 narrative 3.0.6.4
 of oral literature 0.7
 Universal epic 4.3.2.3
 Univocal term 2.1.4
 Use, function and 2.4.2
 of ethnopoetry in society 2.4.2.5

 Variability 3.2.6
 Variant, song 1.1.4
 tale 1.1.4
 Verbal art 0.4.1
Vita 4.5.14.1

 Whole narrative 3.3.2
 Wisdom novella 4.3.1.1
 Wording 3.1.2
 World, this 2.3.4
 Work, conflict and solution in ethnopoetic
 2.4.2.2
 history of the 1.2
 narrative 3.0.8.1
 non-narrative 3.0.8.3
 psychological function of ethnopoetic
 2.4.2.4
 quasi-narrative 3.0.8.2
 social function of ethnopoetic 2.4.2.3
 Works, cycle of 3.5.1
 Written literature 0.6

 Zoomorphic term 2.1.7.2

GERMAN

- Abgeleitete literarische Gattungen 4.5
- Aitiologische Sage 4.2.2.4
- Aktion, Erzähl- 3.3.8.2
 - narrative 3.3.8.2
- Aktiver Träger der Volksliteratur 2.4.1.6.1
- Allomotiv 1.1.2
- Analyse, Ebenen der 3.1
- Andere Gattungen 4.5
- Anekdote 4.5.6
- Anfangsformel 3.5.5
- Anthropomorpher Ausdruck 2.1.7.1
- Archetypus 1.1.5
- Arten der Zeit 2.2.1
- Aspekt der Zeit 2.2
 - des Raumes 2.3
 - soziologisch-psychologischer 2.4
- Auflösung der Handlung 3.4.3.2
 - narrative 3.4.3.2
- Ausdruck, anthropomorpher 2.1.7.1
 - eindeutiger 2.1.4
 - Gestalt des inhaltlichen 2.1.7
 - inhaltlicher 2.1
 - objekthafter 2.1.7.3
 - Transfiguration des 2.1.8
 - zoomorpher 2.1.7.2
 - zweideutiger 2.1.5
- Ausdrücke, Kategorie von 2.1.6
 - Modifizierung der 2.1.9
- Ballade, Childs 4.3.4.2.1
 - Volks- 4.3.4.2
- Bänkellied 4.5.20
- Bestimmer 2.0
- Betrogener, Erzählung vom b. Teufel 4.2.2.5.1
- Beziehung, Erzähl- 3.3.6
 - "Bezirk, unser" 2.3.2
- Biologie der Volksliteratur 2.4.1
- Botschaft 2.4.2.1
- Brauchtumslied 4.5.5
- Cante fable 4.5.18
 - "Childs Ballade" 4.3.4.2.1
- Dämonisch, Modus des 4.1.2.1.3
- Dargestellter Text 2.4.1.7.1
- Darsteller 2.4.1.6.4
 - persönlicher Stil des 3.2.1
 - Publikum eines 2.4.1.3
 - Repertoire eines 2.4.1.4
- Darstellung, Struktur der 3.1.1
- Demonstrierter Text 2.4.1.7.2
- Determinante 2.0
- Dichtung, gruppenspezifischer Stil der Volks- 3.2.2
 - Volks- 0.4
 - "Diesseits" 2.3.4
- Distinktiv, Menge der d. Merkmale 2.1.3
- Distinktive Merkmale 2.1.2
- Dumm, Märchen vom d. Riesen 4.2.3.4.1.1
- Ebene, semantische 3.1.5
- Ebenen der Analyse 3.1
 - "Eidon" 3.3.4.b
- Einbettende Erzählung 3.5.3.1
- Eindeutiger Ausdruck 2.1.4
- Einfache Formen 2.4.2.4.1
- Eingebettete Erzählung 3.5.3.2
- Eingerahmte Erzählung 3.5.4.2
- Einheit, emische 3.0.2.1

- Erzähl- 3.0.6.4
 - ethnopoetische 0.7
 - etische 3.0.2.2
 - narrative 3.0.6.4
- Einzelperson 2.1.10.1.1
- Einzigartige Person 2.1.10.2.1
- Elementare Erzählfolge 3.0.6.3
- Element, Grenz- 3.5.5
- Emische Einheit 3.0.2.1
- Endlose Geschichte 4.4.1.5
- Epische Gesetze 3.0.7
- Epos 4.3.2
 - historisches 4.3.2.1
 - mythisches 4.3.2.5
 - nationales 4.3.2.2
 - parodisches 4.3.2.6
 - romantisches 4.3.2.4
 - Tier- 4.5.13
 - universales 4.3.2.3
- Erzählaktion 3.3.8.2
 - beziehung 3.3.6
 - einheit 3.0.6.4
 - folge, elementare 3.0.6.3
 - funktion 3.3.4
 - gemeinschaft 2.4.1.2
 - gerüst 3.3.1
 - gerüst, Komponierung des 3.0.9.2
 - gerüst, Struktur des 3.1.4, 3.3
 - grammatik 3.0.4
 - handlung 3.3.8.5
 - kunst 0.10
 - lexikon 3.0.4.2
 - objekt 3.3.8.3
 - paradigma 3.0.6.1
 - person 3.3.8.4
 - rolle 3.3.5
 - semantik 3.0.4.3, 3.4
 - subjekt 3.3.8.1
 - syntagma 3.0.6.2
 - syntax 3.0.4.1
 - typus 1.1
 - typus, Lokalisierung eines 1.2.6
 - typus, Überlieferung des 1.2.3
 - typus, Verbreitung des 1.2.5
 - typus, Wanderung des 1.2.4
 - variante 1.1.4
- Erzählen, das 2.4.1.1
- Erzählung, einbettende 3.5.3.1
 - eingebettete 3.5.3.2
 - engerahmte 3.5.4.2
- Formel- 4.4.1
- ganze 3.3.2
- Ketten- 4.4.1.1
- kumulative 4.4.1.2
- Rahmen- 3.5.4.1
- volkse. forschung 0.5
 - vom betrogenen Teufel 4.2.2.5.1
 - vom Jenseitigen 4.2.2
- Erzählungen, Kette von 3.5.2
- Ethnologie, europäische 0.2
- Ethnologische Methode 2
- Ethnopoiesis 0.9
- Ethnopoetik 0.5
- Ethnopoetik, Gattungen der 4.0
- Ethnopoetisch, Komponierung des e. Textes 3.9.0.1
 - Einheit 0.7
 - Komponierung des e. Textes 3.0.9.1
 - Konflikt und Lösung im e. Werk 2.4.2.2
 - Modus 4.1
 - psychologische Funktion des e. Werkes 2.4.2.4
 - soziale Funktion des e. Werkes 2.4.2.3
- Etische Einheit 3.0.2.2
- Etymologische Sage 4.2.2.4.1
- Europäische Ethnologie 0.2
- Exempel 4.5.15
- Fabel 4.5.12
 - figur 2.1.11.3
 - wesen 2.1.11.3
 - wesen, Zeit der 2.2.1.2
- Fabelhafte, Gattungen im Modus des 4.2
 - Komponenten des 4.1.2.0
 - Modus des 4.1.2
- Fanggeschichte 4.4.7.1
- Fascinosum 4.1.2.0.3
- Feenmärchen 4.5.19
- Feldarbeit 0.11
- Figur 2.1.11
 - Fabel- 2.1.11.3
 - historische 2.1.11.1
 - quasihistorische 2.1.11.2
 - wiederkehrende 2.1.11.4
- "Filler" 3.0.5.2
- Finnische Schule 1
- Folklore 0.1
- Folkloristik 0.2
- Form, Inhalts- 3.0.5.1
 - Ur- 1.1.5

