

FOLKLORE, FOLKLORISM, SYMBOL, SYMBOLISM

Our basic ideas are the folklore and its appearance in non-folklore (i.e. folklorism). The categories of symbolism, the symbol itself, and also the system of symbols are similarly important terms in the research of aesthetics, some arts and even of philosophy. Examining the links between these phenomena one can get a result that is also important for the theory of folklore. To carry out this work is very useful as in this field there are still — in spite of the recent surveys — several problems to make clear.

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To start with the more clearly arranged European tradition: folklore and folkloristics — in the history of research — don't deal with the folklorism of symbolism in all detail.¹ Only the Freudist and Jungian folklore-theories treat the symbols of folklore as an independent question but naturally these summaries² set out from only one point of view. It is very surprising that the strictly meant folklorism has no independent

¹ See e.g.: Inger M. Boberg, *Folkemindforskningens historie i Mellem- og Nordeuropa* (København, 1953) — Giuseppe Cocchiara, *Storia del folklore in Europa* (Torino, 1954) — V. E. Gusev, *Problemy folklorov v istorii estetiki* (Moskva—Leningrad, 1963) — Some remarks by the author, Vilmos Voigt, *A folklór esztétikájához* (Budapest, 1972).

² For general orientation with bibliographical remarks: Norman, Kiell, *Psychoanalysis, Psychology and Literature. A Bibliography* (Wisconsin, 1963) — Alexander Grinstein, *Index of Psychoanalytic Writings I—IX* (New York, 1956—1966). Some special works: Géza Róheim, *Psychoanalysis and Anthropology* (New York, 1950) — Ernest, Jones, *Essays in Applied Psycho-Analysis. II. Essays in Folklore, Anthropology, and Religion* (London, 1951) — Arthur Ramos, *Estudos de Folk-lore* (Rio de Janeiro, 1952) — Talcott, Parsons, *Psychoanalysis and the Social Science* (New York, 1953) — Alfred Lorenzer, *Kritik des psychoanalytischen Symbol-*

study in the history of research. So the sphere of neofolklorism is separated from the similar themes only recently.³ The research workers of present folklorism (and neofolklorism) generally examine the adoption of folklore out of the field of art (mostly in tourism).⁴ On the other hand the monographists on primitivism (and orientalism — that is more or less the same)⁵ has piled up a lot of very important material but only a little of it is con-

begriffs (Frankfurt, 1970) — Roger Bastide, *Sociologie et psychoanalyse* (Paris, 1972) — Paulo Carvalho-Neto, *Folklore and Psychoanalysis* (Coral Gables, 1972) — Maric-Louise von Franz, *An Introduction to the Psychology of Fairy Tales* (Zürich, 1973). On psychoanalytic tale interpretations see: Max Luthi, *Märchen* (Stuttgart, 1947) pp. 100—107.

³ Cf.: Vilmos Voigt, Vom Neofolklorismus in der Kunst. *Acta Ethnographica Academiae Scientiarum Hungaricae* 19 (1970) 401—423.

⁴ Hans Moser, Der Folklorismus als Forschungsproblem der Volkskunde. *Hessische Blätter für Volkskunde* 55 (1964) 9—57; Folklorismus in Europa. Eine Umfrage. *Zeitschrift für Volkskunde* 65 (1969) 1—55. — Hermann Bausinger, *Volkskunde* (Berlin—Darmstadt, 1971) 159—209.

⁵ See e.g.: R. Riemann, *Die Entwicklung des politischen und exotischen Romans in Deutschland* (Leipzig, 1911) — Gilbert Chinard, *L'Amérique et le rêve exotique dans la littérature française I—II* (Paris, 1911—1913) — C. B. Tinker, *Nature's Simple Plan* (New York, 1922) — William L. Schwartz, *The Imaginative Interpretation of the Far East in Modern French Literature 1800—1925* (Paris, 1927) — H. N. Fairchild, *The Noble Savage* (New York, 1928) — Louis Whitney, *Primitivism and the Idea of Progress* (Baltimore, 1934) — Arthur O. Loveloy — Gilbert, Chinard — George, Boas—Ronald S. Crane, *Primitivism and Related Ideas in Antiquity* (Baltimore, 1935) — Yvor Winters, *Primitivism and Decadence* (New York, 1937) — Pierre Jourda, *L'exotisme dans la littérature française depuis Chateaubriand: le romantisme* (Paris, 1938) — R. R. Cawley, *Unpathed Waters* (Chicago, 1940) — A. E. Christy, *The Asian Legacy* (New York, 1942) — R. Gonnard, *La légende du bon sauvage* (Paris, 1946) — Edith A. Runge, *Primitivism and Related Ideas in Sturm und Drang Literature* (Baltimore, 1946) — George Boas, *Essays on Primitivism and Related Ideas in the Middle Ages* (Baltimore, 1948) — Fernand Baldensprenger, *Aspects de l'exotisme. Dialogues*, 1954, novembre — James Baird, *Ishmael. A Study of the Symbolic Mode in Primitivism* (Baltimore, 1956) — Pierre Jourda, *L'exotisme dans la littérature française, du romantisme à 1939*. (Paris, 1956) — Giuseppe Cocchiara, *L'eterno selvaggio. Presenza e influsso del mondo primitivo nella cultura moderna* (Milano, 1961) — Robert, Goldwater, *Primitivism in Modern Art* (New York, 1967) — Michael, Bell, *Primitivism* (London, 1972) — Roger Mathé, *L'exotisme d'Homère à le Clézio* (Paris—Montréal, 1972).