

WORKSHOP: Changes and Continuities in Expressive Culture

Chair: Marianna Keisalo-Galván

The theme of this workshop will be changes and continuities in expressive culture including ritual, music, art, and performance.

1.

Inkeri Aula

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Bahian capoeira angola communities as new cultural quilombos - an approach to the practitioners' ritual experiences

Capoeira angola is a traditionalist movement in the Afro-Brazilian expressive genre of capoeira combining fight, ritual, play and music. The capoeira *academias* in Salvador da Bahia that attract a global flow of practitioners are not solely places for learning a pastime: they offer a community of belonging with deep-rooted learnings and a life philosophy of its own. In the process of community in the making, the training spaces become meeting points for diverse sociocultural activities, often connected to other living spaces, kitchens, dwellings and even orchards. In this paper I suggest a new approach to Bahian capoeira angola communities as a new form of cultural *quilombos*, carriers of cultural continuities from Maroon communities founded by Africans during slavery in Brazil. The *quilombo/kilombo* is a concept connecting a large variety of topics involving land-rights issues, constantly redefined from judicial to cultural-historical viewpoints. It symbolizes cultural resistance resulting in the reclaiming of new quilombos as the unofficial self-identification for various types of communities, such as the capoeira angola groups concerned. Following the metaphor, I pretend to show a deeper cultural relation in the use of the term quilombo than a mere historical connotation. As to what kind of quilombos capoeira communities might be, it is necessary to look at the contemporary practitioners' experiences of afro-brazilianity in the ritual *roda* of capoeira angola.

2.

Heidi Härkönen

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Girls' Quince Ritual, Weddings and the Matrifocal Kinship Structure in Cuba

This paper examines two lifecycle rituals, girls' 15th year birthday party *la fiesta de los quince años* and weddings, and their interplay with the matrifocal kinship structure in Cuba. Matrifocal kinship structure has been depicted by various anthropologists as having a long-term presence in the Caribbean. Weddings have been characterised as a ritual of special importance in matrifocality not for their significance to the kinship system but as an act in the status system, representing the marrying couple's high class position. My paper examines the position of weddings in the context of the matrifocal kinship structure in Cuba, and compares the standing of weddings with that of the girls' initiation ritual *quince* in Cuban society. I suggest that there may be some differences in

the position of the wedding ritual in Cuba when compared to the English-speaking Caribbean, and that the *quince* ritual may have the socially primary position instead. To understand these differences I will also pay attention to the Cuban communist state and the kind of changes it may have introduced to the ritual sphere. At the end I conclude by looking at what do the changes and continuities in the ritual sphere tell about the relationship between the matrifocal kinship form and the revolutionary state in Cuba.

3.

Marianna Keisalo-Galvan

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Change and continuity in chapayeka clown masks

My research focuses on the chapayekas, ritual clowns who represent Judas in the Easter ritual of the Yaquis in Northwestern Mexico. This paper looks at changes and continuities in the chapayeka masks. Although in one sense all the chapayekas are considered to be the same, there are several different types of chapayekas, which are defined by the human, animal, and mythical figures portrayed in the masks. New masks are made each year; all but two are destroyed after the ritual. The masks change in two ways: new figures are introduced, and the masks that are made according to an existing type show a gradual change. The chapayekas are the most changing figures of Yaqui ritual, but there are also many elements of continuity in their masks and performance. I will look at change and continuity of masks and chapayeka types in the light of Roy Wagner's theories of symbolic action as a dialectic of convention and invention, through which culture is precipitated.

4.

Irja Seurujärvi-Kari

Kaupunkisaamelaiset ja identiteetti 1960 - 2008

Nykyään saamelaiset muiden alkuperäiskansojen tavoin ovat urbanisoituneet. Ainakin puolet 350 miljoonasta alkuperäiskansasta ovat muuttaneet perinteisen kotiseutualueensa ulkopuolelle. Myös tuhansia saamelaisia asuu Oslossa, Tukholmassa ja Helsingissä ja muissa kaupungeissa. Suomen 9500 saamelaisista yli puolet ja alle kouluikäisistä lapsista 70% asuu saamelaisten kotiseutualueen ulkopuolella. Kaupungistuneilla saamelaisilla on nyt omat kaupunkiyhteisönsä ja –yhdistyksensä. He muodostavat vähemmistön monien muiden vähemmistöjen tapaan monikulttuurisessa urbaanissa ympäristössä. Saamelaiset muiden alkuperäiskansojen tavoin ovat kaiken kaikkiaan organisoituneet ja luoneet omat instituutionsa ja yhdistyksensä viimeisten neljänkymmenen vuoden aikana.