Formel 3.2.3
 Anfangs- 3.5.5
 erzählung 4.4.1
 nummer 3.6
 Schluss 3.5.5
 Formen, einfache 2.4.2.4.1
 Gattungen mit festen 4.5.8
 Forschung, Volkserzählungs- 0.5
 Frauenmärchen 4.2.3.2
 Parodie von 4.2.3.4.2
 Freie Kette 3.5.2.1
 Funktion 3.3.4.a
 Erzähl- 3.3.4
 Komponenten der narrativen 3.3.8
 narrative 3.3.4
 psychologische F. des ethnopoetischen
 Werkes 2.4.2.4
 soziale F. des ethnopoetischen
 Werkes 2.4.2.3
 und Gebrauch 2.4.2
 Gang 3.3.3
 Ganze Erzählung 3.3.2
 Gattungen, abgeleitete literarische 4.5.B
 andere 4.5
 der Ethnopoetik 4.0
 im Modus des Fabelhaften 4.2.
 im Modus des Märchenhaften 4.2.B
 im Modus des Realistischen 4.3
 im Modus des Symbolischen 4.4
 im numinosen Modus 4.2.A
 mit festen Formen 4.5.8
 Schein- 4.5.A
 Gebrauch der Volksliteratur in der
 Gesellschaft 2.4.2.5
 Funktion und 2.4.2
 Gemeinschaft, Erzähl- 2.4.1.2
 Repertoire einer 2.4.1.5
 Sing- 2.4.1.2
 Geographisch, historisch-g. Methode 1
 Gerahmte Kette 3.5.2.2
 Gerücht 4.3.1.7
 Geschichte des Werkes 1.2
 endlose 4.4.1.5
 Fang- 4.4.7.1
 Lügen- 4.4.2.1
 Neck- 4.4.1.4
 von der verkehrten Welt 4.4.2.2
 Gesellschaft, Gebrauch der Volksliteratur
 in der 2.4.2.5
 Gesetze, epische 3.0.7

Gestalt des inhaltlichen Ausdrucks 2.1.7
 Gesunkenes Kulturgut 1.2.8
 Graffiti 4.5.1
 Grammatik, Erzähl- 3.0.4
 narrative 3.0.4
 Grenzelement 3.5.5
 Gruppenperson 2.1.10.1.2
 Gruppenspezifischer Stil der
 Volksdichtung 3.2.2
 Handlung, Auflösung der 3.4.3.2
 Erzähl- 3.3.8.5
 Knoten der 3.4.3.1
 narrative 3.3.8.5
 Heilige, Modus des 4.1.2.1.2.1
 Heiligenlegende 4.2.2.1.1
 Held, Märchen vom Schein- 4.2.3.4.1.2
 Parodie vom H. märchen 4.2.3.4.1
 Heldenmärchen 4.2.3.1
 Hexensage 4.2.2.7
 Historisch-geographische Methode 1
 Historische Figur 2.1.11.1
 Epos 4.3.2.1
 quasi-h. Figur 2.1.11.2
 Sage 4.5.11
 Schema 2.2.2
 Volkslied 4.3.3
 Zeit 2.2.1.1
 Hochliteratur 0.6.1
 Idealtypus 1.1.6
 Informant 2.4.1.6.3
 Inhaltlich, Ausdruck 2.1
 Gestalt des i. Ausdrucks 2.1.7
 Inhaltsform 3.0.5.1
 Inhaltsrepertoire 2.1.1
 Inhaltssubstanz 3.0.5.2
 Interpret 2.4.1.6.4
 Jenseitige, Erzählung von 4.2.2
 "Jenseits" 2.3.6
 Kanon der Volksliteratur 0.8
 Kategorie von Ausdrücken 2.1.6
 Kette, gerahmte 3.5.2.2
 freie 3.5.2.1
 von Erzählungen 3.5.2
 Kettenerzählung 4.4.1.1
 Kettenmärchen 4.4.1
 Kinderlieder 4.5.3
 Kinderreime 4.5.2

Kindheitslegende 4.2.2.1.1.1
 Klage 4.3.4.4
 Klassifizierung 1.1.9
 Knoten der Handlung 3.4.3.1
 Kognitive Richtlinien 3.4.2
 Komponenten der narrativen Funktion
 3.3.8
 des Fabelhaften 4.1.2.0
 Komponierung des Erzählergestus 3.0.9.2
 des ethnopoetischen Textes 3.0.9.1
 Konflikt, narrativer 3.4.3.1
 und Lösung im ethnopoetischen Werk
 2.4.2.2
 Konglomerat 1.1.8
 Konnektor 3.3.7
 Kontext 2.4.2.6.b
 Kulturgut, gesunkenes 1.2.8
 Kumulative Erzählung 4.4.1.2
 Kunst, Erzähl- 0.10
 "Land, unser" 2.3.3
 Leben, Sitz im 2.4.2.6.a
 Legenda 4.5.14
 Legende 4.2.2.1
 Heiligen- 4.2.2.1.1
 Kindheits- 4.2.2.1.1.1
 Schicksals- 4.2.2.2
 vom Satanischen 4.2.2.5
 Lexikon, Erzähl- 3.0.4.2
 narratives 3.0.4.2
 Lied, Bänkel- 4.5.20
 Brauchtums- 4.5.5
 historisches Volks- 4.3.3
 Kinder- 4.5.3
 Klage- 4.3.4.4
 lyrisches Volks- 4.3.4.1
 makkaronisches 4.3.4.5
 Spiel- 4.5.4
 Volks- 4.3.4
 Wiegen- 4.3.4.3
 Liedtypus, Lokalisierung eines 1.2.6
 Überlieferung eines 1.2.3
 Verbreitung eines 1.2.5
 Wanderung des 1.2.4
 Literarisch, abgeleitete l. Gattungen 4.5.B
 struktural-l. Methode 3
 Literatur, aktiver Träger der Volks-
 2.4.1.6.1
 Biologie der Volks- 2.4.1
 Gebrauch der volksl. in der
 Gesellschaft 2.4.2.5

Hoch- 0.6.1
 Kanon der Volks- 0.8
 orale 0.4.1
 passiver Träger der Volks- 2.4.1.6.2
 Poetik der Volks- 0.8
 schriftliche 0.6
 Trivial- 0.6.2
 Volks- 0.4
 Lohn-und-Strafe Märchen 4.2.3.3
 Parodie vom L.-und Strafe
 Märchen 4.2.3.4.3
 Lokalisierung eines Erzähltypuses 1.2.6
 eines Liedtypuses 1.2.6
 Lösung, Konflikt und L. im ethnopoetischen
 Werk 2.4.2.2
 Lügengeschichte 4.4.2.1
 Lügenmärchen 4.4.2
 Lyrisches Volkslied 4.3.4.1
 Magische, Modus des 4.1.2.1.2.3
 Majestas 4.1.2.0.2
 Makkaronisches Lied 4.3.4.5
 Makrokomposition von Texten 3.5
 Märchen, Feen- 4.5.19
 Frauen- 4.2.3.2
 Helden- 4.2.3.1
 Ketten- 4.4.1
 Lohn-und-Strafe 4.2.3.3
 Lügen- 4.4.2
 Novellen- 4.2.3.4.1.3
 Parodie vom Frauen- 4.2.3.4.2
 Parodie vom Helden- 4.2.3.4.1
 Parodie vom Lohn-und-Strafe 4.2.3.4.3
 Parodie vom Zauber- 4.2.3.4
 vom dummen Riesen 4.2.3.4.1.1
 vom Scheinhelden 4.2.3.4.1.2
 Vor- 3.5.5.1
 Zauber- 4.2.3
 Märchenhafte, Gattungen im Modus des
 4.2.B
 Modus des 4.1.2.2
 Material, Sprach- 3.1.2
 Menge der distinktiven Merkmale 2.1.3
 Menschen, Zeit der 2.2.1.1
 Merkmale, distinktive 2.1.2
 Menge der distinktiven 2.1.3
 Methode, ethnologische 2
 historisch-geographische 1
 soziologisch-psychologische 2
 struktural-literarische 3
 Mirakel 4.1.2.1.2.0.1

