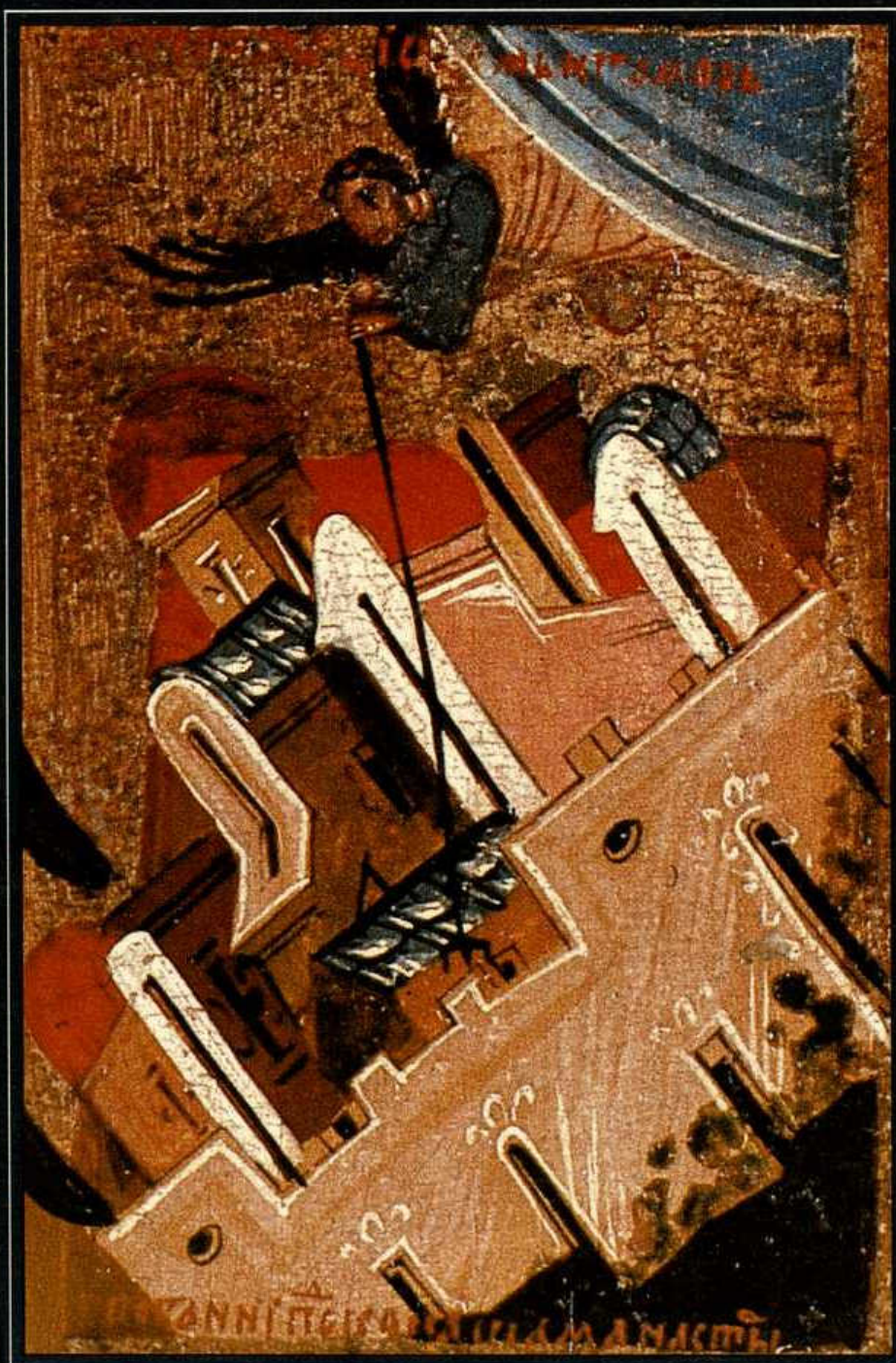


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РЕЦЕНЗИИ – АННОТАЦИИ

CATEGORY OF FUNCTION IN ETHNOLOGICAL AND FOLKLORE RESEARCH

(On the example of song repertoire analysis)¹

EVA KREKOVIČOVÁ

Institute of Ethnology of Slovak Academy of Sciences, Bratislava

I. Category of function in ethnological and folklore research

1. Over the last period in the Slovak ethnology and folklore studies oriented towards the research problem of current processes there arised the need of functional analysis as one (and yet not the only one) of important research methods. Its relevance was evident especially in the analytical viewing of mechanisms of folklore and ethnological phenomena functioning in the environment of their existence as well as in more detailed systematic research of folklore (e. g. a song repertoire as an open system). Quite a number of current works have followed given tradition of such an orientation in ethnology and folklore research and at the same time there emerged a need to evaluate to a certain degree up-to-date results in the domain of methods and terminology.

