



LAMENTS LOST OR ALIVE AND WELL

International Conference of the Lament Tradition



BOOK OF ABSTRACTS

May 15–17, 2023

Organisers

Kyynelkanavat – Laments in contemporary Finland – project founded by Kone Foundation
Karelian Cultural Society
Finnish Literature Society

In collaboration with the Academy of Finland project Regional cultures of Finnic oral poetry (project number 346342)



KONE FOUNDATION



UNIVERSITY OF
EASTERN FINLAND



Karjalan Sivistysseura



Federation of Finnish
Learned Societies



SUOMALAISEN
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Laments lost or alive and well. International Conference of the Lament Tradition

May 15–17, 2023 in Helsinki, Finland

Keynotes and the Open lecture are open for everybody. Otherwise, pre-registration is needed.

Monday 15 May

15.30–17.30 Open lecture in Finnish

18–19.40 Concert

Lummo Kati leelokoor & Surento (*included in the conference fee*)

Tuesday 16 May

9–9.15 Opening

9.15–10.45 Parallel Session 1

10.45–11.05 Coffee break

11.05–12.35 Parallel Session 2

12.35–14 Lunch (*included in the conference fee*)

14–16 Parallel Session 3

16–16.30 Coffee break

16.30–17.45 Plenary Session

Keynote 1

[18.30 Conference Dinner (*pre-ordered*)]

Wednesday 17 May

9–10.15 Plenary Session

Keynote 2

10.15–10.35 Coffee break

10.35–12.05 Parallel Session 4

12.05–13.30 Lunch (*included in the conference fee*)

13.30–15 Parallel Session 5

15–15.30 Coffee break

15.30–17 Parallel Session 6

17–17.20 Closing words

MONDAY 15 MAY

15.30–17.30 – Great Hall

Open lecture in Finnish

18–19.40 – Great Hall

Concert Lummo Kati leelokoor (Est) & Surento (Fin)

Traditional singing and new interpretations. Songs and laments from Setos, Karelians, Ingrians, and Finns.

Tickets included in the conference fee

TUESDAY 16 MAY

9–9.15 Opening

Great Hall

9.15–10.45 Parallel Session 1

Panel 1 – Great Hall

Lamenting together

chair: **Kaarina Koski**

Kaitlyn Bennett: Singing Lament at Contemporary Church of England Funerals

Marian Caulfield: Crying together: mother and child resonance and a sense of ‘belonging’ found in modern Irish laments

Elina Hytönen-Ng & Emilia Kallonen: Lamenting circle’s meanings for the participants

Panel 2 – Corner Room

Changing tradition 1: New contexts

chair: **Marko Kölbl**

Michelle Collins: Re-collection: keening sounds and contemporary performances

Aušra Žičkienė: Laments in Lithuania: Tradition and the Nostalgia for it

Viliina Silvonen: Emotions and affective power as a stable element. Laments in traditional Karelian rites and in contemporary Finland

10.45–11.05 Coffee break

Great Hall

11.05–12.35 Parallel Session 2

Panel 3 – Great Hall

Games, parody, and the beginning

chair: **Madis Arukask**

Slawomira Żerańska-Kominek: Lament as the beginning of the music, cry as the first song

Alena Leshkevich: Shrovetide funeral games in north-eastern Belarus

Anna Rezessy: Ambivalent Emotions and the Power of Comic Conflict in the Hungarian Lament Parody

Panel 4 – Corner Room

Changing tradition 2: Losing lament?

chair: **Marko Jouste**

Marko Kölbl: The Death of Lament. Views from the Croatian Minority in Austria

Kati Kallio: Karelian laments in contemporary Finland: disputes about tradition and ownership

Mícheál Briody: Lamenting the ‘neglect’ of laments: the attitude of the Irish Folklore Commission to the tradition of lamenting the dead in Irish

12.35–14 Lunch

Included in the conference fee.

14–16 Parallel Session 3

Panel 5 – Great Hall

Literal sources

chair: **Karina Lukin**

Antigoni Ntousiopoulou: The lament in modern Greece and its origins in Greek culture from antiquity and on

Frog: Scandinavian Laments in Modern Times: Evidence versus Invisibility

Mariola Pigiowa: The Wife, the Mother and the Lament.

Despina Loukidou: Early laments of Virgin Mary in byzantine hymnography and their musical and iconographical depiction

Panel 6 – Corner Room

Changing tradition 3: New interpretations and meanings

chair: **Viliina Silvonen**

Madis Arukask: The imagined otherworld in Setu burial laments and the changing genre in the 20th century

Riikka Patrikainen & Liisa Matveinen: What does the rituality of laments mean to a contemporary Orthodox Karelian lamenter? A research based on long term discussions on laments between a researcher and a lamenter

Jip Lensink: Consolation Songs & Lament: Moluccan Religious and Cultural Identity

16–16.30 Coffee break

Great Hall

16.30–17.45 Plenary Session

Great Hall

Keynote 1

Incommunicability: How Lamentation Pushes Us to Rethink Colonial Models of Communication

Charles Briggs

chair: Elina Hytönen-Ng

[Dinner 18.30]

WEDNESDAY 17 MAY

9–10.15 Plenary Session

Great Hall

Keynote 2

Karelian Lament Poetry: From Oral Tradition to Cultural Heritage

Eila Stepanova

chair: Viliina Silvonen

10.15–10.35 Coffee break

Great Hall

10.35–12.05 Parallel Session 4

Panel 7 – Great Hall

Panel discussion: Laments and lamenters in contemporary Finland. The interrelation of Karelian and Finnish cultures and the interpretations of laments

chair: **Kati Kallio**

Discussants:

Pirkko Fihlman, founder, chairperson, and honorary chairperson of Äänellä Itkijät ry, The Finnish Lamenters Association

Mirva Haltia-Holmberg, Karelian activist, DEI Consultant at deidei

Emmi Kuittinen, singer and folk musician, artist in the Kyynelkanavat project

Panel 8 – Corner Room

Interpretating funeral laments

chair: **Žanna Pärtlas**

Diarmuid Ó Giolláin: Thomas Crofton Croker's The Keen of the South of Ireland (1844): A Pioneering Study of the Irish Funeral Lament

Marija Maglov: A wail of two cities: radiophonic composition Lacrimosa by Ivana Stefanović

Elena Romashko: Nuclear Lamentation: An investigation of the transformations of Vernacular Religion in the post-Chernobyl Belarus

12.05–13.30 Lunch

Included in the conference fee.

13.30–15 Parallel Session 5

Panel 9 – Great Hall

Interconnectedness between genres

chair: **Siria Kohonen**

Stéphane Aubinet: Interconnectedness between lullabies and laments

Charlotte Doesburg: Songs of the Forlorn – Traditional Karelian Laments in Contemporary Finnish Metal Music

Imogen Gunner: “Eoin Búrcach”, a Re-Imagining in Story and Song

Panel 10 – Corner Room

Laments in enclaves

chair: **Frog**

Kristina Lomen: Laments of the Slovak Enclave in Serbia

Emanuele Tumminello: The ritual weeping in the funeral rites of the Ghanaian Christian community in Palermo (Sicily)

Hana Urbancová: The Funeral Lament in Slovakia: Historical Sources, Local Traditions

15–15.30 Coffee break
Great Hall

15.30–17 Parallel Session 6

Panel 11 – Great Hall

Sensing and protesting

chair: **Elina Hytönen-Ng**

Mina Dos Santos: Laments: Musical Tears That Free Body and Soul? An Example Through Various Fieldwork Experiences in Northwestern Russia.

Salome Tuomaala-Özdemir & Elina

Niinivaara: Crying for change? Mapping Acts of Lamentation as Resistance

Arja Turunen & Hannah Yoken: Lamenting as a radical form of protesting in the Finnish second-wave feminist movement

Panel 12 – Corner Room

Analysing laments through the performance

chair: **Riikka Patrikainen**

Janika Oras: Same meter, different performance rhythm – relationships between the rhythm of Seto laments and typical performance situations

Žanna Pärtlas: From Lament to Lamenting Song: Comparison of the Seto Solo and Choral Funeral Laments

Marko Jouste: Skolt Saami laments

17–17.20 Closing words
Great Hall

KEYNOTES

Charles L. Briggs

Incommunicability: How Lamentation Pushes Us to Rethink Colonial Models of Communication

This lecture addresses two questions: First, despite their remarkable expressivity, why do such features of laments as grammatical reduplication, syntactic parallelism, and polyphonic complexity imbue them with degrees of indecipherability? Second, why do such unusual expressive forms, unfolding in special contexts, often play such important roles in performatively shaping larger natural-cultural worlds? I develop a new framework that starts not with communicability—deeply ingrained language ideologies centering on exchanges of referential, transparent signs—but with ways that individuals, populations, and expressive forms get stigmatized as *incommunicable*. I argue that the power of lamentation emerges in part from its status as a quintessential embodiment of incommunicability, as emerging from liminal spaces in which quotidian assumptions about language, bodies, materialities, and ontologies are suddenly overturned. An ethnographic example presents laments performed for children who died in a mysterious outbreak in a Venezuelan rainforest. Their parents asked questions in laments and narratives that inhabited incommunicability in such a way as to open up possibilities for diagnosing the disease and demanding justice. I suggest that lamenters' demand to collectively occupy spaces of uncertainty and uninterpretability offer scholars a model for using incommunicability as a foundational analytic for broader scholarly inquiries.