Schein- 4.1.2.1.2.0.2
 Modifikant 2.1.9.1
 Modifizierung der Ausdrücke 2.1.9
 Modus des Dämonischen 4.1.2.1.3
 des Fabelhaften 4.1.2
 des Heiligen 4.1.2.1.2.1
 des Magischen 4.1.2.1.2.3
 des Märchenhaften 4.1.2.2
 des Nicht-realistischen 4.1.2
 des Realistischen 4.1.1
 des Religiösen 4.1.2.1.2
 des Satanischen 4.1.2.1.2.2
 des Schöpferischen 4.1.2.1.1
 des Symbolischen 4.1.3
 ethnopoetischer 4.1
 Gattungen im M. des Fabelhaften 4.2
 Gattungen im M. des Märchenhaften 4.2.B
 Gattungen im M. des Realistischen 4.3
 Gattungen im M. des Symbolischen 4.4
 Gattungen im numinosen 4.2.A
 numinoser 4.1.2.1
 Monogenese 1.2.1.1
 Moritatnovelle 4.3.1.4
 Morphologie 3.0.3
 Motiv 1.1.1
 Allo- 1.1.2
 Mündliche Überlieferung 0.3
 Muster der Textur 3.2
 Mythe 4.2.1
 "Trickster" 4.2.1.1
 Mythem 3.4.5
 Mythische Zeit 2.2.1.3
 Epos 4.3.2.5
 Raum 2.3.8
 Namenlose Person 2.1.10.3
 Narrative Aktion 3.3.8.2
 Auflösung 3.4.3.2
 Einheit 3.0.6.4
 Funktion 3.3.4
 Handlung 3.3.8.5
 Grammatik 3.0.4
 Komponenten der n. Funktion 3.3.8
 Konflikt 3.4.3.1
 Lexikon 3.0.4.2
 Nicht-n. Werk 3.0.8.3
 Objekt 3.3.8.3
 Paradigma 3.0.6.1
 Person 3.3.8.4
 Quasi-n. Werk 3.0.8.2
 Relation 3.3.6
 Rolle 3.3.5
 Semantik 3.0.4.3, 3.4
 Subjekt 3.3.8.1
 Syntagma 3.0.6.2
 Syntax 3.0.4.1
 Werk 3.0.8.1
 Narrennovelle 4.3.1.2
 Nationales Epos 4.3.2.2
 Neckgeschichte 4.4.1.4
 Nicht-narratives Werk 3.0.8.3
 Nicht-natürliche, Modus des 4.1.2
 Novella 4.5.17
 Novelle 4.3.1
 Moritat- 4.3.1.4
 Narren- 4.3.1.2
 Pfarrer- 4.3.1.6
 Schwindler- 4.3.1.3
 Tier- 4.3.1.5
 Weisheits- 4.3.1.1
 Novellenmärchen 4.2.3.4.1.3
 Normaltypus 1.1.6
 Numinos, Gattungen im n. Modus 4.2.A
 Numinoser Modus 4.1.2.1
 Nummer, Formel- 3.6
 Objekt, Erzähl- 3.3.8.3
 narratives 3.3.8.3
 Objekthafter Ausdruck 2.1.7.3
 Oikotypus 1.1.7
 Orale Literatur 0.4.1
 Ort, symbolischer 2.3.7
 Ortssage 4.5.10
 Parabel 4.4.4
 Paradigma, Erzähl- 3.0.6.1
 narratives 3.0.6.1
 Parallelismus 3.2.5
 vom Epos 4.3.2.6
 Parodie vom Frauenmärchen 4.2.3.4.2
 vom Heldenmärchen 4.2.3.4.1
 vom Lohn-und-Strafe Märchen 4.2.3.4.3
 vom Zaubermärchen 4.2.3.4
 Passiver Träger der Volksliteratur 2.4.1.6.2
 Person 2.1.10
 Einzel- 2.1.10.1.1
 einzigartige 2.1.10.2.1
 Erzähl- 3.3.8.4
 Gruppen- 2.1.10.1.2
 namenlose 2.1.10.3
 narrative 3.3.8.4

 typische 2.1.10.2.2
 Persönlicher Stil des Darstellers 3.2.1
 Pfarrer- 4.3.1.6
 Poetik der Volksliteratur 0.8
 Polygenese 1.2.1.2
 Psychologische Funktion des
 ethnopoetischen Werkes 2.4.2.4
 soziologisch-p. Aspekt 2.4
 soziologisch-p. Methode 2
 Publikum eines Darstellers 2.4.1.3
 Quasihistorische Figur 2.1.11.2
 Quasinarratives Werk 3.0.8.2
 Rahmenerzählung 3.5.4.1
 Rätsel 4.4.6
 Räubersage 4.2.2.6.2
 Raum, Aspekt des 2.3
 mythischer 2.3.8
 schema 2.3.0
 Zwischen- 2.3.5
 Realia 2.1.12
 Realistisch, Gattungen im Modus
 des 4.3
 Modus des 4.1.1
 Rede 3.0.1.1
 Redensart, sprichwörtliche 4.4.5.1
 Reim, Kinder- 4.5.2
 Rekonstruktion der Urform 1.2.2
 Relation, narrative 3.3.6
 Religiöse, Modus des 4.1.2.1.2
 Repertoire einer Gemeinschaft 2.4.1.5
 eines Darstellers 2.4.1.4
 Inhalts- 2.1.1
 Richtlinien, kognitive 3.4.2
 Riese, Märchen vom dummen 4.2.3.4.1.1
 Riesensage 4.2.2.6.3
 Rituelle Texte 4.2.2.3
 Rolle, Erzähl- 3.3.5
 narrative 3.3.5
 Romantisches Epos 4.3.2.4
 Rondo 4.4.1.3
 Saga 4.5.16
 Sage 4.2.2.6
 ätiologische 4.2.2.4
 etymologische 4.2.2.4.1
 Hexen- 4.2.2.7
 historische 4.5.11
 Orts- 4.5.10
 Räuber- 4.2.2.6.2
 Riesen- 4.2.2.6.3
 Teufels- 4.2.2.5
 Tier- 4.2.2.6.1
 Wander- 4.5.9
 Satanische, Legende vom 4.2.2.5
 Modus des 4.1.2.1.2.2
 Schauspiel, Volks- 4.5.7
 Scheingattungen 4.5.A
 Scheinheld, Märchen vom 4.2.3.4.1.2
 Scheinmirakel 4.1.2.1.2.0.2
 Scheinwunder 4.1.2.1.2.0.2
 Schema, historisches 2.2.2
 Raum- 2.3.0
 Schicksalslegende 4.2.2.2
 Schildbürgerschwanke 4.4.3
 Schlussformel 3.5.5
 Schöpferische, Modus des 4.1.2.1.1
 Schriftliche Literatur 0.6
 Schule, finnische 1
 Schwanke, Schildbürger- 4.4.3
 Schwindlernovelle 4.3.1.3
 Semantik, Erzähl- 3.0.4.3, 3.4
 narrative 3.0.4.3, 3.4
 Semantische Ebene 3.1.5
 System 3.4.1
 "Siedlung, unsere" 2.3.1
 Singen, das 2.4.1.1
 Zer- 1.2.7
 Singgemeinschaft 2.4.1.2
 "Sitze im Leben" 2.4.2.6.a
 "Slot" 3.0.5.1
 Soziale Funktion des ethnopoetischen
 Werkes 2.4.2.3
 Soziologisch-psychologischer Aspekt 2.4
 -psychologische Methode 2
 Spiellied 4.5.4
 Sprache 3.0.1.2
 Sprachmaterial 3.1.2
 Sprichwort 4.4.5
 Sprichwörtliche Redensart 4.4.5.1
 Stehende Wendung 3.2.4
 Stil, gruppenspezifischer S. der
 Volksdichtung 3.2.2
 persönlicher S. des Darstellers 3.2.1
 Strafe, Lohn-und-S. Märchen 4.2.3.3
 Parodie von Lohn-und-S. Märchen
 4.2.3.4.3
 Struktur der Darstellung 3.1.1
 des Erzählgerüsts 3.1.4, 3.3
 Struktural-literarische Methode 3
 Subjekt, Erzähl- 3.3.8.1