A deeper insight into the phenomenon of function as a scientific category indicates the fact that in individual periods of history of ethnology and folklore studies an imbalanced, more sporadic, than systematic, attention was payed to their research. As far as the understanding of category of function in the folk culture research is concerned, more systematic concern and certain serious basis for research of the function was formed by – as is fairly well-known – functional structuralists by abstracting from the phenomena form of studied artifacts and drawing their attention to their relations and mutual structural feedback. From the point of view of the material interpretation and specific research methodology highly influential were primarily the works by Bogatyriov² and Melicherčík³.

In their analyses functional structuralists have convincingly enough illustrated the existence of folk culture phenomena as empirically observable category characterized by marked movability and unstability in time and space. Especially Bogatyriov's emphasizing the necessity of scientific research of *function of structure of functions* and *the structural conditioning of functions* on the whole has not as yet lost its importance, as well as Mukařovský's research of the relation of the function, norm and value from the point of view of aesthetics⁴. Although, from the present day point of view, the functional structuralists have understood the function in a slightly narrower meaning of purposefulness, or more precisely, as it was very truthfully stated by B. Putilov, in „roles“⁵ the studied phenomena play in the environment of their existence. Thus, they understand the meaning of the function similarly to that used in linguistics.

From the up-to-date knowledge summarization emerges that in the more recent period arises first of all the need to *widen generally the understanding of function* on the one side – compared to functional-structural understanding – and on the other side *more differentiated approach from the point of view of research method and terminology*. Such an understanding provides more oportunities and variability in application of functional analysis on various spheres of folk culture study from various aspects, primarily in applying systemic approach.

In spite of achieved partial results it can be stated that the category of function has not as yet been satisfyingly worked out and we lack a closer concretization and limitation of this notion con-

cerned not only by ethnology, but social sciences as such, too.⁶ Indeed, the term in question is generally rather frequently used in our writings, although it is used in different, not precisely limited, connexions. Doubtless, several specifically oriented probes studying the function by means of analysis of particular material are at our disposal, but we still lack in the suitable synthesizing theoretic-methodological approach that would solve the issue of functions specification in the sphere of folk culture per se (and problem of actual existence of such specification). Simultaneously, we are missing a kind of bird's-eyeview on the evaluation of the extent of generalization and specification of functions and functional relations of folk culture phenomena in different areas of the life style of its bearers (i. e. in material, spiritual and social culture as well as in folklore and folk plastic arts)⁷.

2. As far as the degree of elaboration and problem-oriented functional view in ethnological research is concerned, 1. works pinpointing to the internal relations of researched objects, where the starting point is folk text; 2. works studying context of selected folk culture phenomena are at our disposal.

2.1. Propp's „Morphology of the folk-tale“⁸ is a widely known very successful attempt at functional analysis of a genre based on the delimitation of function of performing persons as a genre-creating element. Propp there uses the term 'function' in the meaning 'the deed of a performing person' as well as Meletinskij does in his "Hero of the fantastic fairy-tale".⁹ Several attempts to apply Propp's morphology on other genres (superstitious narratives, ballads)¹⁰ show that magic fairy-tale is an ideal genre for such an approach to analysis. In other genres, though, Propp's limited functions do not represent such an unambiguous analytical criterion and an instrument of genre invariant construction.

2.2. There are more attempts at functional analysis of contextual feedback of studied phenomena. The interrelation of genre and function was studied in an interesting manner by a soviet ethnomusicologist I. Zemcovskij in his paper Genre, function, system¹¹ pointing out the function as a historical category. There he presents an interesting hypothesis on polyfunctionality as a pre-genre folklore development. To the problem of function of folk culture phenomena as a historically constituting category were related some recent works, e. g. an interesting study by Z. Apáthyová-Rusnáková.¹²

2.2.1. The problem of interrelation of function and form is rather frequently examined in the published papers both in ethnology and folklore studies. In the Soviet folklore studies over the last period it is systematically researched especially by means of study of ritual folklore in relation to rite. A form of folklore products is understood as a result of a long-termed fulfillment of certain functions, the 'feedback' (B. Putilov). On the contrary, the research of latest products and creative personalities gives evidence that already at the moment of creation of a song, its functional aiming conditions the specification of its form. Thus, from the material in its own right it is possible to decipher its particular functions. And yet, not all functions that are potentially covered by a text are directly fixed in a text. Sometimes, a text codifies some kind of functions that cease to exist and a text continues in functioning, though in another functions. Such 'anachronisms' represent then an organic component of folk poetry¹³.

