

provide an interesting account of changes in value systems. Of course, it is not a complete account. The time available to describe such a broad and complicated issue is too short and the collective of authors is too small. They introduce, however, an appro-

priate starting point for future (not just) ethnologic analyses.

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KILIÁNOVÁ, G. – KREKOVÍČOVÁ, E. (eds): *Folklore, Folklorism and National Identification. The Slovak Cultural Context*. Institute of Ethnology, Slovak Academy of Sciences, Bratislava 1992.

Although the term "folklorism" as an object of scientific research appeared in theoretical studies in 1930s, the phenomenon of folklorism itself has a much longer history. The important aspects in this context are relations between the bearers of the folklore and its tradition recorders and also the emphasis on content or form. Interest in folklore studies culminated in a European context in 1960s and 1970s. Slovak folklore/folkloristics has also followed this direction. Several collections of papers were published on this topic during 1970s and 1980s where the role, forms and functions of different folklore genres were investigated. A detailed systematic research of the origins and further development of folklorism in Slovakia, has not although been published yet.

The group of scholars originally mainly based in the Institute of Ethnology of the Slovak Academy of Sciences has prepared a small but very interesting and useful collection of papers devoted especially to folklorism as a pan-European phenomenon in the Slovak cultural context. This collection, as part of the wider research project "Folklore as an Ethno-identifying Factor of the Slovak Nation in the Central European Region" based in the above mentioned Institute, brings together theoretical and analytical views of researchers now working with, and investigating folklore in its applied forms and functions.

The contributions to the collection may be divided into several sub-groups. Some of the authors try to define the term of folklorism theoretically in its different dimensions, in co-existence with original folk art forms, others have narrowed the issue of folklorism to a particular sphere of research – almanacs and calendars, folk costume, radio and TV broad-

casting, and thus have illustrated and analysed it on factual material. Finally, the considerations on folklorism completes a case study, "an attempt to follow the phenomenon of folklorism from the inside" (p. 52).

The first group of papers of the collection, the theoretical one, consists of contributions of the following authors: M. Leščák, S. Švehlák, E. Krekovičová and H. Hlášková.

M. Leščák in his paper *The Stylization of Folklore and the Present Folklorism* tries to give a definition of folklorism and to define the basic differences between folklore and folklorism (e.g. a strictly determined place and time of realization, face-to-face communication vs. technical communication and institutionalized character; informal and spontaneous life vs. conscious stylization of folklore; existence in small social groups vs. appearing as a fact of mass culture etc.). Later on the author states the necessity of the interdisciplinary approach to folklorism, having in mind the participation of ethnology and folklore studies, art-historical disciplines, sociology and social psychology in the folklorism studies.

The next paper, *Beginnings of Folklorism in Slovakia. Forms and Functions* by S. Švehlák, provides the reader with the interesting and not commonly known information on the first phases of the folklorism from the 16th century to the period of the so-called "national awakening" in the 19th century and on the role of the particular folklore genres, e.g. folk songs, poetry and especially the Slovak amateur theatre. We agree with his notion that folklorism should be understood "as a process, not as a phenomenon" (p. 14) studied in concrete historical conditions. He also stresses the role of the individualities in

the formative stages of folklorism mentioning e.g. P. Sochán and A. Kmeť.

The third of the theoretical studies is the analysis of the *Symbiosis of Spontaneous and Organized Forms of Folklore's Cultivation*, especially folk songs, by E. Krekovičová. The author based her theoretical conclusions on her own empirical field research in 1980s.

The roles of folk narratives within the state concept of culture during the post-war period and the subjective identification of the stylized folk narrator are the basic issues dealt with in the paper *The Identification Aspects of Folklorism. Folk narrative* by H. Hložková. The wave of stage performance of the folk narratives with its rise, culmination and decline was stimulated according to the author, by the positive attitude towards the narrative tradition in Slovakia. A similar phenomenon might be found also in neighbouring cultural contexts, e.g. in Poland as a special form of narrators' competitions.

Among the studies dealing with issues of folklorism based on actual material there are the contributions by Z. Štefániková (*Folk Costume as a Form of Ethnic Identification in Slovakia*), Z. Profantová (*Literary Folklorism in the Process of 19th Century National Identification*), L. Droppová (*Folklorism in Slovak Radio and Television Broadcasting*). The first of them stresses three main identification functions of clothing – folk or national – as a determiner of local identification in case of folk costume, as an aspect and attribute of national affiliation in the case of national costume (which the author characterizes as "artificially created, drawing themes from historical or folk costume forms", p. 31) and, finally, the function of cultural identification regarding the scenic costumes of amateur and professional theatres and the dance costumes of folk ensembles. Z. Profantová concentrates her attention on the "occasional literature" presented by almanacs and calendars which represented an important part of popular 19th-century literary genres. Its most important function was that of raising elements of national consciousness during the national re-

vival in the second half of the 19th century. The quantitative and qualitative analysis of TV and radio broadcasting, both in the early 1980s and after 1989, is the main goal of the study by L. Droppová. Having in mind the important role of the mass-media communication, especially television and radio broadcasting, the author characterizes the overall participation of the folklore presentation in radio and TV production. Besides comparing these two she also presents a similar analysis of radio and television broadcasting in Austria and Hungary, too.

A special approach to the studied issue was applied in the paper *Twentieth-Century Folklorism of Rural Slovakia. A Case Study* by G. Kiliánová. After brief theoretical considerations she analyses the co-existence and mutual influence of folk art and the creative individual. The paper is based both on her own memoirs and on personal contact with Z. Selecká, folk song collector, poetic folk creator, local arts organizer and leading folk group personality, as well as specialist in older embroidery and weaving methods, to mention only some of her activities. The case study adds to the other studies in new dimension of the folklorism research, the "inner look" (p. 52) showing the role of one of the protagonists of folklorism in twentieth-century Slovakia in the wider cultural and societal context.

The collection of papers issued by the Institute of Ethnology is very useful for the systematic research of the folklorism issues. Together with already published studies in this field, it creates a further step to the objective in-depth analysis of the origin and development, forms and functions of folklorism in our society. The fact that the papers are published in English testifies the efforts of the Slovak scholars to provide also interested parties from abroad with the results of their research.

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