- narratives 3.3.8.1
- Substanz, Inhalts- 3.0.5.2
- Symbolische, Gattungen im Modus des 4.4
 - Modus des 4.1.3
 - Ort 2.3.7
- Syntagma, Erzähl- 3.0.6.2
 - narratives 3.0.6.2
- Syntax, Erzähl- 3.0.4.1
 - narrative 3.0.4.1
- System, semantisches 3.4.1
- Teufel, Erzählung vom betrogenen 4.2.2.5.1
- Teufelssage 4.2.2.5
- Text, dargestellter 2.4.1.7.1
 - demonstrierter 2.4.1.7.2
 - Komponierung des ethnopoetischen 3.0.9.1
- Texte, rituelle 4.2.2.3
 - Makrokomposition von 3.5
- Textur 3.1.3
 - Muster der 3.2
- Tierepos 4.5.13
- Tiernovelle 4.3.1.5
- Tiersage 4.2.2.6.1
- Tradition, Träger der 2.4.1.6
 - Träger der Tradition 2.4.1.6
 - der Volksliteratur, aktiver 2.4.1.6.1
 - der Volksliteratur, passiver 2.4.1.6.2
- Transfiguration des Ausdruckes 2.1.8
- Tremendum 4.1.2.0.1
- “Trickster“-Mythe 4.2.1.1
- Trivilliteratur 0.6.2
- Typische Person 2.1.10.2.2
- Typus, Arche- 1.1.5
 - Erzähl- 1.1
 - Ideal- 1.1.6
 - Lokalisierung eines Erzähl- 1.2.6
 - Lokalisierung eines Lied- 1.2.6
 - Normal- 1.1.6
 - Oiko- 1.1.7
 - Überlieferung des Erzähl- 1.2.3
 - Überlieferung des Lied- 1.2.3
 - Verbreitung des Erzähl- 1.2.5
 - Verbreitung des Lied- 1.2.5
 - Wanderung des Erzähl- 1.2.4
 - Wanderung des Lied- 1.2.4
- Überlieferung des Erzähltypuses 1.2.3
 - des Liedtypuses 1.2.3

- mündliche 0.3
- Überrest 1.2.9
- Universales Epos 4.3.2.3
- “Unser Bezirk” 2.3.2
 - Land 2.3.3
 - Siedlung 2.3.1
- Urform 1.1.5
 - Rekonstruktion der 1.2.2
- Variabilität 3.2.6
- Variante, Erzähl- 1.1.4
- Verbreitung des Erzähltypuses 1.2.5
 - des Liedtypuses 1.2.5
- Verkehrte, Geschichte von der v. Welt 4.4.2.2
- Vermittler 3.4.4.1
- Vermittlung 3.4.4
- Vita 4.5.14.1
- Volksballade 4.3.4.2
- Volksbuch 0.12
- Volksdichtung 0.4
 - gruppenspezifischer Stil der 3.2.2
- Volkserzählforschung 0.5
- Volkskunde 0.2
- Volkslied 4.3.4
 - historisches 4.3.3
 - lyrisches 4.3.4.1
- Volksliteratur 0.4
 - aktiver Träger der 2.4.1.6.1
 - Biologie der 2.4.1
 - Gebrauch der V. in der Gesellschaft 2.4.2.5
 - Kanon der 0.8
 - passiver Träger der 2.4.1.6.2
 - Poetik der 0.8
- Volksschauspiel 4.5.7
- Vormärchen 3.5.5.1
- Wandersage 4.5.9
- Wanderung des Erzähltypuses 1.2.4
 - des Liedtypuses 1.2.4
- Weisheitsnovelle 4.3.1.1
- Welt, Geschichte von der verkehrten 4.4.2.2
- Wendung, stehende 3.2.4
- Werk, Geschichte des 1.2
 - Konflikt und Lösung im ethnopoetischen 2.4.2.2
 - narratives 3.0.8.1
 - nicht-narratives 3.0.8.3
 - psychologische Funktion des ethnopoetischen 2.4.2.4

- quasinarratives 3.0.8.2
 - soziale Funktion des ethnopoetischen 2.4.2.3
 - Zyklus von 3.5.1
- Wesen, Fabel- 2.1.11.3
- Wiederkehrende Figur 2.1.11.4
- Wiegenlied 4.3.4.3
- Witz 4.4.7
- Wunder 4.1.2.1.2.0.1
 - Schein- 4.1.2.1.2.0.2
- Zaubermärchen 4.2.3
 - parodie 4.2.3.4

- Zeit, Arten der 2.2.1
 - Aspekt der 2.2
 - der Fabelwesen 2.2.1.2
 - der Menschen 2.2.1.1
 - historische 2.2.1.1
 - mythische 2.2.1.3
 - Zersingen 1.2.7
 - Zerzählen 1.2.7
 - Zoomorpher Ausdruck 2.1.7.2
 - Zug 1.1.3
 - Zweideutiger Ausdruck 2.1.5
 - “Zwischenraum” 2.3.5
 - Zyklus von Werken 3.5.1

RUSSIAN

Akt, narrativnyj 3.3.8.2
 povestvovatel'nyj 3.3.8.2
 Aktivnyj hranitel' fol'klora 2.4.1.6.1
 Allomotiv 1.1.2
 Analiz, urovni 3.1
 Anekdot o znamenityh ljudjah 4.5.6
 Anonimnyj personazh 2.1.10.3
 Antropomorfnyj element 2.1.7.1
 Arhetip 1.1.5
 Artifakt, vyrodivshijsja 1.2.8
 Aspekt, prostranstvennyj 2.3
 vremennoj 2.2
 Atribut personazha 2.1.2
 Auditorija ispolnitelja 2.4.1.3