2.2.2. The study of mechanisms of functioning has been elaborated by several authors in a number of spheres of folk culture study. In the folklore studies such main stream of orientation represent the on ecology-oriented works; in ethnology this issue is pertracted especially in the sphere of culture of customs. Our recent research results have proved the notion that *in the study of customs culture, customary law and folklore respectively, similar or the same methods of analysis may be applied*. It is the delimitation of analytical levels 'structure – usage' that were used by M. Kosová in the analysis of traditional wedding¹⁴ or primary and particular functioning in studying the functioning of a song in the village environment,¹⁵ applied simultaneously in the analysis of wedding customs by K. Jakubíková, who has delineated yet another level of functioning in the analysis – the metafunction¹⁶. On the example of annual customs of winter cycle V. Feglová has analysed their mechanism of functioning in the same way. The West German scholar H. Gerndt¹⁷ has conceived similar understanding of function in its environment in the study of the customary law as it was evident in the study of the existence of song repertoire¹⁸. These examples point out to a close relationship of mechanisms of functioning in the sphere of customs and folklore (songs) that may, obviously, be related to the fact that the phenomena concerned are bound eminently to the consciousness of the bearers and are consciousness-determined. Further deep functional analyses may

interfere with – in the ethnological research widely used – classification of folk culture and folk way of life into groups of material, spiritual, social and artistic-oriented culture, respectively, enabling thus to observe certain generally valid mechanisms of its functioning.

3. On the basis of the up-to-date research *the functioning of folk culture in general is viewed as a complicated, yet finely structuralized net of internal and external relations that are:*

1. *multilevelled* (conditioned by the character of structure of the reality under study);
 2. in its phenomenal, empirically observable mode they are of *dynamic character*;
 3. The result being the individual phenomena of more or less *polyfunctional* existence in time and space of folk culture¹⁹ which is valid especially in terms of folklore material.
4. The study of functions always presupposes abstraction from empirically observable reality and yet different degrees and levels of abstraction by themselves are not considered in the term of 'function'. So it was pointed out also by V. Gusev²⁰ who suggests the following terminological accuracies: 'level of functional contexts', 'area of contexts' (as territorially, demographically and socially determined functionality), 'functional field' (spatial-temporal delimitation of functional contexts) and 'bunch of functions' according to P. Bogatyriov). At the same time the author suggests to use term 'system of functions' instead of 'structure of functions' (as already tried to apply in the song analysis I. Zemcovskij²¹). Author of this paper would rather prefer using the term 'systemic research of functions' to 'system of functions'. 'System of functions' supposes, or better to say, implies abstraction of a separate system of individual functions per se that we consider to be not always entirely unambiguous.

4.1. Experience from our own attempt at particular functional analysis of a song repertoire oriented towards the ecological issue of mechanisms of a song functioning in environment have pointed out to the necessity to *differentiate in terminology the individual levels of functional analysis* and refer to the produced functional models by another term than 'function'. There we have differentiated: 1. *'function' as one variable relation, mutual interdependence of phenomena* (thus movable, empirically observable relational category close to Bogatyriov's understanding of the function) and 2. *'functional feedback'* (thus, in its substance, the Gusev's level of 'functional contexts' or Bogatyriov's 'structure of functions').

Functional feedback we have defined as *abstract models of functioning that enable us to follow the place of individual functions and the mode of their grouping and behaviour; namely function mechanism of the song repertoire in the environment*. Functional feedback is the indicator of different sides of repertoire functioning in the environment, of its vitality, of the level of its application within the surroundings and its effort to self-preservation, self-organization and self-deorganization, flexibility, systemic organization and the like. On the functional feedback level such an approach enabled us to delimitate and observe the invariant and variable range of the functions movement. Thus we have reached the delimitation of primary and *particular functional feedback of songs*.

II. *Application of functional analysis on the study of a song repertoire*

Realized particular functional analysis of a song repertoire was based methodologically upon the application of *systemic approach*. In a simplified form this application is presented in the following scheme (see p. 194):

Analysis of particular material enabled specification of the up-to-date status and the developmental tendencies in repertoire regarding to the environment of its existence. We must say, that paying regard to the study of repertoire dynamics in environment and time, the centre of systemic analysis lied in the functional analysis of material. We strived hard not to remain only on the surface of function analysis but to reach such kind of the analysis of functioning that presupposes systemic idea of an object²².