Charles L. Briggs is Distinguished Professor of Anthropology and the Alan Dundes Distinguished Professor of Folklore at the University of California, Berkeley. His books include *Learning How to Ask*, *Competence in Performance*, *Voices of Modernity* (with Richard Bauman), *Making Health Public* (with Daniel Hallin), *Stories in the Time of Cholera* and *Tell Me Why My Children Died* (both with Clara Mantini-Briggs), and, in 2021, *Unlearning: Rethinking Poetics, Pandemics, and the Politics of Knowledge*. He has received many awards and honors, including being elected in 2023 as a Fellow of the American Academy of Arts and Sciences.

Eila Stepanova

Karelian Lament Poetry – From Oral Tradition to Cultural Heritage

Traditional lament poetry, especially related to the death rituals, is known around the world. In this lecture, I will introduce traditional Karelian lament poetry and the language and meanings of Karelian laments. On that background, I discuss Karelian laments in the context of national romanticism in Finland, beginning from the 19th century up to the present day, and then what happened to the tradition on the other side of the border in the Republic of Karelia. I offer perspectives on the very different lives of lamenting in both cultural contexts.

Eila Stepanova is a Finnish folklorist specializing in Karelian and more broadly in North Finnic lament poetry. She received her doctoral degree at the University of Helsinki in 2014. She is an expert on Karelian laments and in Karelian culture more generally, with a wide range of fieldwork experience. Stepanova is currently the executive director of the Karelian Cultural Society (Karjalan Sivistysseura).

PANEL DISCUSSION

Laments and lamenters in contemporary Finland.

The interrelation of Karelian and Finnish cultures and the interpretations of laments as Karelian tradition, performing arts, and as healing practice

Discussant:

Pirkko Fihlman, founder, chairperson, and honorary chairperson of *Äänellä Itkijät ry*, The Finnish Lamenters Association

Mirva Haltia-Holmberg, Karelian activist, DEI Consultant at *deidei*

Emmi Kuittinen, singer and folk musician, artist in the *Kyynelkanavat* project

This panel discussion aims to demonstrate and shed light on the multivocal and complex field of laments in contemporary Finland that is rather unique – there is background in Karelian/Ingrian family traditions and traditional vernacular beliefs, in the pioneering academic folk music education, and in the interpretations that emphasize the therapeutic power of lamenting. In this panel, the focus is on the interrelation of Karelian and Finnish cultures and the interpretations of laments from the point of three discussants: a lamenter who identifies herself as a Karelian with contemporary traditional view to laments, a lamenter who emphasises the healing power of lament and is a key person in the Finnish lamenter association, and a professional folk musician who has specialized in laments. All three discussants have learned lamenting as adults.

The lament practices known in contemporary Finland are based on Karelian and Ingrian ritual traditions, these languages and cultures are the nearest relatives to Finnish. Along with modernization and other socio-cultural changes, traditional lamenting has been on the wane and since the Second World War Karelian practices have been hidden from the public. One sprout in the contemporary field is also the interpretations within music and performing arts; this is part of the folk music revival from the 1960s that led to the founding of the folk music department at the Sibelius Academy in the 1980s. A new, more general (though still rather marginal) interest and a liberal revival movement began strongly in the late 1990s, and in 2001 a lamenter association *Äänellä Itkijät ry* was founded. Within these revivalists and other so called neo-lamenting practices, the contexts, interpretations, and meanings often differ from the traditional ones. This all has created a distinctive, diverse field of laments and lamenting in contemporary Finland. During the last couple of years, the discussion about cultural ownership and ethics has emerged, and the still ongoing discussion has been partially rather hot.

ABSTRACTS in alphabetical order

Madis Arukask

The imagined otherworld in Setu burial laments and the changing genre in the 20th century

The Setu laments, as well as the Kalevala-metric songs (leelo), contain several images about the other world and the location of the deceased. The two genres often share the same poetic corpus. However, while in the songs the other world is pictured mainly as the collective location at a distance, in the laments it is accompanied by an otherworld localised in the grave and the deceased residing in it. The localisation of the deceased to different places is similarly characteristic to other Finnic peoples (Stepanova 2012: 262).

In this paper, I will briefly examine the most prominent mythological motives of the Setu laments: the deceased's life in the grave, the concept of spirit after death, the desire for physical contact with the deceased. It is noticeable that the deceased localised to the grave and the communication with him or her especially in the 20th century has become more central for the lamenters, than in the texts collected in the last decades of the 19th century. In the first half of the 20th century, Setu culture began a gradual modernisation, during which the diverse primordial functionality of the burial lamenting (Arukask 2011: 132–133) began to decline. Mythological images have survived in the laments, but a modern individual (emotional) perspective seems to dominate in their interpretation.

Madis Arukask is an associate professor of humanities at the University of Tartu. He holds a PhD in Estonian and comparative folkloristics and his main research interests are the vernacular religion and traditional worldview of the Finnic peoples. He has carried out long-term fieldwork mainly among the Veps in the North-Western Russia, and has written studies on folk magic, animistic communication with the other and other topics.

Stéphane Aubinet

Interconnectedness between lullabies and laments

Lullabies present some evident similarities with laments: present in numerous cultures worldwide, they are mainly performed by women and tend to evoke strong feelings of attachment, either toward a newly born or a recently departed one. Some ethnomusicologists have also observed correspondence in the melodic components of lullabies and laments, typically characterized by descending movements. But in various cultural contexts, lullabies themselves are performed in ways recalling a lamenting expression: far from the cliché of joy and tenderness associated with the genre, the lyrics of lullabies frequently call to mind images of death and loss. This theme, widespread in Europe, recalls medieval lullabies featuring Jesus Christ as a child, in a conversation with his mother and announcing his future death; Mary answers him with a soft lullaby tainted with deep sorrow. Present-day parents occasionally report the feeling of anguish accompanying their children while falling asleep, and concern about the thin line between sleep and death (namely the twin brothers Hypnos and Thanatos in Ancient Greece). Based on a review of the existing literature in (ethno)musicology and folklore studies, this presentation explores and seeks to provide explanations regarding the interconnectedness between lullabies and laments. Ethnographic sources (including counterexamples, like Sámi songs), as well as elements from the psychology of music (including the propensity of sad songs to foster empathy), are considered.

Stéphane Aubinet is a Postdoctoral Fellow in the Department of Musicology at the University of Oslo, Norway. His main research areas include the “yoik,” a singing technique of the Sámi people, and the practice of lulling to sleep, with an emphasis on the affective and ontological dimensions of songs.

Kaitlyn Bennett

Singing Lament at Contemporary Church of England Funerals

The celebration of life has become the normative model for Western funeral services. Eulogies, readings, and musical selections alike reflect upon the life of the deceased, fostering an environment where funeral attendees are encouraged to connect with memories and collectively express their emotions. At contemporary Church of England funerals, clergy must navigate theological tensions and pastoral needs in their efforts to co-create funeral services that effectively minister to bereaved families (Kelly 2008). The outpouring of scholarly work on biblical lament has given limited attention to the context of Western Protestant funerals, but unsurprisingly, the recent commentary that does address lament at funerals has noted its striking absence and advocated for its increased adoption (Bregman 2011, Brooks 2013). This paper forges a link between recent publications discussing the significance of personalized music at British funerals and scholarly arguments for the reclamation of biblical lament, evaluating whether lament can be relegated to the category of “discarded alternative” (Bregman) in the music at contemporary Church of England funerals. I will present the results of my recent ethnographic research exploring how the concept of lament is understood within the Church of England’s funeral ministry.

Ms. Kaitlyn Bennett is currently reading for the second year of the MPhil in Music (Performance) at St. Cross College, University of Oxford. She is a solo and collaborative pianist with research interests at the intersection of musicology and practical theology.