Ballada Chajl'da 4.3.4.2.1
 narodnaja 4.3.4.2
 ulichnaja 4.5.20
 Basnja 4.5.12
 Berennikov, skazka o Fome 4.2.3.4.1.2
 Beskonechnaja skazka 4.4.1.5
 Brodjachee predanie 4.5.9
 Bylichka o nechistoj sile 4.2.2.6
 o zhivotnyh 4.2.2.6.1

Cante fable 4.5.18
 Celostnoe povestvovanie 3.3.2
 Cep', fiksirovannaja 3.5.2.2.
 povestvovanij 3.5.2
 svobodnaja 3.5.2.1
 Cepochka, elementarnaja narrativnaja
 3.0.6.3
 elementarnaja povestvovatel'naja 3.0.6.2
 skazka- 4.4.1.1
 Chajl'd, ballada 4.3.4.2.1

Chelovecheskoe vremja 2.2.1.1.
 Chert, novellisticheskaja skazka o 4.2.2.5.1
 Chislo, formul'noe 3.6
 Chudesnoe, modus 4.1.2.1.2
 Chudo 4.1.2.1.2.0.1
 psevd- 4.1.2.1.2.0.2
 Cikl proizvedenij 3.5.1

Dejstvie, narrativnoe 3.3.8.5
 povestvovatel'noe 3.3.8.5
 Demonicheskoe, modus 4.1.2.1.3
 Demonstriruemyj tekst 2.4.1.7.2
 Deterioracija 1.2.7
 Determinanta 2.0
 Detskij folklor 4.5.3
 stishok 4.5.2
 Detstvo, legenda o d. svjatogo 4.2.2.1.1.1
 Diffuzija sjuzheta v prostranstve 1.2.4
 Djavol, legenda o 4.2.2.5
 Dokuchnaja skazka 4.4.1.4

Edinica, emicheskaja 3.0.2.1
 eticheskaja 3.0.2.2
 etnopoeticheskaja 0.7
 narrativnaja 3.0.6.4
 povestvovatel'naja 3.0.6.4

Ejdon 3.3.4.b
 Ekotyp 1.1.7
 Element, antropomorfnyj 2.1.7.1
 forma sodержatel'nogo 2.1.7
 granichnyj 3.5.5
 inventar' sodержatel'nyh 2.1.1
 izmenenie 2.1.9
 kategorija 2.1.6
 mnogoznachnyj 2.1.5

odnoznachnyj 2.1.4
 predmetnyj 2.1.7.3
 preobrazovanie 2.1.8
 rekvizitnyj 2.1.12
 sjuzhetnyj 1.1.3
 sodержatel'nyj 2.1
 zoomorfnyj 2.1.7.2

Elementarnaja narrativnaja cepochka
 3.0.6.3
 narrativnaja posledovatel'nost' 3.0.6.3
 povestvovatel'naja cepochka 3.0.6.3
 povestvovatel'naja posledovatel'nost'
 3.0.6.3

Emicheskaja edinica 3.0.2.1
 Epicheskie pravila 3.0.7
 Epos 4.3.2
 istoricheskij 4.3.2.1
 mificheskij 4.3.2.5
 nacional'nyj 4.3.2.2
 romanticheskij 4.3.2.4
 universal'nyj 4.3.2.3
 zhivotnyj 4.5.13

Eticheskaja edinica 3.0.2.2
 Etimologicheskoe predanie 4.2.2.4.1
 Etiologicheskoe predanie 4.2.2.4
 Etnologicheskij podhod 2
 Etnopoeticheskaja edinica 0.7
 kanon 0.8
 modus 4.1
 process 0.9
 Etnopoetika 0.5
 Etot svet 2.3.4

Faktor, izmenjajushchij 2.1.9.1
 Faktura, jazykovaja 3.1.3, 3.2
 Fascinosum 4.1.2.0.3
 Feja, skazka o 4.5.19
 Figura 2.1.11
 istoricheskaja 2.1.11.1
 kvazi-istoricheskaja 2.1.11.2
 postojannaja 2.1.11.4
 sverhestestvennaja 2.1.11.3

Fiksirovannaja cep' 3.5.2.2
 zhanry 4.5.8

Finskaja shkola 1
 Fol'klor 0.1
 aktivnyj hranitel' 2.4.1.6.1
 detskij 4.5.3
 ispol'zovanie f. v obshchestve v
 konkretnoj situacii 2.4.2.5
 konkretnoe sushchestvovanie 2.4.2.6.a

obshchina nositelej 2.4.1.2
 passivnyj hranitel' 2.4.1.6.2
 repertuar obshchiny nositelej 2.4.1.5
 ritual'nyj 4.2.2.3
 sushchestvovanie 2.4.1
 upotreblenie f. v obshchestve v
 konkretnoj situacii 2.4.2.5

zhizn' 2.4.1
 Fol'kloristika 0.2
 Fol'klornyj, konflikt i razreshenie
 konflikta v f. proizvedenii 2.4.2.2
 psihologicheskaja funkcija f.
 proizvedenija 2.4.2.4

Foma, skazka o F. Berennikove 4.2.3.4.1.2
 Formy, prostye 2.4.2.4.1
 sodержatel'nogo elementa 2.1.7

Formula 3.2.3
 nachal'naja i konechnaja 3.5.5

Formul'naja skazka 4.4.1
 chislo 3.6
 vyrazhenie 3.2.4

Frazeologizm 4.4.5.1

Funkcija 3.3.4.a
 i ispol'zovanie 2.4.2
 komponenty narrativnoj 3.3.8
 komponenty povestvovatel'noj 3.3.8
 narrativnaja 3.3.4
 povestvovatel'naja 3.3.4
 psihologicheskaja f. fol'klornogo
 proizvedenija 2.4.2.4
 social'naja f. fol'klornogo
 proizvedenija 2.4.2.3

Geograficheskij, istoriko-g. metod 1
 raspredelenie sjuzhetov 1.2.5

Geroicheskaja, karnaval'naja g. skazka
 4.2.3.4.1
 novellisticheskaja g. skazka 4.2.3.4.1.3
 skazka 4.2.3.1

Gesunkenes Kulturgut 1.2.8
 Glupec, skazka o 4.3.1.2
 Glupyj, skazka o g. velikane 4.3.1.2
 Graffiti 4.5.1
 Grammatika, narrativnaja 3.0.4
 povestvovatel'naja 3.0.4
 Granichnyj element 3.5.5
 Gruppovoj personazh 2.1.10.1.2