6. In spite of multilevel character of functional feedback of a song, the specification of their substantial characteristic features has proved to be methodologically most relevant in its disposition into several binary components. On the basis of their contrast the important moments of repertoire behaviour in the environment have become prominent. Individual couples of functional feedback turned out to be methodological prerequisite in the determination of multidimensional *functional structure of repertoire*. The song repertoire may be functionally analyzed in two basic levels:

1. The delimitation of repertoire as a relatively isolated system. The analysis of *internal functional relations*. Functional structure is in this sense the intersection rising on the basis of mutual projection of all the levels delimited. While observing the dynamics of its functioning,

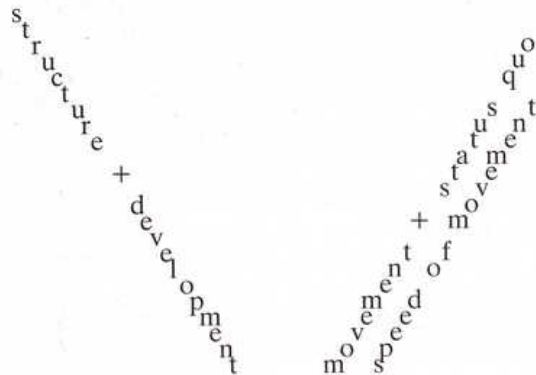
I. FUNCTIONING

<i>stabilizing elements</i>	<i>dynamic elements</i>
invariant collective character	variability social and individual feedback
interpretation scheme consciousness of bearers	particular variant practice
primary functioning tradition	particular functionality actualization (innovation, improvisation)
the core of repertoire structure	manifest character phenomenal similarity, function



II. DEVELOPMENT

<i>relations to internal time</i>	<i>relations to the calendar (real) time</i>
changes in this component — developmental	every movement



model

all levels being the indicators of different aspects of studied mechanism must be taken into consideration.

2. The mode of repertoire functioning in the environment starting off from its interaction with the environment.

In these contexts the research of the mode of repertoire openness in relation to environment and the determination of hierarchical ordering of operating elements appears to be impor-

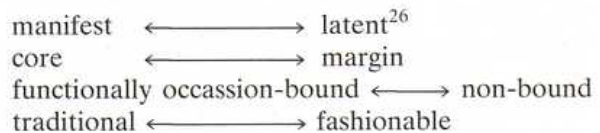
tant. It is a very complicated problem that in every particular instance must be solved separately.

It is connected with the determination of an active element as cybernetically superior component²³.

In reality, the mutual coherence of both analytical levels is very tight, both of them do not exist independently from each other, being partially overlapped, namely. Their differentiation is understood only as auxiliary.

From the methodological aspect this interdependence of both analytical levels is the nodal-point emphasizing the moment of urgent need to differentiate individual functional levels. It is the point in which on the first sight overlapping plans began to recede, pointing out to the seemingly 'illogical' behaviour of an object. As an example may serve the already above mentioned delimitation of primary and concrete functioning. The special layer of the hay harvest songs, called 'sichnícke piesne', the hired workers' songs in Liptovská Teplička²⁴ were referred to by the informants as sung during the hay harvest in the open air. And yet, while observing the natural occasion-bound singing (at a wedding party) such songs were recorded in a completely different situation: they were sung in a wedding house room during a wedding party while the participants sat by the table and their performance was considered to be natural and adequate. In the given situation in spite of function strictly limited in denoting a song, it happens to function in yet another way. The investigated locality was from the folklore point of view active, where the given song was widely sung also during the labour in the open air. This example has stressed the need to differentiate the place of a song both in the folklore consciousness and in the specific realization, as well. The interrelation of these levels differs in different types of songs.²⁵

6.1. In the range of internal functional feedback of a song in the repertoire we have delimited the following levels of analysis:



As the repertoire represents a whole unit opened not only from the point of view of its functioning but also from the point of view of our knowledge, the delimited couples, in most cases, cannot be strictly applied as a classification criterion on a particular material. Except of it, the

repertoire represents a dynamic unit examined in its transformations. In most of the delimited couples one must also count on a certain level of transition and there exist no sharp and non-permeable borders between individual groups. The first two, out of the above mentioned couples (manifest – latent; core – margin) and partially the fourth couple (traditional – fashionable) are related to the actualization of song functions from the point of view of time. The delimitation of occasion-bound – occasion-non-bound songs, traditional – fashionable and core – margin is related to the system organization of repertoire in the coherence of the dialectic connexion of stable (self-organizing) and dynamic (self-dezorganizing) repertoire component.