Pyrin vastaamaan seuraavaan kysymykseen: Miten saamelaiset paitsi pitävät yllä traditioitaan monin eri tavoin, miten he myös uudistavat ja muovaavat niitä ja identiteettiään uudenlaisessa monikulttuurisessa ympäristössään, monissa yhdistyksissään ja uusissa yhteyksissään?

5.

Harri Siikala

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Continuity and change Samoan social hierarchy

Samoa has long been noted for its cultural stability and the persistence of its indigenous forms of traditional authority, centering mainly on extended family "aiga" and the "matai" or chiefly system. This persistence of Samoan social institutions has been recently highlighted by the political turmoil in neighboring Tonga and Fiji, where chiefly authority is being radically contested and manipulated. These kind of strategic reformulations of chiefly hierarchy hardly seem possible in Samoa. One reason is the unique way that the chiefly system permeates all spheres of Samoan society. This dissemination of authority has led some to describe Samoa as highly hierarchical and at the same time highly democratic. Despite the strong cultural continuity and stability one may perceive, significant cultural transformations have shaped Samoan society since the arrival of Christianity in the 1830s. My paper will concentrate on looking at how the Christian church and new introduced gender categories have affected the Samoan chiefly hierarchy.

6.

Tuuli Talvitie-Kella

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How to analyse the change and unchangeability of musical styles?

Hääpölskasta haitarijatsiin – Väitöskirja soi! -performances were part of my doctoral thesis. Subject of my dissertation is the breakage or change of dance music in Southern Ostrobothnia in 1920s–1930s. Research material consists of biographical material and music. My approach to these materials is biographical, ethnographical as well as bimusical. My position as a researcher is in the field of ethnomusicology, but I reach towards other fields and I use methods which could be defined as artistic and anthropological.

Analysing musical styles side by side with the biographical material and in co-operation with musicians is firmly based on anthropological tradition. Approach of bi-musicality was born in 1960s by ethnomusicologist Mantle Hood. The approach enables the researcher to, in some manner, learn about music "from the inside", and thereby experience its technical, conceptual and aesthetic challenges. The researcher is also able to better connect socially with musicians or the community being studied. Hood was not the first ethnomusicologist who attempt to learn the music being studied, but he gave the approach the name: bimusicality. Bimusicality has been an important ethnomusicological research tool ever since – but maybe somehow formless. In my research I have for my part tried to form the abstraction, make it more concrete and kind of operate the approach further from learning and playing to performing.

Väitöskirja soi! -performances represented both the results of biographical analysis and the results of musical styles analysis. The music played on the stage reconstructed styles and the manuscript/plot of the performance represented life stories.

7.

Marko Veisson

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Detecting the change of ritual's meaning: the example of Estonian Song Celebrations

If changes in ritual action can be detected rather objectively, then to state something about the ritual's meaning is a much more complex task. My theoretical standpoints are based mostly on theories which have more or less radically contested the concept of ritual as a "vehicle for meaning" and I presume that if ritual itself may be "meaningless" (Staal, Humphrey & Laidlaw), then the constitutive decisions on ritual's meaning and its possible changes are to be sought from social or political situations quite apart from the particular ritual action. As an illustrative example I will analyze the Estonian Song Celebrations, the 140 years old tradition that has characteristics both of a ritual and a grandiose cultural performance.

It is proudly emphasized in present day's Estonia that this festival has survived through different political periods during last century. The continuity of the festival's meaning, however, is a much more delicate topic. The ideological function of this festival during Soviet period was to support the hegemony of Soviet regime, declared with the slogan "Form is national, core is socialist!" But in Post-Soviet Estonia the festivals from Soviet period are mostly remembered as possibilities to maintain the national identity even during ideological oppression. It is easy to notice the change between these two possible interpretations. But does the change of interpretation automatically mark the change of meaning and thus give us enough reason to talk about the change of that ritual?