Hitrec, skazka o 4.3.1.3
 Hod 3.3.3
 Hranitel', aktivnyj h. fol'klora 2.4.1.6.1

passivnyj h. fol'klora 2.4.1.6.2
 tradicii 2.4.1.6
 Ideal'nyj tip 1.1.6
 Igrovoj tekst 4.5.4
 Individual'nyj personazh 2.1.10.1.1
 stil' ispolnenija 3.2.1
 Informant 2.4.1.6.3
 Inventar' sodержatel'nyh elementov 2.1.1
 Iskusstvo, povestvovatel'noe 0.10
 pesennoe 0.10
 Ispolnenie 2.4.1.1
 struktura 3.1.1
 Ispolnitel' 2.4.1.6.4
 auditoria 2.4.1.3
 individual'nyj stil' 3.2.1
 repertuar 2.4.1.4
 Ispol'zovanie i funkcija 2.4.2
 fol'klora v obshchestve v konkretnoj
 situacii 2.4.2.5
 Istoricheskij epos 4.3.2.1
 figura 2.1.11.1
 kvazi-i. figura 2.1.11.2
 pesnja 4.3.3
 predanie 4.5.11
 shema 2.2.2
 vremja 2.2.1
 Istorija proizvedenija 1.2
 Istoriko-geograficheskij metod 1
 Izmenchivost' 3.2.6
 Izmenenie elementov 2.1.9
 Izmenjajushchij faktor 2.1.9.1
 Jachejka 3.0.5.1
 Jazyk 3.0.1.2
 Jazykovaja faktura 3.1.3, 3.2
 Kanon, etnopoeticheskij 0.8
 Karlik, legenda o 4.2.2.6.3
 Karnaval'nyj epos 4.3.2.6
 geroicheskaja skazka 4.2.3.4.1
 skazka o "Pravde i Krivde" 4.2.3.4.3
 volshebnaia skazka 4.2.3.4
 zhenskaja skazka 4.2.3.4.2
 Kategorija elementov 2.1.6
 Kognitivnye ramki 3.4.2
 Kol'cevaja skazka 4.4.1.3
 Koldovstvo, legenda o 4.2.2.7
 Kolybel'naja pesnja 4.3.4.3
 Komponenty narrativnoj funkcii 3.3.8
 povestvovatel'noj funkcii 3.3.8

sverhestestvennogo 4.1.2.0
 Konechnaja formula 3.5.5
 Konflikt i razreshenie konflikta v
 fol'klornom proizvedenii 2.4.2.2
 Konkretnoe, ispol'zovanie fol'klora v
 obshchestve v k. situacii 2.4.2.5
 sushchestvovanie fol'klora 2.4.2.6.a
 upotreblenie fol'klora v obshchestve v
 k. situacii 2.4.2.5
 Konnektor 3.3.7
 Kontaminacija szuzhetov 1.1.8
 Kontekst 2.4.2.6.b
 Kreativnyj modus 4.1.2.1.1
 Krivda, karnaval'naja skazka o
 "Pravde i 4.2.3.4.3
 skazka o "Pravde i 4.2.3.3
 Kulturgut, gesunkenes 1.2.8
 Kumul'ativnaja skazka 4.4.1.2
 Kvazi-istoricheskaja figura 2.1.11.2
 -povestvovanie 3.0.8.2
 -zhanry 4.5.A
 Legenda 4.2.2.1
 o detstve svjatogo 4.2.2.1.1.1
 o djavole 4.2.2.5
 o karlikah 4.2.2.6.3
 o koldovstve 4.2.2.7
 o razbojnikah 4.2.2.6.2
 o sud'be 4.2.2.2
 o svjatyh 4.2.2.1.1
 o velikanah 4.2.2.6.3
 Liricheskaja narodnaja pesnja 4.3.4.1
 Literatura, narodnaja 0.4
 pis'mennaja 0.6
 poetika narodnoj 0.8
 populjarnaja 0.6.2
 vysokaja 0.6.1
 zhanry narodnoj 4.0
 Literaturnyj, proizvodnyje l. zhanry 4.5.B
 Ljudi, anekdot o znamenityh 4.5.6
 Lokalizacija szuzheta 1.2.6
 Lokus, simvolicheskij 2.3.7
 Lubok 0.12
 Magicheskoe, modus 4.1.2.1.2.3
 Majestas 4.1.2.0.2
 Makaronicheskaja pesnja 4.3.4.5
 Makrokompozicija tekstov 3.5
 Material, slovesnyj 3.1.2
 Mediacija 3.4.4
 Mediator 3.4.4.1

Mestnoe predanie 4.5.10
 Mesto, simvolicheskoe 2.3.7
 Metod, etnologicheskij 2
 istoriko-geograficheskij 1
 semioticheskij 3
 sociologicheskij-psihologicheskij 2
 strukturno-literaturovedcheskij 3
 Mif 4.2.1
 o triksterah 4.2.1.1
 Mifema 3.4.5.a
 Mificheskij epos 4.3.2.5
 prostranstvo 2.3.8
 Migracija szuzheta v prostranstve 1.2.4
 Mir, skazka o m. navyvorot 4.4.2.2
 Mnogoznachnyj element 2.1.5
 Modus chudesnogo 4.1.2.1.2
 demonicheskogo 4.1.2.1.3
 etnopoeticheskij 4.1
 kreativnyj 4.1.2.1.1
 magicheskogo 4.1.2.1.2.3
 numinal'nyj 4.1.2.1
 realisticheskij 4.1.1
 sakral'nyj 4.1.2.1.2.1
 satanicheskogo 4.1.2.1.2.2
 simvolicheskij 4.1.3
 sverhestestvennyj 4.1.2
 volshebnoe 4.1.2.2
 zhanry v m. volshebnoe 4.2.B
 zhanry v numinal'nom 4.2.A
 zhanry v realisticheskom 4.3
 zhanry v simvolicheskom 4.4
 zhanry v sverhestestvennom 4.2
 Monogenez 1.2.1.1
 Morfologija 3.0.3
 Motiv 1.1.1
 Nabor razlichitel'nyh priznakov 2.1.3
 Nacional'nyj epos 4.3.2.2
 Nachal'naja formula 3.5.5
 Narodnaja ballada 4.3.4.2
 literatura 0.4
 liricheskaja pesnja 4.3.4.1
 pesnja 4.3.4
 poetika n. literatury 0.8
 poetika n. slovesnosti 0.8
 slovesnost' 0.4
 stil' ustnoj n. tradicii 3.2.2
 teatr 4.5.7
 ustnaja n. slovesnost' 0.4.1
 ustnoe n. tvorcestvo 0.4.1
 zhanry n. literatury 4.0

zhanry n. tvorcestva 4.0
 Narrativnyj akt 3.3.8.2
 dejstvie 3.3.8.5
 edinica 3.0.6.4
 elementarnaja n. cepochka 3.0.6.3
 elementarnaja n. posledovatel'nost'
 3.0.6.3
 funkcija 3.3.4
 grammatika 3.0.4
 komponenty n. funkcii 3.3.8
 paradigma 3.0.6.1
 objekt 3.3.8.3
 otnoshenie 3.3.6
 personazh 3.3.8.4
 rol' 3.3.5
 semantika 3.0.4.3
 sintagma 3.0.6.2
 sintaksis 3.0.4.1
 slovar' 3.0.4.2
 subjekt 3.3.8.1
 Nasha okruga 2.3.2
 zemlja 2.3.3
 poselenie 2.3.1
 Nebylica 4.4.2
 Nechistaja, bylichka o n. sile 4.2.2.6
 Nepovestvovatel'noe proizvedenie 3.0.8.3
 Nositel', obshchina n. fol'klora 2.4.1.2
 repertuar obshchiny n. fol'klora 2.4.1.5
 Novella, srednevekovaja 4.5.17
 Novellisticheskaja geroicheskaja skazka
 4.2.3.4.1.3
 skazka 4.3.1
 skazka o cherte 4.2.2.5.1
 Numinal'nyj modus 4.1.2.1
 zhanry v n. moduse 4.2.A
 Objekt, narrativnyj 3.3.8.3
 povestvovatel'nyj 3.3.8.3
 Obramlennoe povestvovanie 3.5.4.2
 Obramljajushchee povestvovanie 3.5.4.1
 Obrjadovaja pesnja 4.5.5
 Obshchestvo, ispol'zovanie fol'klora v. o.
 v konkretnoj situacii 2.4.2.5
 upotreblenie fol'klora v o. v
 konkretnoj situacii 2.4.2.5
 Obshchina nositelej fol'klora 2.4.1.2
 repertuar o. nositelej fol'klora 2.4.1.5
 Odnoznachnyj element 2.1.4
 Okruga, nasha 2.3.2
 Opređenje szuzhetov po AT 1.1.9
 Otnoshenie, narrativnoe 3.3.6