Mícheál Briody

Lamenting the 'neglect' of laments: the attitude of the Irish Folklore Commission to the tradition of lamenting the dead in Irish

Although intrinsically bound up with the Irish language, the tradition of lamenting the dead in Ireland survived the decline of Irish in a tenuous form and vestiges of it are occasionally to be found in various parts of the country even in English. However, by the time the Irish folklore Commission was established in 1935 lamenting the dead in Irish was in terminal decline. Although the Commission's collectors collected a good deal of information concerning this lament tradition, very few laments as performed in situ were collected, and also relatively few laments that had come down in oral tradition. Moreover, lamenting the dead features only very rarely in the Folklore of Ireland's journal, *Béaloideas*, edited by the Commission's Director Séamus Ó Duilearga for almost half a century, although a great deal of other oral genres were published on its pages over the years. On a cursory glance, it might appear that the Commission and its Director neglected the collection of laments or that at least that it was not a collecting priority.

My paper will examine if this was indeed the case, but also ask if the Commission might have done more to elucidate this aspect of the oral tradition, and how this might have been achieved. I will also look briefly at more recent attempts to revive the tradition of lamenting the dead in Ireland, and in this context present the views of some of the last witnesses of the older lament tradition, who surprisingly welcomed its demise.

Mícheál Briody retired from the University of Helsinki in 2020 and is now an independent researcher engaged on research on folkloristics, Irish-language literature and Irish cultural studies. He is author of *The Irish Folklore Commission 1935-1970: History, ideology, methodology* (Helsinki 2007) co-author with Máirín Nic Eoin of *Cumadóireacht Uí Chadhain* (Dublin 2020).

Marian Caulfield

Crying together: mother and child resonance and a sense of 'belonging' found in modern Irish laments

Through the embodied sonic experience of crying, letting go, rocking, witnessing, caring and generally freeing up of social conditioning, a feeling of a collective 'belonging' emerged for participants in a new form of lament ('keening') workshops in Ireland. That sense of belonging also carried over to a sense of belonging collectively to a history of trauma. Theories around 'communitas', 'imagined communities' 'memory' and specifically 'nostalgia' are found to be useful to describe how workshop participants report feeling a 'connection' to a generational traumatized past. The ancient and not so ancient past of Ireland is littered with traumatic events and whether felt experiences to these traumatic histories might be only imagined by participants does not seem to be important. What is important, is that this 'felt' connection and belonging together to a traumatized past, is a powerful healing tool. It could be argued further that the crying voices in a keening workshop mirrors the original 'resonant' relationship between mother and child which draws the mothers' milk so that the child survives in the world, both emotionally and physically. Therefore, it is possible that the strong relationships that are formed between participants in keening workshops happen because the resonances and the vibrations felt while witnessing each other crying are akin to something 'primordial' that is an inbuilt survival tool? The collective bonding between those who cry with each other in a keening group offers a healing from 'ancestral' trauma and has the potential for a rediscovery of a lost or forgotten mother/child 'resonance'.

Marian Caulfield completed her BA Music at University College Cork in 2012 and gained an MA in Contemporary religions in 2014. Marian has submitted her PhD thesis 'Re-imagining Irish Lament for the Contemporary World' in April 2022 is currently in the corrections phase.' She has carried out fieldwork in both Ireland and Finland with groups who re-imagine older lament traditions to fit modern purposes.

Michelle Collins

Re-collection: keening sounds and contemporary performances

The caoineadh/keening is a vocal practice that was commonly sung at wakes and funerals in Ireland from pre-Christian times until circa 1950. It consisted of improvised laments and wailing cries sung by mná caointe/keening women. Although the practice died out at funerals, it cannot be said to have entirely disappeared, as interpretations of keening continued to inspire different arts practices. In the past 20 years, performances of keening have reappeared in Ireland presenting outside of the funeral ceremony, in a number of contexts and a variety of forms.

This paper explores the practice of Keening Ceremonies within the Celtic Shamanic community in Ireland. It investigates the affective qualities of the keening voice and the agency of different keening sounds, in order to understand and trace the meanings, motivations and experiences at contemporary events. I ask what are the defining features of keening – musically/aesthetically and culturally – as practiced traditionally in Ireland? What are the defining features of contemporary practices? What are the key features of a successful keening event in terms of how it is facilitated?

Primarily a practice-based research, this project involves a daily sounding practice inspired by past and present recordings and descriptions, as the main methodology to explore concepts underpinning current day interpretations of keening. Participant observation at current events, along with qualitative interviews are also conducted. This research culminates with the development of a series of keening events constructed to investigate current practices of holding such events in contemporary settings.

Michelle Collins completed a Masters in Traditional Arts at Høgskolen I Telemark, Norway in 2014 and a Masters in Social Anthropology at the University of Manchester. She is currently completing a Ph.D in Cultural Studies at the University of South-Eastern Norway continuing to explore contemporary interpretations of keening.

Charlotte Doesburg

Songs of the Forlorn – Traditional Karelian Laments in Contemporary Finnish Metal Music

The region of Karelia is well-known for its lamenting tradition. Even though the tradition is not practiced in the same way as in the nineteenth century and before, echoes of traditional laments can be found elsewhere in Karelian and Finnish culture, for example in contemporary folk music.

Ever since Finnish metal music became popular in the early 1990s, it has held a fascination for traditional folk poetry. Given metal's general interest in sorrow, melancholy, and despair, it should not be too surprising that bands have adapted traditional laments. Similarly, many artists have written their own lyrics that have an intertextual relationship with the lamenting traditions of Karelia, for example through songs dealing with the death of a loved one.

The aim of this presentation is to better understand the adaptation of laments and the intertextual relationship of lyrics similar to traditional laments. I will discuss lyrics that quote laments and lyrics that share remarkably similar characteristics with laments found in the folk poetry archives. Lyrics discussed will be by a variety of bands such as Amorphis, Mokoma, and Kotiteollisuus. I will consider how laments appear in metal music lyrics and the convergences and divergences with the Karelian lamenting tradition. Given that many of the metal lyricists have Karelian roots, I will discuss to what extent the lyrics can be considered cultural appropriation. Finally, I will discuss whether the adaptation of and intertextual relations with traditional laments mean that metal lyrics can be considered part of the lamenting tradition.

Charlotte Doesburg received her PhD from UCL in 2022. She researched the adaptation of the *Kalevala* and other folk poetry in Finnish metal music and its connections to Finnish national identity for her PhD. She has published her research in peer-reviewed journals.

Mina Dos Santos

Laments: Musical Tears That Free Body and Soul? An Example Through Various Fieldwork Experiences in Northwestern Russia

« Body and soul »

Collecting laments in Russia has never been an easy task. I started this 20 years ago in Northern Western Russia near Petersburg at the border of Estonia. This "musical object" was very difficult to record because the babushkas who sang it did not want to lament out of a ritual context. At first, I did not understand the reason of such a refusal. Usually, it is easy to collect songs from babushkas. But the laments, in particular, obviously belonged to another category, invisible, close to death and hard times.

Unexpectedly, I returned to France with different laments revolving around the same subject: war. Memories of World War II or loss had become doors into the world of privacy, grief and tears.

The first observation was that memories (Candeau, 2005) were the beginning of crying. To cry, you have to be somewhere else, outside your body and your mind. The second thing was the place of the body: a babushka could play perfectly wrapped in a veil. Outside of it, she could just "say" the lament and not "sing" it, afraid of tears.

During this conference, I want to question the place of memory in interpretation (Kupperschmitt). What moves the body and makes it "feel"? Can we talk about possession while crying? What is happening in the brain at this precise moment? As music therapist and ethnomusicologist, I want to "grab" the moment where the body, the emotion and the music meet each other while lamenting.

Mina Dos Santos holds two master's degrees, one in museology and the other in ethnomusicology, at Sorbonne University. She is currently writing her doctorate by filming rural babushkas near Petersburg and shamans around Lake Baikal. Music therapist, she is also interested in questioning memory and emotion.

Frog

Scandinavian Laments in Modern Times: Evidence versus Invisibility

This paper introduces Scandinavian lament traditions and evidence for them. These traditions have been generally unrecognized and remained invisible to both scholarship on laments and also to debates concerning whether medieval Scandinavian sources refer to or represent a lament tradition. Although the evidence for these traditions is extremely limited, a vibrant description of ritual lamenting in Norway is in a famous author's short, romantic description of his home region that was widely circulated in the late 19th and early 20th century as a reading for school children and was even plagiarized. The circulation of this text contrasts with the invisibility of the tradition in research. In this paper, I will briefly introduce current discussions of Scandinavian laments, which concentrate on Viking Age and medieval Scandinavian traditions and in which more recent evidence remains unknown. I will then contextualize these traditions both in the Circum-Baltic area as a tradition macro-region and in relation to Germanic and Indo-European lament traditions as broader frames of reference. The disappearance of lamenting from Sweden is considered in relation to historical changes in attitudes toward the performance of grief, which may also be relevant to the disappearance of lamenting from Lutheran Finland and Estonia. Implications of the evaluative stance-taking in the literary source for Norwegian lamenting is discussed and archival sources are reviewed. The introduction to the tradition and its sources builds into an argument for why the tradition was never taken up in heritage construction projects and remains invisible also to research.