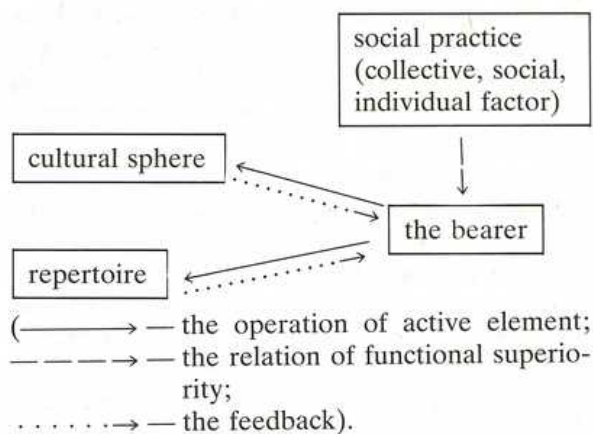
Changes in functional feedback pass through on the basis of functional dependence, having in each and every individual case a specific character. The level of manifestness plays an important role of mediator of changes. From the temporal repertoire movement point of view all other levels are functionally interdependent upon this manifestness. Anyone of the delimited couples of functional feedback do not appear as independent variable. Their mutual realations, though, express certain hierarchy as an expression of functional structure. There exists mathematically formulated *functional dependence of all the other internal functional feedback of songs in the repertoire upon the manifestness*. In case of model abstracting a component of manifest repertoire mode as a quantity independently variable, all the other levels will appear as variables dependent upon manifestness.

Further levels specify the repertoire as more or less structured and systematically organized unit. From the structure point of view in a certain stage of development (in the identifiable traditional repertoire) the feedback to occasion-bound singing (differentiation of occasion-bound – non-bound songs) appears as dominating.

6.2. In relation of a song to environment the feedback to the bearer (as an impulse and moving agent) and to time and from the point of view of the manifest component the feedback to the occasion-bound singing (situational and communicative factor) appear as the most prominent ones.

In the mechanism of functioning of song repertoire the structural coherence of operating components in the simplified form is presented by the following scheme:

The scheme draws the attention both on the



direction of the operation of impulses in the process of the repertoire functioning (the operation of active element – the bearer) as well as on the existence of the feedback between the bearer and cultural sphere. Here, the social practice performs an important role of determinant of the bearer. The bearer operates in this mechanism as the main and basic unit of mutual operation of components, as the receiver and transmitter of the impulses and their resource simultaneously. At the same time *through the bearer as the cybernetically superior active element the repertoire as a system is opened to the other systems both of cultural and social spheres*. This statement repeatedly points out the inevitable subject-oriented research of song.

The relation of subordination to the active element and through it the openness in regard to several social and cultural systems simultaneously may explain also observed increased sensibility of song repertoire to the stimuli from outside.

The singing occasions in this process operate as the mediator of the feedback of manifest component of repertoire to the bearer. The singing occasions appear to be the marker of interaction of social and cultural ecosphere.

As from the point of view of the repertoire functioning in the environment, its coherence to the bearer operates as dominant, in the macrostructural analysis of the repertoire the interest will be drawn on the application of repertoire in the studied community of bearers. The bearer is understood here in two levels – on the one side as the latent bearer of repertoire in the consciousness of both society and individual, on the other side as the performer of particular variants. In accordance with the presented facts we research practically the repertoire of the community on the one hand at the level of folklore consciousness, on the other hand in particular perfor-

mance. In the analysis we distinguish, thus, *primary functional feedback of the song* that is bound to the consciousness of the bearers and a *particular functionality* as an expression of realized practice.

By means of mutual confrontation of primary and particular functional feedback of a song in the repertoire we can research the mode and the extent of actualization of functional structure of repertoire and its change in the given time and environment. Apart from the mechanism of repertoire functioning such an analysis of functional feedback of a song to the bearer will enable us to observe also the developmental tendencies in repertoire.

*

7. Functional analysis of a song repertoire has shown that:

1. *a song repertoire appears in the process of functioning as a non-independent system. It emerges from the following ways of its behaviour:*

Functional structure of repertoire is manifested in its functioning within the surrounding systems (bearers, occasions). Interaction of repertoire and environment is manifested as the determinant of functions.

The vitality of the repertoire is conditioned by the active element — the bearer. Thus, it depends on the implementation of a song within the range of surroundings. The precondition of repertoire functioning in the given environment being, thus, its openness as a system regarding the surroundings. It is related to its sensibility to the outer stimuli. The main impulses of the repertoire changes are closely connected with the changes within the surrounding environment. The repertoire in itself does not possess an immanent strength to change.

In the process of functioning the song appears to be a polyfunctional component. The functions of the song operate as multilevel feedback of the song to environment, the complexity of functional relations being its expression.