- povestvovatel'noe 3.3.6
- Paradigma, narrativnaja 3.0.6.1
povestvovatel'naja 3.0.6.1
- Parallelizm 3.2.5
- Passivnyj hranitel' fol'klora 2.4.1.6.2
- Paterik 4.5.14.1
- Peredacha 1.2.3
process p. sjuzhetov vo vremeni 1.2.3
- Perezhitok 1.2.9
- Personazh 2.1.10
anonimnyj 2.1.10.3
atribut 2.1.2
gruppovoj 2.1.10.1.2
individual'nyj 2.1.10.1.1
narrativnyj 3.3.8.4
povestvovatel'nyj 3.3.8.4
razlichitel'nyj priznak 2.1.2
tipichnyj 2.1.10.2.2
unikal'nyj 2.1.10.2.1
- Pesennoe iskusstvo 0.10
tehnika 0.10
- Pesnja, istoricheskaja 4.3.3
kolybel'naja 4.3.4.3
liricheskaja narodnaja 4.3.4.1
makaronicheskaja 4.3.4.5
narodnaja 4.3.4
obrjadovaja 4.5.5
variant sjuzheta 1.1.4
- Pis'mennaja literatura 0.6
- Plach 4.3.4.4
- Podhod, etnologicheskij 2
sociologicheskij-psihologicheskij 2
strukturno-literaturovedcheskij 3
- Podvoh, shutka- 4.4.7.1
- Poetika narodnoj literatury 0.8
narodnoj slovesnosti 0.8
- Polevaja rabota 0.11
- Poligenez 1.2.1.2
- Pop, skazka o 4.3.1.6
- Populjarnaja literatura 0.6.2
- Poselenie, nashe 2.3.1
- Poshehony, skazka o 4.4.3
- Posledovatel'nost', elementarnaja
narrativnaja 3.0.6.3
elementarnaja povestvovatel'naja 3.0.6.3
- Poslovica 4.4.5
- Postojannaja figura 2.1.11.4
- Pouchenie 4.5.15
- Povestvovanie 3.0.8.1
celostnoe 3.3.2
- cep' 3.5.2
kvazi- 3.0.8.2
obramlennoe 3.5.4.2
obramljajushchee 3.5.4.1
vkljuchajushchee 3.5.3.1
vkljuchennoe 3.5.3.2
vstavnoe 3.5.3.2
- Povestvovatel'nyj akt 3.3.8.2
dejstvie 3.3.8.5
edinica 3.0.6.4
elementarnaja p. cepochka 3.0.6.3
elementarnaja p. posledovatel'nost' 3.0.6.3
funkcija 3.3.4
grammatika 3.0.4
iskusstvo 0.10
komponenty p. funkcii 3.3.8
objekt 3.3.8.3
otnoshenie 3.3.6
paradigma 3.0.6.1
personazh 3.3.8.4
rol' 3.3.5
semantika 3.0.4.3, 3.4
sintagma 3.0.6.2
sintaksis 3.0.4.1
slovar' 3.0.4.2
subjekt 3.3.8.1
tehnika 0.10
- Pravda, karnaval'naja skazka o "P. i Krivde" 4.2.3.4.3
skazka o "P. i Krivde" 4.2.3.3
- Pravilo, epicheskoe 3.0.7
- Predanie 4.2.2
brodjachee 4.5.9
etimologicheskoe 4.2.2.4.1
etiologicheskoe 4.2.2.4
istoricheskoe 4.5.11
mestnoe 4.5.10
- Predmetnyj element 2.1.7.3
- Predstavljajemyj tekst 2.4.1.7.1
- Preobrazovanie elementa 2.1.8
- Prichitanie 4.3.4.4
- Priskazka 3.5.5.1
- Pritcha 4.4.4
- Priznak, nabor razlichitel'nyh 2.1.3
razlichitel'nyj p. personazha 2.1.2
- Process, etnopoeticheskij 0.9
peredachi sjuzhetov vo vremeni 1.2.3
- Proizvedenie, cikl 3.5.1
istorija 1.2
konflikt i razreshenie konflikta v
- fol'klornom 2.4.2.2
nepovestvovatel'noe 3.0.8.3
psihologicheskaja funkcija fol'klornogo 2.4.2.4
Proizvodnye literaturnye zhanry 4.5.B
Promezhutochnoe prostranstvo 2.3.5
Prostranstvennaja shema 2.3.0
aspekt 2.3
Prostranstvo, diffuzija sjuzheta v 1.2.4
migracija sjuzheta v 1.2.4
mificheskoe 2.3.8
promezhutochnoe 2.3.5
Prostye formy 2.4.2.4.1
Psevdo-chudo 4.1.2.1.2.0.2
Psihologicheskaja funkcija fol'klornogo proizvedenija 2.4.2.4
Psihologicheskij, sociologicheskij-p. podhod 2, 2.4
- Rabota, polevaja 0.11
sobiratel'skaja 0.11
- Ramka, kognitivnaja 3.4.2
- Raspredelenie, geograficheskoe r. sjuzheta 1.2.5
- Razbojnik, legenda o 4.2.2.6.2
- Razlichitel'nyj, nabor r. priznakov 2.1.3
priznak personazha 2.1.2
- Razreshenie, konflikt i r. konflikta v fol'klornom proizvedenii 2.4.2.2
- Razvjazka 3.4.3.2
- Realija 2.1.1.2
- Realisticheskij modus 4.1.1
zhanry v r. moduse 4.3
- Rech 3.0
- Rekonstrukcija sjuzheta 1.2.2
- Rekvizitnyj element 2.1.1.2
- Repertuar ispolnenija 2.4.1.4
obshchiny nositelej fol'klora 2.4.1.5
- Ritual'nyj fol'klor 4.2.2.3
- Rol', narrativnaja 3.3.5
povestvovatel'naja 3.3.5
- Romanticheskij epos 4.3.2.4
- Saga 4.5.16
- Sakral'nyj modus 4.1.2.1.2.1
- Satanicheskoe, modus 4.1.2.1.2.2
- Semanticheskaja sistema 3.4.1
uroven' 3.1.5
- Semantika, narrativnaja 3.4.1
povestvovatel'naja 3.0.4.3
- Semioticheskij metod 3
- Shema, istoricheskaja 2.2.2
prostranstvennaja 2.3.0
- Shkola, finskaja 1
- Shutka 4.4.7
-podvoh 4.4.7.1
- Simvolicheskij modus 4.1.3
lokus 2.3.7
mesto 2.3.7
zhanry v s. moduse 4.4
- Sintagma, narrativnaja 3.0.6.2
povestvovatel'naja 3.0.6.2
- Sintaksis, narrativnyj 3.0.4.1
povestvovatel'nyj 3.0.4.1
- Sistema, semanticheskaja 3.4.1
- Situacija, ispol'zovanie fol'klora v obshchestve v konkretoj 2.4.2.5
upotreblenie fol'klora v obshchestve v konkretoj 2.4.2.5
- Sjuzhet 1.1, 3.3.1
diffuzija s. v prostranstve 1.2.4
geograficheskoe raspredelenie 1.2.5
kontaminacija 1.1.8
lokalizacija 1.2.6
migracija s. v prostranstve 1.2.4
opredelenie s. po AT 1.1.9
process peredachi s. vo vremeni 1.2.3
rekonstrukcija 1.2.2
struktura 3.1.4, 3.3
variant s. pesni 1.1.4
variant s. skazki 1.1.4
- Sjuzhetnyj element 1.1.3
variant 1.1.4
- Sjuzhetoslozhenie 3.0.9.2
- Sjuzhetosozdanie 3.0.9.1
- Skazitel'stvo 0.10
- Skazka, beskonechnaja 4.4.1.5
cepochka 4.4.1.1
dokuchnaja 4.4.1.4
formul'naja 4.4.1
geroicheskaja 4.2.3.1
karnaval'naja geroicheskaja 4.2.3.4.1
karnaval'naja s. o "Pravde i Krivde" 4.2.3.4.3
karnaval'naja volshebnaia 4.2.3.4
karnaval'naja zhenskaja 4.2.3.4.2
kol'cevaja 4.4.1.3
kumul'ativnaja 4.4.1.2
novellisticheskaja 4.3.1
novellisticheskaja geroicheskaja 4.2.3.4.1.3
novellisticheskaja s. o cherte 4.2.2.5.1