Frog received his PhD in Scandinavian Studies in 2010 from University College London, a docentship in Folklore in 2013 from the University of Helsinki and in Scandinavian Languages from the University of Helsinki in 2021. He is the PI of the Kone project Materialities, Verbal Art, Mythic Knowledge and the Lived Environment (2021–2025).

Imogen Gunner

“‘Eoin Búrcach”, a Re-Imagining in Story and Song’

The Irish keening tradition, *caointeoireacht*, forms a rich source of oral lament poetry, in which women practitioners, *mná caointe*, led their communities in grief, but also voiced their resistance and objection to patriarchal norms (De Burca, 1999). Collected in 1937 from singer Neilí Ní Dhomhnaill, the story and song “*Eoin Búrcach*”, involves a wealthy family sacrificing its only daughter to the *deoch buí* (yellow drink) and interweaves themes of love and loss, class, child abandonment, misogyny, murder, familial greed, jealousy and superstition. The song, a keen, features dramatic and intimate dialogue between mother, daughter and keening women. Versions of this song, collected from both living and archival sources, form the inspiration for new creative work, composed and developed by Imogen Gunner, in collaboration with traditional musicians and singers in Ireland and England. Building on the idea of the keen as resistance, this paper explores how the creation of a new musical composition might respond to the invitation, by feminist philosopher Luce Irigaray’s to ‘re-found culture’ (2009), and in doing so, contribute to an emancipatory vision of equality. It also presents the process of the birthing of new work, as a dialogue and collaboration between Irish women’s traditions, voices, songs and stories of the past, with artists in the present; in doing so, breathing new life into art of the future.

Imogen Gunner is an ethnomusicologist, folk musician, composer, and current Iland Doctoral Scholar at Newcastle University, UK. Imogen’s research vision is of artistic collaboration and dialogue as a vehicle for inclusivity, community and equality.

Elina Hytönen-Ng & Emilia Kallonen

Lamenting circle's meanings for the participants

Lamenting is seen as one of the oldest traditions that can be found around the world and that has been seen as a women's oral tradition commonly focused on women's complaints (see McLaren 2008, 2; Wilce 2009). Amongst the Baltic-Finnic areas, the Karelia and Ingria lament traditions closest to Finland (Honko 1975). Karelian and Ingrian laments have been recorded from the 19th Century onwards and since the beginning of the 20th Century (see for example Konkka 1985, Tenhunen 2006, A. Stepanova 2012, E. Stepanova 2014, Silvonen 2022).

Karelian lamenting can be seen as a part of the folk singing tradition, but its ritualistic importance and context are significant. The comprehensive expression of lamenting includes inseparably the music, the words, and the performing situation generally attached to transitional rituals but also in informal situations with profound emotions. Traditionally the individual internalised the tradition from the women and the community around them. In contemporary Finland, lamenting is learned and practiced in special lamenting courses and lamenting circles.

This paper focuses on a guided lamenting circle as a form of practicing contemporary laments. We are looking at what meaning(s) the circle and the laments have for the individuals who participated in the circle as well as how they see their role in the continuum of the tradition.

Dr. Elina Hytönen-Ng is an ethnomusicologist and a cultural researcher who holds a docent title at the University of Turku, Finland. She is the primary investigator in a three-year project *Kyynelkanavat* (2021-24), funded by the Kone Foundation.

Emilia Kallonen is a lamenter, a professional folksinger and folk music pedagogist. She practises lamenting as a performing artist and teaches lamenting as a form of creative self expression based on the karelian tradition.

Marko Jouste

Skolt Saami laments

The historical Skolt Saami music tradition consists of various musical genres e.g., leu'dds, songs and instrumental music for accompanying dances. There are also laments, called virss. Skolt Sámi lament tradition bears similarities to Russian and Karelian traditions. The main three performing-contexts are funerals, weddings, and expressing grief for men been sent to war. In addition, there are laments for expressing various forms of personal grief. However, in the collections of archives, the recording of performances in this genre are not usually labeled as laments. This has made difficult to recognize them as a part of the lament tradition. In my paper I shall focus on this material and the ways how it can be identified and analyzed. The main findings concern the performing context and structures of music and lyrics.

PhD Marko Jouste works as a university lecturer of Saami cultural studies in the Giellagas Institute for Saami Studies in University of Oulu. He is an ethnomusicologist specialised in Saami traditional music.

Kati Kallio

Karelian laments in contemporary Finland: disputes about tradition and ownership

The varied lament practices in contemporary Finland are mostly based on Karelian and Ingrian (Izhorian) traditions, which are the nearest linguistic and cultural relatives of Finnish. Both languages are extremely endangered. Despite being indigenous in Finland, Karelian language, which currently has c. 10 000 speakers in Finland, has never had a legal status.

The contemporary lament practices in Finland were mostly launched by Finnish individuals with public or private Karelian roots or identities. Their aim has been to make the tradition accepted and used also by people with no Karelian descent. Recently, Karelian language activists have been strongly criticizing this approach and the Finnish uses of the laments.

In this paper, I discuss the backgrounds of this complex dispute: divergent interpretations about vernacular religion and ownership, the complex relationships and history of various Karelian and Finnish identities, the assimilation of Karelians in post-war Finland, and the problematic status of Karelian language in Finland. In part, the discussion relates to different understandings of what laments actually are, resulting in various intermingling non-religious (psychological, artistic, commodified), Orthodox Christian, vernacular Karelian and neo-shamanistic interpretations. The dispute is also affected by international discussions about BIPOC and LGBT+ rights, cultural heritages, and cultural appropriation. The ideas presented here are based on a joint article project with Dr. Viliina Silvonen.

Kati Kallio is an Academy Research Fellow at the Finnish Literature Society. She is a folklorist interested in historical oral traditions, local genres, performance, and intertextuality, and specialised in Finnic oral poetry called runosongs or Kalevalaic poetry. With fellow folklorists and computational scientists, she is currently developing new views to the digital corpus of the Karelian-Ingrian-Finnish-Estonian-corpus of oral poetry <https://blogs.helsinki.fi/filter-project/>

Marko Kölbl
The Death of Lament
Views from the Croatian Minority in Austria

This paper examines the lament tradition of the Croatian minority in the Eastern Austrian province of Burgenland. The minority's migration dates back to the 16th century, their language developed independently in the new environment, and cultural expressions show distinctive features, marked by transcultural processes in the multi-ethnic region of Pannonia. While most musical expressions are well preserved, the lament tradition vanished from the public funeral rites in the late 20th century. This *death of lament* is neatly tied to the changing self-view of minority members during the 1970s and 1980s. It was not only the modernization of village life and a declining language competence that contradicted a continuation of public lamenting – it was also the ethnic dimension of the ritual that added to its increasing unattractiveness. While singing pleasing Schlager-songs in colorful folk costumes allowed for a charming way of musical interaction with the German-speaking majority, laments' were seen as too 'ethnic', 'strange' and 'other' to be maintained.

Burgenland Croatian laments were the task of women, bearing stereotypical attributions of psychological crisis, emotional instability and hysteria. I thus examine lament as a gender-performative practice and ask how current understandings of gender contradict laments' gendered attributions towards grieving competence. I finally examine the continuation of laments in the private sphere and lamenting's relevance today. Located in the field of ethnomusicological minority research, the paper is based on fieldwork that I conducted as a minority member in the village of Stinjaki/Stinatz where public lament practice has survived the longest among the minority.

Marko Kölbl, head of the Department of Folk Music Research and Ethnomusicology at the University of Music and Performing Arts Vienna, specializes in music and dance traditions of minorities and migrant communities with an interest in intersectional, queer-feminist, and decolonial perspectives. Marko serves as chair of the ICTM Study Group on Music, Gender and Sexuality.

Jip Lensink

Consolation Songs & Lament: Moluccan Religious and Cultural Identity

The Moluccan community is a diasporic, exiled community that arrived in the Netherlands in 1951, due to the complicated decolonization process of Indonesia. Despite the promise of the Dutch state of a quick return to a free Republic of South *Maluku* (RMS), the year 2021 commemorated the seventy year stay of Moluccans in The Netherlands.