2. *In spite of its lacking independence, the repertoire of the village community in the studied stage displays the degree dependent on the feedback to a particular bearer and time certain behavioral manners as an organized system. It is characterized by a certain degree of immanence of functional structure and by specific reactions to the changes within the surrounding environment. From the*

transformations point of view the repertoire displays certain symptoms of self-movement and developmental tendencies, that may be more closely specified solely on the basis of delimitation of functional structure of repertoire and its changes in the time.

III. *Mechanism of songs functioning in the environment. Primary and particular functional feedback*

8. In the study of functioning mechanisms in the environment we have focussed our attention on the functional analysis of material by means of a model determination of *songs functions structure*. We have concentrated our attention on those functional feedback of a song that has emerged as crucial: primary and particular functionality. Primary functionality takes into consideration sign as the primordial principle, in contrast to the delimitation of functionality emerging from the situational principle.

In the analysis of songs functioning in the environment, principally we start off from the statement that *the position of a song as an integral part of repertoire expresses different degree of mutual functional feedback between song, its place in the folklore consciousness and a concrete occasion for its realization*²⁷. In accordance with this — as we have already mentioned — we follow the mode of application of functional repertoire structure in the environment by means of invariant and variable component of this mechanism delimitation. Both of them provide the functioning of repertoire in the synchronic and diachronic plans, as well. They are the expression of the dialectic tension of a stable and movable factor.

Mutual relation of both types of functional feedback of repertoire may be more closely observed on the basis of a number of binary oppositions:

primary functionality	particular functionality
langue	parole ²⁸
relation to the internal time of an object	relation to the calendar time moment
— (structure in development)	— (a non-repeatable situation)
structure	usage ²⁹
structure as an invariant	transformations of structures
functional invariant consciousness (memory)	variability of functions practice (manifestness)

8.1. *Primary functional feedback of repertoire* is projected into the folklore consciousness of the bearers in the form of functional invariant of the repertoire. It is characterized by an affiliation of one dominant function to each and every individual song. It is fixed in the consciousness by the sign principle. Not infrequently appears its time shift in connection with factual state of repertoire functioning in the given synchronic picture. Fixation of the functional invariant of repertoire in the group consciousness happens to be an important moment.

Primary functioning appears as an invariant in the sense that it represents a sort of ideal picture of repertoire delimiting its basic scheme which in the sense of preservation and structure identification delimits the movability of functions (variation zone). Primary functionality bears systemic character. Individual songs have their place in the repertoire from the point of view of their pertinence to the whole body of repertoire. Simultaneously, primary functionality represents an open system enabling, within the given stage, penetration of new elements (songs) and their setting inside the whole. If in the process of functioning the primary functionality turns out to be inadequately flexible, or as the case may be, it does not express a real picture of repertoire functioning in time and environment, formation of a new, more suitable primary functional feedback to songs takes place. Primary functioning is neither the indicator of the repertoire status nor of its dynamics but it is related to the producing of an ideal picture of repertoire bearers and their culture. While confronted with the functionality, ideal and real aspects of repertoire functioning may be marked off.

Paying regard to songs terminology and classification the repertoire may be observed as a sign system. Sign, the song is attached to in the consciousness of the bearers, is an expression of its coherence to the systems, within range of which it functions. One may, in this respect, speak about several mutually interrelated and partially overlapping levels of repertoire projection in the consciousness of the bearers. These levels were for us the starting point for specification of primary functionality of the song repertoire in the particular material. The levels concerned are as follows:

1. structure-forming
2. classifying
3. semantic
4. terminological
5. evaluating

The first, the second and the last level as the expression of functional invariant may be investigated in the field work by means both of terminology or sign levels.

The starting point in the primary functioning specification of a song repertoire was the research of classification and terminology of songs existing in the consciousness of the bearers.

Denoting of songs in *Východná*³¹ expresses namely their functional feedback to occasion-bound singing, e. g. 'svadobné', 'pokuadki', 'ručajšia', 's kršteňa', 'na záletí', 'uspávanka', further on environment, e. g. 'polianske', 'v šichte', or, as the case may be, to performers, e. g. 'chuapska', 'ďievočka', 'mládeňecká', 'ofčarska', 'mladí spievajú', or, also presupposes provenance, e. g. 'na važecki ton', 'z rádia,' often identical with the locally or regionally bound style, e. g. 'východňianska', 'teplicka', 'naša.' Referring to the songs the bearers often apprehend their improper, non-corresponding to reality sensation of the time length of its incorporation into the repertoire ('of old-old times', 'old-times,' 'old,' 'new,' etc.). *On the first sight multi-ambiguous classifying criteria found out in the terminology of songs are as a rule the expression of existing multi-ambiguous functions of songs in the environment.*