- ob ume 4.3.1.1
- o fejah 4.5.19
- o Fome Berennikove 4.2.3.4.1.2
- o glupcah 4.3.1.2
- o glupom velikane 4.2.3.4.1.1
- o hitrecah 4.3.1.3
- o mire navyvorot 4.4.2.2
- o popah 4.3.1.6
- o poshehoncah 4.4.3
- o "Pravde i Krivde" 4.2.3.3
- o zhyvotnyh 4.3.1.5
- uzhasov 4.3.1.4
- variant sjuzheta 1.1.4
- volshhebnaia 4.2.3
- zhenskaja 4.2.3.2
- zhivotnaja 4.3.1.5
- Slovar', narrativnyj 3.0.4.2
- povestvovatel'nyj 3.0.4.2
- Slovesnost', narodnaja 0.4
- poetika narodnoj 0.8
- ustnaja narodnaja 0.4
- zhanry narodnoj 4.0
- Slovesnyj material 3.1.2
- Sluh 4.3.1.7
- Slushateli 2.4.1.3
- Sobiratel'skaja rabota 0.11
- Sobiratel'stvo 0.11
- Social'naja funkcija fol'klornogo proizvedenija 2.4.2.3
- Sociologicheskij-psihologicheskij metod 2 podhod 2.4
- Soderzhatel'nyj element 2.1
- inventar' s. elementov 2.1.1
- forma s. elementa 2.1.7
- Soobshchenie 2.4.2.1
- Srednevekovaja novella 4.5.17
- Stil', individual'nyj s. ispolnenija 3.2.1
- ustnoj narodnoj tradicii 3.2.2
- Stishok, detskij 4.5.2
- Struktura ispolnenija 3.1.1
- sjuzheta 3.1.4, 3.3
- Strukturno-literaturovedcheskij podhod 3
- Subjekt, narrativnyj 3.3.8.1
- povestvovatel'nyj 3.3.8.1
- Sud'ba, legenda o 4.2.2.2
- Sushchestvovanie fol'klora 2.4.1
- konkretnoe s fol'klora 2.4.2.6.a
- Sverhestestvennaja figura 2.1.11.3
- modus 4.1.2
- vremja 2.2.1.2
- zhanry v s. moduse 4.2

- Sverhestestvennoe, komponenty 4.1.2.0
- Svet, etot 2.3.4
- tot 2.3.6
- Svjatoj, legenda o detstve 4.2.2.1.1.1
- legenda 4.2.2.1.1
- Svjazka 3.3.7
- Svobodnaja cep' 3.5.2.1
- Teatr, narodnyj 4.5.7
- Tehnika, povestvovatel'naja 0.10
- pesennaja 0.10
- Tekst, demonstriruemyj 2.4.1.7.2
- igrovoj 4.5.4
- makrokompozicija 3.5
- predstavljajemyj 2.4.1.7.1
- Tip, ideal'nyj 1.1.6
- vremeni 2.2.1
- Tipichnyj personazh 2.1.10.2.2
- Tot svet 2.3.6
- Tradicija, hranitel' 2.4.1.6
- stil' ustnoj narodnoj 3.2.2
- ustnaja 0.3
- Transformacija 2.1.9
- Tremendum 4.1.2.0.1
- Trikster, mif o 4.2.1.1
- Tvorchestvo, ustnoe narodnoe 0.4
- Ulichnaja ballada 4.5.20
- Um, skazka ob 4.3.1.1
- Unikal'nyj personazh 2.1.10.2.1
- Universal'nyj epos 4.3.2.3
- Upotreblenie 2.4.2
- ispol'zovanie fol'klora v obshchestve v konkretnoj situacii 2.4.2.5
- Uroven' analiza 3.1
- semanticheskij 3.1.5
- Ustnaja narodnaja slovesnost' 0.4
- narodnoe tvorchestvo 0.4
- stil' u. narodnoj tradicii 3.2.2
- tradicija 0.3
- Uzhas, skazka 4.3.1.4
- Variant sjuzheta pesni 1.1.4
- sjuzheta skazki 1.1.4
- sjuzhetnyj 1.1.4
- Variantnost' 3.2.6
- Velikan, legenda o 4.2.2.6.3
- skazka o glupom 4.2.3.4.1.1
- Vkluchajushchee povestvovanie 3.5.3.1
- Vkluchennoe povestvovanie 3.5.3.2
- Vstavnoe povestvovanie 3.5.3.2

- Volshhebnaia, karnaval'naja v. skazka 4.2.3.4
- modus 4.1.2.2
- skazka 4.2.3
- zhanry v v. moduse 4.2.B
- Vremennoj aspekt 2.2
- Vremja, chelovecheskoe 2.2.1.1
- istoricheskoe 2.2.1.1
- mificheskoe 2.2.1.3
- process peredachi sjuzhetov vo 1.2.3
- svrehestestvennoe 2.2.1.2
- tip 2.2.1
- Vstavnoje povestvovanie 3.5.3.2
- Vyrazhenie, formul'noe 3.2.4
- Vyrodivshijsja artifakt 1.2.8
- Vysokaja literatura 0.1.6
- Zagadka 4.4.6
- Zapolnitel' 3.0.5.2
- Zaviral'shchina 4.4.2.1
- Zavjazka 3.4.3.1
- Zemlja, nasha 2.3.3

- Zersingen 1.2.7
- Zhanr, fiksirovannyye 4.5.8
- kvazi- 4.5
- narodnoj literatury 4.0
- narodnoj slovesnosti 4.0
- proizvodnye literaturnye 4.5.B
- v moduse volshhebnoego 4.2.B
- v numinal'nom moduse 4.2.A
- v realisticheskom moduse 4.3
- v simbolicheskom moduse 4.4
- v sverhestestvennom moduse 4.2
- Zhenskaja, karnaval'naja z. skazka 4.2.3.4.2
- skazka 4.2.3.2
- Zhitie 4.5.14
- Zhivotnoe, bylichka o 4.2.2.6.1
- skazka o 4.3.1.5
- Zhivotnyj epos 4.5.13
- skazka 4.3.1.5
- Zhizn' fol'klora 2.4.1
- Znamenityje, anekdot o z. ljudjah 4.5.6
- Zoomorfnyj element 2.1.7.2

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