The first-generation Moluccan people came with nothing other than their Reformed Protestant faith, to which they held on tight in a situation of homesickness, isolation, longing, trauma, and permanent waiting. The religious songs that the Moluccans brought with them provided the closest connection with the homeland. Singing these songs was a way of communicating emotions that could not be put in words.

The migration history imbues the sound of this religious repertoire: second-generation Moluccans remember their mothers singing when feeling sad; Moluccan people tell elaborate stories how specific religious songs were sung for their parents on moments of impending death; and after the church service that is held the day before the funeral, Moluccans sing these songs to console the family of the deceased.

The Moluccan case demonstrates how the practice of singing a specific religious genre is connected to consolation, death, and the expression or communication of sad emotions. This paper discusses the practice of singing consolation songs among second-generation Moluccan Christians. By analyzing the stories, memories, associations, meanings, and emotions that generate and are generated by these songs, the paper asks whether ‘Moluccan consolation songs’ can be conceptualized as lament.

Jip Lensink is a PhD candidate at the department of Religious Studies at Utrecht University. She is currently in the 3rd year of her project. Jip Lensink is a cultural anthropologist. She studies the role of song texts for the identity formation of Moluccan Christians in the Netherlands.

Alena Leshkevich
Shrovetide Funeral Games in North-Eastern Belarus

Funeral games can be found in various Indo-European traditions. They are usually connected with rites of passage. The rebirth (the aim of passage, a new state or period) is getting closer by playing a burial.

The Shrovetide game "Funeral of Grandfather" is preserved in the living tradition of north-eastern Belarus (Haradok District). The game is played on Shrove Monday and marks the beginning of Shrovetide week. After that, on the first Monday of Lent, the "Funeral of Grandmother" game was held, marking the end of Shrovetide. The Grandfather and Grandmother are jokingly buried man-sized dolls. During those funeral games, women lament as at real funerals. Lamentations are interrupted by bursts of laughter.

A doll of Grandmother, as well as Grandfather, was made of old clothes and straw, with grotesque sexual attributes. The games resemble a funeral of a real deceased: the doll is put in a red corner (the sacred place of a country house) and covered with a piece of tulle. Crying for the buried Grandfather, women tell stories from his life. A significant part of the stories is devoted to Grandfather's erotic adventures. Lamentations also occur, but in grotesque form, when laughter sounds through tears. A woman disguised as an Orthodox priest walks around Grandfather, jokingly praying and reading the burial service.

The presentation will include video field materials with joking lamentations from Haradok District of Belarus.

Dr. Alena Leshkevich is a folklorist from Belarus carrying out the research project at Institute of Ethnology and Cultural Anthropology of the University of Warsaw, author of the book "Tradycyjny kaliandar: narysy [Traditional calendar: essays]" and co-editor of the collection of archival and field materials "Maslenica. Abrad. Pyesni. Napyevy [Maslenica. Rite. Songs. Melodies]".

Kristina Lomen

Laments of the Slovak Enclave in Serbia

This paper focuses on the laments of the Slovaks in Vojvodina (Republic of Serbia). Since settling there in the latter half of the eighteenth century, the Slovak ethnicity has retained its ethnic awareness and traditional culture, including its customs connected to death and the funeral. The laments of the Slovaks of Vojvodina have not received major attention yet. Before the mid-twentieth century, collectors of folk songs had mostly avoided them. The most significant contribution in this respect was the research of the Slovak ethnomusicologist Soňa Burlasová in the 1960s and 1970s, who documented laments in some of the Slovak localities in Vojvodina and placed them in the context of laments in Slovakia. Today, the occurrence of laments among the Slovak ethnicity in this area is rare and they can be encountered only in exceptional cases. One of the localities where such songs survived is Stará Pazova. This paper sheds light on the laments that are still used by its oldest inhabitants, drawing on the fieldwork we conducted there in 2014 – 2018. We will zoom in on several aspects. We will briefly outline the historical and socio-cultural context of the locality, including the people's beliefs and ideas about afterlife. We will then focus on the circumstances of the documentation of the laments in the field, including the informants. Lastly, we will describe and characterize the laments we documented on selected examples and point out their significance for the inhabitants of this locality today.

Mgr. art. Kristina Lomen, PhD. (1989) works as a scientist at the Department of Ethnomusicology of the Institute of Musicology of the Slovak Academy of Sciences, where she was an internal doctoral student. She specializes in the music of ethnic minorities and groups. She has focused her research on the traditional song culture of the Slovak minority in Vojvodina (Serbia), in which she draws on the results of the schools of ethnomusicology in Central Europe and the Balkans.

Despina Loukidou

Early laments of Virgin Mary in byzantine hymnography and their musical and iconographical depiction

The deep human character of the Virgin's lament, touches the heart of the creators, poets, hymnographers, composers, painters, sculptors all over the Christian world.

More precisely, focusing on the church hymns dedicated to this subject, the Eastern tradition uses the troparia called *Staurotheotokia*, which perfectly reflects the pain of the Virgin and the emotions of the faithful in front of Jesus's Passion. From the 8th century, Byzantine iconography tries to depict the maternal side of the Virgin. As a consequence, several types of icons are created to describe the sorrow of Virgin Mary.

In this paper, a literary and musical approach of selected texts and settings will be attempted. Specifically, lamenting words and phrases, strongly preferred by the Emperor Leo VI the Wise in his hymns will be presented, accompanied by their melody. These laments are included in the musical manuscripts until the 15th century. After this period, this group of hymns simply disappears from the manuscripts. The research will be based on the manuscripts *Lavra Gamma 67* of the 11th century in paleobyzantine notation, *Ambrosianum 139*, *Patmos 220* of the 14th century and *Dionisiou 564* of the 15th cent. in middle byzantine notation with their exegesis in the new analytical notation by Chourmouzios Chartophylax. In a parallel way we will observe the depiction of these phrases in the art of byzantine iconography.

Despina Loukidou (1976) graduated from the Department of Music Studies in Aristotle in 1999. In 2018 she began her PhD studies at the Department of Music Studies at the Aristotle University of Thessaloniki. As a cello player, she is a member of the Larissa Symphony Orchestra (Greece).

Marija Maglov

A wail of two cities: radiophonic composition *Lacrimosa* by Ivana Stefanović

In 1993, Serbian composer and radio artist Ivana Stefanović created *Lacrimosa* for the Vienna program *Kunstradio – Radiokunst*. Stefanović states that she was deeply upset and agitated after hearing the recording of a mother from Sarajevo (Bosnia and Herzegovina) speaking about her three sons and the horrors of the Balkan wars. In this paper, I suggest discussing how the idea of wailing and lamenting was artistically reimagined, reinterpreted and explored in an art form that relies on collage, montage and cultural references through music, poetry and field recordings. The sound recording of a wailing mother is interwoven with classical music, recordings of Muslim and Eastern Orthodox prayers, Sephardi Jewish song and poetry. This variety underlines the idea of universality of grief in different religions and cultures. Excerpts from *Lacrimosa* compositions from the Western classical music tradition, as well as the reading of the poem *Lament over Belgrade* by Miloš Crnjanski, also bring forward past artistic interpretations of lament. Finally, public outcry was included in the form of field recordings of antiwar protests in Sarajevo and Belgrade. The author suggests that because of the recording of antiwar protests, combined with other mentioned materials, the composition could be understood as a wail of two cities in shared rage and grief opposing divisive nationalistic politics that lead to exiled and displaced people as the inevitable outcome of war.

Marija Maglov (1989) is a Research Assistant at the Institute of Musicology SASA and a PhD candidate at the Faculty of Music, Belgrade. Her research interests include the music of the 20th and 21st centuries, radio art, discography and music in media institutions.

Antigoni Ntousiopoulou

“The lament in modern Greece and its origins in Greek culture from antiquity and on”

In many isolated villages of the Greek territory, during the burial ceremony, the relatives and the friends of the dead still perform the mourning song, which is called *moiroloi*. The performers are mainly women and they often express their strong emotions through exaggerated means, such as loud voices or even self-injuring and pulling of the hair. The mourning song is strongly improvisational and acts through direct vocal expression as a kind of a relief from the mental pain. It is very interesting that, in Greek tradition, modern *moiroloi* is the distant descendant of an ancient musical genre, with the name *threnos*.

Ancient *threnos* is testified at least since 1100 BC until the Hellenistic period, thanks to the music iconography of the time, as well as the written sources, especially the attic tragic poetry of Aeschylus, Sophocles and Euripides. Unfortunately, the music of this musical genre is nowadays completely lost, but the similarities with the modern *moiroloi* can shed light on many lost aspects of *threnos*. In byzantine era, the mourning song still survives and transforms mainly into the funeral lament of the Virgin Mary for her dead son, Christ. Thus, the lament has in Greek culture a history of at least three thousand years and so, the comparative study of all its historical stages can provide the research with extremely interesting results.