Classification of songs in the given environment may be either conscious – (terminologically acknowledged) or nonconscious – (respected in practice). On the one side it tends to invariant and structure and on the other side some further aspects of songs functioning in the repertoire are incorporated there, e. g. as 'of old-times' in *Východná* is referred both to a song that is not sung at present and also to a song that in the group consciousness functions as a song sung since time immemorial, the denotation 'Východná – air' expresses the pertinence of a song to a particular *Východná* core of the repertoire, the awareness of provenance and sometimes it is connected with moment of presentation of one's own song to those who are not members of the community, e. g. 'children's songs' are those transformed from the adults' repertoire into that of children; but also specifically children's performances (e. g. nursery rhymes and the like). If the bearers of the song are unable to denote or they can denote it but very vaguely answering the researcher's question on the type of song only by telling the contents of the text or directly citing the text) it can signal:

- a) multi-functioning, functional unboundness to occasion,

- b) song is incorporated into the repertoire only quite recently,
- c) its structural incorporation into the classification scheme of the repertoire is not conscious, the bearers are not able to express it verbally and the song is not – in substance – functionally unambiguously bound.

Percentual representation of the non-denoted songs in repertoire generally witnesses the repertoire status from the already mentioned general developmental tendency to narrow the semantic field in the repertoire pointing to the present. In the older stages the repertoire was characterized by more evident sign differentiation³¹.

Generally, in the overall summary it may be concluded, that the primary functionality of the repertoire may be researched by means of examining the bearers' folklore consciousness; it appears group-bound and shows systemic character.

8.2. In contrast to previous, *particular functionality* may be observed only through direct observation of singing situations; it is always bound on particular performing groupings. Particular functionality is the level of manifesting actualization of obvious, potential and latent functions of songs (several in number, as a rule) and a real picture of songs functioning in the environment and time. Its realization is possible only by means of manifestness. Often it is the picture of situational factors bound on unrepeatable unique time moment determined by the specification of situation. Particular functionality provides the mechanism of functioning with the dimension of movement and changes in functions, transformations and variability. It is bound to the structural changes of songs functions depending on the situation. In regard to its dependence on the situation, specific functionality may – and as a rule it often does so – change with the particular singing situation. In particular analysis the situation may be as a model disarticulated into several components marked by observable mutual cohesion:

- a) time
- b) performer (performers)
- c) surroundings (communicative factor) – environment – people – participants
- d) impulse (character of an occasion)
- e) particular occurrence of functions and their arrangement.

Particular functioning is the indicator of *liveness* and *vitality* of repertoire in the given time and actuality of its functional relations to environment. In its own right it is not the indicator of structure and the development of the reperto-

re. Anyway, it is an important indicator of changes as such (in relation to self-movement and development).

Primary and particular functional feedback of a song as a model represents, in fact, two sides of the same phenomenon – song functioning in the environment. Both levels are characterized by relatively identical, or similar (not obligatorily, as a rule) direction of movement in time and non-identical speed. Different speed of movement of both levels in time is related to their coherence to different time dimensions. Primary functionality is bound on internal time of repertoire structure. In the model of functioning it abstracts both from a particular speed of movement in time and from the calendar time, respectively. The dimension of calendar time and dynamics provides the repertoire structure with a specific functional feedback.

9. Delimitation of primary and particular functionality may bear important methodological meaning from the point of view of their comparison. Confrontation of both functional levels points out to the firmness and obligation of a song feedback to occasion. It enables also the observation of developmental tendencies of the repertoire. The development of repertoire is the result of mutual dialectic influence of primary and particular functional feedback of songs in time.

Confrontation of primary and specific functionality takes place within the range of occasion-bound singing. Thus, on the occasion-bound singing and its performers depends:

- a) the choice from the known supply of songs
- b) specific functional feedback, occurrence and functions setting
- c) the mode of song interpretation and the sounding of particular variants

Comparison of primary and particular functionality expresses the *manifestness* of structure of repertoire and at the same time it is an indicator of its *stability* and *movements* that may be observed on the basis of deviation of consciousness and practice.

Confrontation of particular and primary functioning, thus, provides us with the picture of current status of the repertoire functioning.

9.1. The discovered *discordance* of primary and particular functioning may be:

- a) an expression of functional release of a song in the repertoire structure, e. g. 'šichnícke piesne', (hired workers' songs) in Liptovská Teplička³², 'regrútske' (recruits' songs), in Východná. As a whole, it expresses the character of functional

group of songs on the one side, on the other side (Východná) the transition of a song from the primary functionality group into the level of secondary existence (marked by, absence of the original structure of higher order – ritual, customs and the like).

b) The manifestation of the different speed of movement in relation to the dynamic and static character of practice and consciousness within the framework of the developmental changes (the changes took place only in the practice, in the consciousness they are still preserved in original functional feedback – e. g. a song referred to as ritual one is not sung on any occasion in reality).

c) From the presented material it emerges that especially the discordance of primary and particular functionality is the indicator of changes in practice, in contrast to the consciousness and on the other hand it is the evidence of the release of repertoire structure in coherence to the surroundings (the spheres of customs, social life etc.)