Antigoni Ntousiopoulou is a Greek musicologist and archaeologist specializing in Music Iconography and Greek lamentation from antiquity until nowadays. She received her Doctoral Degree at the Aristotle University of Thessaloniki, Department of Music Studies, in 2020 about ancient mourning. She holds a Postgraduate Degree in the Department of History-Archeology in Classical Archeology. She is currently a postdoctoral researcher in the Department of Music Studies studying lament in Greek culture with an emphasis on Byzantine times.

Diarmuid Ó Giolláin

Thomas Crofton Croker's *The Keen of the South of Ireland* (1844): A Pioneering Study of the Irish Funeral Lament

Thomas Crofton Croker (1798-1854) was a pioneer of the study of Irish folklore. His *The Keen of the South of Ireland: as illustrative of Irish political and domestic history, manners, music and superstitions* (1844) was the first study of the Irish funeral lament (*caoineadh*, anglicized as 'keen'). The keen was a part of the culture of the Irish-speaking Catholic peasantry in which Croker had shown interest in his first book, *Researches in the South of Ireland, illustrative of the Scenery, Architectural Remains and the Manners and Superstitions of the Peasantry...* (1824). He made his name with *Fairy Legends and Traditions of the South of Ireland* (1825), which was widely admired and translated into German (by the Grimm Brothers) and French. This paper will show how Croker's background and research methods informed *The Keen of the South of Ireland*. The book's flaws owe much to Croker's own self-importance and to the scholarly vacuum in which he was working, allowing him to conceal the limits to his knowledge of Irish and to fail to distinguish funeral laments from other kinds of Irish poetry. But *Keen* also contained valuable descriptions of keening women and observations on the role of laments in Irish popular culture.

Diarmuid Ó Giolláin is a Professor in the Department of Irish Language and Literature and a Concurrent Professor in the Department of Anthropology at the University of Notre Dame. His main research interests are the history of folklore studies and Irish popular culture.

Janika Oras

Same meter, different performance rhythm – relationships between the rhythm of Seto laments and typical performance situations

Unlike the lament traditions of other Finnic peoples, Seto laments have a stable metric structure. The verse meter of the laments can be regarded as a distinctive version of the seto runosong meter – it doesn't match entirely with the meter of Seto runosongs, but is quite close to it.

In the Seto lament tradition, bridal and death laments have a central place. Of the latter, solo death laments have been very commonly used, while choral death laments have been relatively marginal. The meter is essentially the same for all lament types and the musical performance rhythm of the laments is based directly on the verse rhythm. Despite that, the rhythm of the different types of laments sounds different.

In my presentation, I will describe in more detail the differences in performance rhythm of laments and highlight the influence of performance situations on the development of these differences. In the most general terms, the rhythm of the choral death laments can be described as most closely corresponding to the verse structure; the rhythmic characteristics of solo death laments are determined by the breathing cycle and emotional state of the performer; the rhythm of the bridal laments seems to be influenced by physical activity, constant bowing throughout the singing. The individuality and the mutual influence of the singers, as well as any situational factors, also play a role.

Janika Oras is a senior researcher in the Estonian Folklore Archives of the Estonian Literary Museum. Her research focuses on Estonian traditional song cultures, various traditional and contemporary practices of singing as well as poetic-musical features of traditional song. She also teaches traditional music and singing.

Riikka Patrikainen & Liisa Matveinen

What does the rituality of laments mean to a contemporary Orthodox Karelian lamenter? A research based on long term discussions on laments between a researcher and a lamenter

In Europe, the tradition of laments has survived into the modern day most strongly in the areas of Eastern Europe, which is also an area influenced by the Eastern Christianity. The origin of the revived laments in Finland also stems from an area with Orthodox majority, Karelia, that is nowadays divided between Russia and Finland.

This presentation is based on the collaboration of a cantor and cultural researcher, Riikka Patrikainen, and a contemporary lamenter, Liisa Matveinen, who form one of the researcher-lamenter pairs of the Kyynelkanavat-collective. Their cooperation is centered on the parallel between religious and folk tradition in modern-day laments and the aim of their work is to examine how this parallel can be detected in contemporary laments, performed by an orthodox lamenter drawing from Karelian tradition.

Both Liisa and Riikka belong to the Orthodox minority of Finland and are Finnish Karelians. Since the beginning of the Kyynelkanavat project (4/2021-) they have recorded their discussions about laments. In this presentation, they bring out the most important themes of these discussions and reflect on them, centering on the aspect of vernacular religiosity.

Riikka Patrikainen is currently working on her doctoral dissertation in the Social and Cultural Encounters (SCE) doctoral school at the University of Eastern Finland. She gained her master's degree in theology at the University of Joensuu in 2006, majoring in Orthodox Church music. In her dissertation, Patrikainen studies the meanings of ritual crying and singing as part of the funeral rituals that follow Orthodox traditions.

Liisa Matveinen received her master's degree in folk music at the Sibelius Academy in 1989, majoring in singing and kantele (Finnish zither). The topic of Matveinen's thesis focused on lamenting improvisation. Matveinen has been part of the process that led to running the first few lamenting courses, where she was the instructor, and the establishment of Äänellä itkijät ry., a society for lamenting in 2001. Matveinen has worked as a teacher and instructor in lamenting courses for over 20 years.

Mariola Pigoniowa

The Wife, the Mother and the Lament

In Sanskrit literature there are many lamentations uttered by various people in various circumstances. People lament not only the death or fall of their relatives, commanders or leaders but also the separation from those dear to them who go for exile into the woods or choose the life of asceticism, taking leave of their families. They lament the necessity of killing their kin in battle (as Arjuna does in the Bhagavadgītā) or the abduction of their beloved (as Rāma does in the Rāmāyaṇa).

Such laments (vilāpa) which constitute a subgenre of epic poetry may be found in the two Sanskrit epics of ancient India, the Mahābhārata and Rāmāyaṇa, as well as in court poems called mahākāvya which draw on these epics. Laments are also encountered in the Purāṇas, epic works of didactic character, and in the Harivaṁśa, a compendium of Hindu mythology and repository of stories about Kṛṣṇa.

In this paper I will focus on laments relating to death. Whereas in other literature laments are almost exclusively delivered by women, Sanskrit texts provide us with numerous examples of male lament. However, the laments which will be discussed in my paper are indeed spoken by women, both mortal and immortal. What is important is not only who is the object of their grief, but also what function their lament has within the literary work. Other questions which will be considered are: what attitudes towards the dead are expressed or implied in lamentation passages; what motifs are usually found in them; is there a connection between literary laments and funerary practices as depicted in Sanskrit texts relating to Hindu legal and moral regulations.

Mariola Pigoniowa is an Assistant Professor in the Department of Indology at Wrocław University. Her main field of research is the literature of classical India (kāvya), but also the epic Rāmāyaṇa.

Žanna Pärtlas

From Lament to Lamenting Song: Comparison of the Seto Solo and Choral Funeral Laments

The genre of lament is known to many Baltic-Finnic peoples. In Estonia, the lamentation tradition has survived until recently only among the Seto people – the small ethnic group of Estonians living in the south-eastern corner of Estonia and adjacent territories of Pskov region of Russia. The laments of the Baltic-Finnic peoples, like those of their neighbours Russians, were mainly connected with three “rites of passage” – the funeral, the wedding and the departure of the recruits. In all these cases, the lamenters were women, and the lament was usually a solo genre. The specific feature of the Seto lamentation tradition is that in Setomaa certain kinds of lament – all bridal laments and the funeral laments sung for the dead maiden – were performed by a group of singers as special polyphonic lamenting songs.

It would be logical to assume that among all types of Seto laments the solo funeral laments are the most ancient, being the basis for their further polyphonic developments. My earlier research (2018) revealed that although the choral bridal and funeral laments have much in common with respect of tune and verse composition, they nevertheless use the different tune models, which are never confused by the singers. This paper focuses on the comparison of the musical characteristics of the solo and choral funeral laments and aims to find the basic structure common for all Seto funeral laments and to reveal how polyphonic thinking transforms the initially monodic tunes.

Žanna Pärtlas is currently Senior Researcher at the Estonian Academy of Music and Theatre, Tallinn (Estonia). From 1983 to 1992 she studied musicology at the Rimski-Korsakov Saint-Petersburg State Conservatory, where she received her PhD in 1992. Pärtlas mainly investigates the Seto, Mordovian and Russian traditional songs, focusing primarily on analytical approaches to and general theoretical questions of traditional polyphonic singing.

Anna Rezessy

Ambivalent Emotions and the Power of Comic Conflict in the Hungarian Lament Parody

The Hungarian mock lament is performed at joyful feasts – especially at Carnival time – as one scene of the parodistic burial play organized for a fake deceased (acted by a person, a strawman or other object). It is seemingly a form of entertainment, but in fact it serves as a tool for canalizing grief and other emotions – just like “serious” laments.

The mock lament conveys the topsy-turvy carnivalesque world, where serious and funny, original and parody intertwine. The performer is allowed to say and to do whatever is improper or taboo at the funeral or within “serious” cultural contexts: to criticize the deceased, to express discontent and negative or forbidden emotions (fun, anger, scorn). The poetry of contrasts and the disturbing co-occurrence of opposites (serious and comic, permitted and prohibited, convention and invention) acted out by the performer generates laughter in the audience, thereby relieving them of their anxieties while fortifying the contradiction.

The mock lament has a therapeutic and a cathartic effect at the individual as well as the social level: the comic release offers a way to get rid of personal worries and to express social criticism. The burial play paradoxically and simultaneously strengthens the conventions (by showing the reverse side) and expresses the individual rebellion against the social norms.

Parody always contains and provokes conflicting emotions, and success of the performance depends on the emotional dialogue between the performers and the audience.

In my presentation I explore:

- how the mock lament expresses and induces ambivalent emotions in the performers, the audience, and the interpreters;
- what kind of reception mock laments get in Finland where the comical form of lamentation is a totally strange genre.

Anna Rezessy is a native of Budapest Hungary and has lived in Finland since 2009. At the moment she works as a class teacher and a teacher of Hungarian as a heritage language in Turku Finland. She is an independent researcher in folkloristics. Her main research focus is on the comparative study of Karelian and Hungarian lament cultures and on the parodistic forms of lamentation. She also translates Karelian laments into Hungarian. Anna received her PhD degree in Literary Science (Folklore and Literature of the Uralic Peoples) at the Eötvös Loránd University of Budapest.

Elena Romashko

Nuclear Lamentation:

An investigation of the transformations of Vernacular Religion in the post-Chernobyl Belarus

This paper focuses on the practice of Belarusian funeral lamentation in order to frame it as a vernacular religious rite used in dealing with the consequences of the Chernobyl nuclear explosion of 1986.

Firstly, the practice of lamentation is defined and described as a part of vernacular religiosity within the Belarusian context. An insight into the contemporary practice of lamentation is given through the description of its place within the funeral rites performed in the Roman Catholic and Russian Orthodox Belarusian village households within the last 40 years.

In the second part, the practice of lamentation is analysed within the context of the post-Chernobyl nuclear presence. The examples of lamentation over contaminated land from the documentary film by Zinaida Mazheyka (1990) serve as a visual source for the analysis. The ongoing practices of burying in the soil the contaminated human remains, objects, houses, and even whole villages in order to decrease the radiation levels of the area are discussed as burial rites through the lens of the Study of Religion.

Consequently, the concept of lamentation is shifted from its folkloristic understanding of a form of musical practice and oral tradition and framed within the Study of Religion as a more fluid and diverse segment of separation and grief rituals. As an example, post-Chernobyl visual memorial or religious art is analyzed and presented as a sub-genre of vernacular lamentation. The term visual lamentation is suggested to address the experience of loss and separation expressed in an embodied act of creating memorial imagery.

Elena Romashko was born and raised in Minsk (Belarus), she holds a magister degree in Theology and Religious Studies from the Belarusian State University and a M.A. degree in Intercultural Theology from the Georg-August-Universität Göttingen, Germany. Currently, she is a PhD candidate in Religious Studies at the Georg-August-Universität Göttingen. For the academic year 2020/21 Elena Romashko received the Dissertation Completion Fellowship from the Orthodox Christian Studies Center, Fordham University.

Viliina Silvonen

Emotions and affective power as a stable element.

Laments in traditional Karelian rites and in contemporary Finland

Melancholic emotions and the affective power that conveys grief can be understood as a core of lamentation that connects the various lamenting practices in different cultures. Traditionally lamenting is understood as ritual wailing in certain rites of passages, but, for example, in Karelian and Ingrian (Izhorian) culture also other than ritual laments are known. In contemporary Finland lament tradition has sprouted into several various forms from performing arts to therapeutic self-expression and the so-called healing practices. The background of these contemporary or neo-laments in Finland is in the Karelian and Ingrian ritual traditions and the new forms and modes of performances usually relate somehow to the traditional ritual lamenting, but the practices, interpretations, and meanings often differ from the traditional ones. However, all these are usually discussed as a continuum of the Karelian lament tradition.

In this presentation, I discuss this varied continuum – or as I prefer: a network of continua – from the point of emotions. Among lamenters, the melancholic emotions (*apeus/apie/apevus*) and especially the intensification of these emotions (*apeutua/apeutuo*) are often considered as the essential elements of laments. I see this affective power as the stable element of the laments of the continua, but I argue that the interpretations and the meanings it gets vary contextually, situationally, and individually. The aim of this study is to understand the heterogeneous lament tradition and the aspects that on the one hand create the continuity and on the other hand separates the differing representations and interpretations of laments within this tradition.

Dr Viliina Silvonen is a folklorist specialising in Karelian lament tradition and its sprouts in Finland, interested in tradition in changing sociocultural contexts. In her doctoral dissertation (2022) she applied performance, practice, and interdisciplinary affect/emotion theories with bodily methods to analyse the emotions and the affective power of Olonets Karelian on archival audio tapes. Silvonen works as a postdoctoral researcher at the Karelian Institute at the University of Eastern Finland in *Kyynelkanavat*-project founded by Kone Foundation. She is also a member of the multidisciplinary research community of Finnish Literature Society.

Emanuele Tumminello

The ritual weeping in the funeral rites of the Ghanaian Christian community in Palermo (Sicily)

Within the wide range of rites that mark the life of human being and mark the flow of time, the “rites of passage” are of a central importance. Even more in a diasporic context where, among the several functions that rituals can perform, in the first place they contribute to ensure the maintenance of the social structure and its internal cohesion as well as encouraging the process of defining the identity of the group (aspects extensively investigated by authors such as A. R. Radcliffe-Brown, E. E. Evans-Pritchard and M. Fortes). Funeral rites fully fulfill these functions, «as behaviour assisting the living through the stress of death, helping to re-form disrupted social networks and reassigning new identities both to the dead and their survivors» (Douglas J. Davies, *Death, Ritual, and Belief. The Rhetoric of Funerary Rites*, 3th ed. Bloomsbury Publishing, London 2017: 16). During the presentation, with the aid of video footage I have made, I will illustrate the distinctive features that characterize the funeral rites of the Ghanaian Christian community in Palermo (the most numerous among those coming from the sub-Saharan area, with about 3,000 citizens of Ghanaian origin residing in the Sicilian County Seat), focusing in particular on the types of ritual weeping can be found within these rites, and on the figure of a woman recognized by the community as skilled in “knowing how to cry”, expert in performing a specific lamenting.

Emanuele Tumminello graduated in Musicology at the University of Palermo and is currently attending a doctorate in “History and analysis of musical cultures” at the Sapienza University of Rome. He carried out field research in Sicily and in Upper Svaneti (Georgia), giving priority to an audiovisual approach to the investigated issues. As part of his doctorate, he is curating a project on musical and dance practices related to “rites of passage” in the sub-Saharan Christian communities in the province of Palermo. He has published several articles in specialized journals and essays in volumes dedicated to ethnomusicology and a monograph entitled *Una indagine sulla tradizione musicale in Alto Svaneti*, Edizioni Museo Pasqualino, Palermo 2022.

Salome Tuomaala-Özdemir & Elina Niinivaara Crying for change? Mapping Acts of Lamentation as Resistance

In 1987, a group of women disturbed a plenary of the Finnish Parliament by lamenting loudly in the gallery, expressing their grief regarding militarism and nuclear power and hope for peace, and throwing their handkerchiefs, traditionally used in Karelian lamenting, down from the gallery on the MP's heads. The political potential of laments is clear, even though they have traditionally mostly related to rituals of transition and had an important role in maintaining communities and social structures.

In our presentation we ask if and how the political potential of lamenting could be utilized in politicizing problems regarding chronic illness and pain and the way they are treated or not treated by Finnish health care system. As Sara Ahmed points out, official procedures for voicing complaints regarding injustices in the workings of institutions are usually individualized. Complaints are expected to be made by individuals, they are processed behind closed doors and stored behind locks and passwords. This atomizes the group that makes the complaints, too: they are dealing with the problems and process of complaining alone.