Thus, it is an important indicator of dynamic component of repertoire functioning mechanism.

10. On the basis of confrontation of primary and particular functional feedback of songs in the repertoire *three basic degrees of structural feedback firmness of a song and singing (occasion)* may be delimited in the observed stage of repertoire of a village community. They are as follows:

10.1. *unambiguous functionality*. It is characterized by identical primary and particular functional feedback. Symptomatic aspect of such songs is that they are sung only on an occasion they are the sign of in the folklore consciousness (there belong majority of all calendar ceremonial songs, lullabies, ceremonial songs of christening and wedding parties, as well as the funeral laments in their primary non-parodying form).

10.2. *Multifunctionality* is specified by such a behaviour of songs within the range of which the discordance of the primary and particular functioning may currently appear. The song is sung also on another occasion, not only on the one it is the sign of in the consciousness of the bearer. The awareness of the primary functional feedback is actual also on other occasions and particularity of functional level is more variable than in the first case. In spite of all this, the songs do not appear to be functionally free, unbound on occasion (e. g. songs connected with labour, the

hay-harvesting songs, te shepherds' songs, in Riečnica³² the dancing songs in front of the music band called 'pred muziku' etc.)

10.3. *Functional unboundness on occasion* is once more symptomatic by relative concord of primary and particular functional feedback. Such songs may be further divided into two subgroups:

a) songs with *labile* feedback on occasion (e. g. the recruits' songs, dancing songs);

b) Songs functionally unbound on occasion, free. Although their bearers sometimes refer to them by specific naming (e. g. wedding songs, shepherds' songs and the like), they function within the range of different occasions. There belong also a great number of songs free of specific denoting. It represents mainly at present a very heterogenic level of repertoire comprising various genres: ballads, romances, sentimental songs, national, soldiers', funny, maidens', young boys' but also parodies of funeral laments and many others also of non-folk origin.

Quantitative representation of songs within range of individual groups of local repertoires points out the evident developmental shifts and is different in various environments. The bordering line between groups 10.1 and 10.2 is often not so sharp and the songs must be always incorporated according to pertinent situation in the local repertoire and time.

Up-to-date results of functional analyses and the observation of functions in ethnology and folklore studies have proved on the one side undisputable contribution of such orientation of performed researches. On the other side functional analysis as a methodological instrument enables to observe only one, though important aspect of reality, yet it does not provide in its own right the necessary plastic picture of the studied phenomena. We did not take into consideration such aspects of song research as music-typological connections, music dialects, the relationship of melody and text, variability, the roles of singers' personalities, the issues of performance, creativity and many others. Functional analysis must, thus, be considered as only one of the research methods because only, in a combination of several methods will enable us to reach multi-dimensional view on our research object.

- 1 Present study is a synopsis of the book KREKOVIČOVÁ E.: O živote folklóru v súčasnosti. Ludová pieseň. (On present day folklore life. Folk song.). Bratislava, 1989, 324 p. Published by Institute of Ethnology of Slovak Academy of Sciences in Bratislava as an internal publication.
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- 19 ZEMCOVSKIJ I. I.: op. cit., ibidem; GUSEV V. Je.: ibidem.
- 20 GUSEV V. Je.: ibidem.
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- 24 Locality of central Slovakia in the region of Poprad, ethnographical region Horný Liptov.
- 25 Cf. note 15.
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- 30 FUKAČ J.: Pojmoslovie hudobnej komunikácie. (The terminology of musical communication.) Internal publication of the Faculty of Pedagogy, Nitra, 1983, p. 83... "music semiotics has for music phenomena of the 'langue' type a term 'paradigm' and for the phenomena of 'parole' type a term 'syntagm'; independently on the sign (...) thus to the relation 'syntagm – paradigm' corresponds the

relation of products and their respective disposition universum."

31 Východná, the locality where the author has accomplished a deep empirical research of functional feedback and song functions, located in central Slovakia, region of Liptovský Mikuláš, ethnographical region Horný Liptov.

32 Proved by the researchers in other localities especially the developmentally delayed mountainous northern Slovakia (NW-Slovakia, Kysuce, Krivany, NE-Slovakia, region of Prešov, northern Šariš; locality Riečnica, NW-Slovakia, region of Čadca, ethnographical region Kysuce.

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