Therefore, in our presentation we explore the interlinkage of lamentation as collective and public versus complaining as individual and private acts. We ask: How to grieve collectively the lack of care we as individuals and as a society experience? How to make that grieving public? Could the tradition of lamenting give tools for making complaints shared, public, and thus asking for societal and political change?

Tuomaala-Özdemir is a researcher and writer, who has lately focused on questions of community, participation and imagination as potential platforms of societal change. Her PhD research (2011) focused on the question of agency in women's narratives of their ethical choices.

Niinivaara is an anthropologist who defended her PhD on the mundane political agency of refugee background young men in the spring of 2022. Her central research interests concern embodiment, everyday politics, and global migration. As partly disabled due to chronic pain and illness, these form a central field of interest for her as well.

Together, Tuomaala-Özdemir and Niinivaara are developing a research-based, community-oriented multimethod project with the working title "Sanatorium Lament/Complaint" (Parantola Valitus) that explores chronic pain, illness, and care.

Arja Turunen & Hannah Kaarina Yoken

Lamenting as a radical form of protesting in the Finnish second-wave feminist movement

The so-called second-wave feminist movement that was established in the 1960s represents a radical social movement that is known from grassroots activism and protest. Internationally, second-wave feminists were soon named as “bra-burning” feminists because their first public demonstration included a performance in which bras, make-up, women’s magazines and other typically feminine products were thrown into a trash can.

In Finland, the first radical feminist groups were established in the early 1970s, but feminism became a visible social movement only in the late 1970s and during the 1980s – thus during a period of time, when activism began to splinter into smaller groups, focused on specific sub-themes combined with feminist thought and praxis. One pacifist feminist group, “Naiset rauhan puolesta” (Women for Peace), most visibly represented the Finnish the feminist peace movement. The group was established in the early 1980s to criticize nuclear war and nuclear energy. They organized demonstrations and local as well as international marches for peace. In the mid-1980s, the group chose lamenting as a radical form of protesting. During the 1980s and 1990s, the Women for Peace working group “Itkijänaiset” (Lamenting women) organized demonstrations where they gathered, for example, in front of the Finnish parliament to protest Cold War -era nuclear armaments, nuclear energy and plans to include women in mandatory military conscription. Most notably and reported on at length in the Finnish media, on 2nd April 1987 Itkijänaiset entered the Finnish parliament house’s lectern and dropped over 200 handkerchiefs embroidered with pacifist messages, while lamenting loudly.

In our paper we discuss: who were “Women for Peace”, what were their goals and why did they use ritual wining as a form of protest. The paper is based on our postdoctoral research, in which Dr Turunen studied the grassroots activism of the Finnish second-wave feminist movement and Dr Yoken studies anti-nuclear protest in 1980s Finland.

Arja Turunen, PhD, Title of Docent in Ethnology, is specialized in the study of the Finnish gender history. Her recent studies have focused on studying the history of the Finnish second-wave feminist movement with the methods of oral history, media studies, and archival research.

Dr Hannah Kaarina Yoken is an Academy of Finland postdoctoral researcher, currently working on the project “A Farewell to Arms”: Anti-Nuclear Protest, Emotion and Gender in Finland, 1979–1987. From 2024 onward she will also be principal investigator on a Emil Aaltonen Foundation funded research project exploring the gendered everyday histories of the Finnish publishing house Lehtimiehet oy.

Hana Urbancová

The Funeral Lament in Slovakia: Historical Sources, Local Traditions

The territory of Slovakia is one of the regions of Central Europe where the traditional lament survived in its original functions until the latter half of the twentieth century. Although its elements penetrated several song categories connected to the rituals of transition in Slovakia (wedding songs and recruitment songs), the lament as a particular song genre dominated only in the form of funeral wailing which was widespread not only among the Slovaks, but also in the milieu of the ethnic minorities. Historical sources enable us to trace its occurrence in the territory of Slovakia from the latter half of the sixteenth century onwards, and we can characterize its genre features, tied to women as their primary bearers and performers, based on the results of field research conducted in the nineteenth and the twentieth centuries. In the main period of field documentation (latter half of the twentieth century), it had survived prevalingly in the form of isolated local traditions. A recording of a funeral wailing in the German dialect is a rare document from a German enclave in Central Slovakia, where it had penetrated under Slovak influence. It was maintained for the longest period among the Ruthenians in north-eastern Slovakia, where it had been practiced as a live tradition in some of the localities until the late twentieth century. In the Slovak milieu, it lingers on in the latent repertoire of singers of the oldest generation. In this form it has become a source for mapping the remains of a tradition of funeral lament at a time of its decline and extinction.

Prof. Dr. Hana Urbancová, musicologist and ethnomusicologist, has worked at the Institute of Musicology of the Slovak Academy of Sciences in Bratislava since 1992, as director of the Institute since 2009. She lectures ethnomusicology at the Comenius University and the Academy of Performing Arts in Bratislava. Her research interests are traditional song culture, song genres, the music of ethnic minorities, the historical sources of traditional music, and the relations between folk and art music. She is the author of four books, two source-critical editions and over 100 scholarly articles.

Sławomira Żerańska-Kominek

LAMENT AS THE BEGINNING OF THE MUSIC, CRY AS THE FIRST SONG

It is impossible to enumerate, let alone organize all the ideas that have arisen in people's minds over the centuries about the beginnings of music. Imaginations and suggestions about the origin of human music constitute a difficult to grasp, heterogeneous tangle of intuition, suggestions and scientific concepts. The oldest in the history of writing about music, Democritus' thought that music is an imitation of bird singing was one of the most serious hypotheses in this field until the beginning of the 19th century. The concept of imitating the sounds of the animal world, rejected in modern science, remained a relic of the mythical imagination, in which birds symbolized death and the spiritual form of human existence. In many cultures, the voices of birds were the sound of dying, as well as the sound of crying and despair. For example, in the European tradition the swan is the lamentation of one's own death, in the tradition of Kaluli from Papua New Guinea - the pigeon, whose "song" became the axis of the ritual lamentation.

The subject of the proposed paper is the idea that returns in many cultures and mythological traditions that music was born out of a dramatic scream of dying and mourning death.

Sławomira Żerańska-Kominek took her PhD in musicology from the University of Warsaw (1976), before assuming a teaching position in ethnomusicology there. She received an Independent Researcher Degree in musicology in 1986, and full professor degree in 1992.

Among her publications are:

The Orpheus myth. Inspirations and Reinterpretations in European Artistic Tradition (in Polish). *Słowo/Obraz/Terytoria*: Gdańsk 2003.

Bird-Like Angels Making Music in Mary's Garden: Gentile da Fabriano's Madonna and Child with Saints. "Music in Art" XXXVII/1–2, 2012, pp. 9–22.

Writing the history of unwritten music. On the Treatise by Darvesh 'Ali Changi's (17th C.). Reinhard Strohm (ed.) *The Music Road. Coherence and Diversity in Music from the Mediterranean to India*. The British Academy by Oxford University Press 2019, pp. 148–168.

Aušra Žičkienė

Laments in Lithuania: Tradition and the Nostalgia for it

The rich tradition of laments in Lithuania had almost disappeared by the end of the 20th century, although it still survives sporadically in some places today. Women can still be heard lamenting in cemeteries, at the graves of their relatives on All Saints' Day. In the south-eastern region of Lithuania, elderly women still lament their hardships, misfortunes, illnesses, and hard times, but only in solitude, when no one is listening.

Unlike other genres of vocal folklore, laments hardly have a chance to become a part of the repertoire of folklore groups on stage, for several reasons: 1) the improvisational nature of lamenting, as laments cannot be learnt, only the art of improvisation can, 2) the very personal, intimate way of transmitting and learning traditional laments, 3) the purely poignant experience of laments, which is seldom exploited in stage practice. For this reason, lamenting on stage is an exception. As a very distinctive, memorable and exceptional part of Lithuanian folklore, they are reflected in art, music, and poetry.

However, there remains a very strong mythologised nostalgia for lamenting as a ritual expression, laments as a uniquely distinctive genre, and a longing for lamenting as an emotional release. Laments are talked about, admired, interpreted in songwriting, and there are ongoing attempts to revive them in contemporary pagan funeral rituals. Nevertheless, the question of whether we have lost or transformed and adapted the tradition of laments in contemporary culture is very relevant.

Aušra Žičkienė, PhD, is an ethnomusicologist and Senior researcher at the Institute of Lithuanian Literature and Folklore (Vilnius, Lithuania) at the Department for Folk Song Research. Her research interests are musical behavior, singing as a vernacular phenomenon in contemporary society, musical practices of folk piety in local communities, and Lithuanian folk songs and singing in a broad historical and cultural context. She defended her doctoral dissertation "Lithuanian Laments in the Context of Northeast Europe" in 2001.

