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Rapport du mémoire de M2 Report of the Master's thesis Édition (2019—2021)

Étudiant(e)/Student :

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Titre du mémoire M2 / Title of the Master's thesis : Analysing Contrasting Representations Of Folklore In The Czech Republic Through The Lens Of Participatory Movements Of Traditional Music

Mobilité / Mobility :

Veillez souligner les établissements ! / Please, underline the institutions !

Eötvös Loránd Tudományegyetem, Budapest (ELTE)

École des Hautes Études en Sciences Sociales de Paris (EHESS)

Università degli Studi di Catania (UNICT)

Univerzita Karlova, Prague (CUNI)

Université Laval, Québec (UL)

Directeurs de recherche / Supervisor :

1. Directeur principal / Main supervisor¹ :

Prénom, Nom / First Name, Family Name :

Position/Affiliation :

Université/University :

2. 2eme Directeur / 2nd supervisor :

Prénom, Nom / First Name, Family Name :

Position/Affiliation :

Université/University :

(3. 3eme Directeur / 3rd supervisor :)

Prénom, Nom / First Name, Family Name :

Position/Affiliation :

Université/University :

Rapporteur / Referee :

Prénom, Nom / First Name, Family Name : Matěj Kratochvíl

Position/Affiliation : researcher, Institute of Ethnology, Czech Academy of Sciences

¹ Le directeur principal est le responsable de l'étudiant pour min. une année./ The main supervisor is responsible for the student for at least one year. The second director, who is responsible for the student either in Semester 1 or in Semester 2. (In case of 3 mobilities: the third director is responsible for the student in Semester 3.)

Université/University :

Membres du jury / Jury members:

Évaluation/Evaluation: A

Veillez consulter le tableau de conversion ci-dessous !/ Please, consult the grade conversion chart below !

Note dans l'établissement / Grade at the institution:

Note dans le 2eme établissement (ELTE) / Grade at the 2nd institution (ELTE) :

(Note dans le 3eme établissement / Evaluation – grade at the 3rd institution:)

Note TEMA+ / TEMA+ grade:

Rapport / Report (max. 4500 caractères espaces inclus/max. 4500 characters including spaces) :

The presented thesis focuses on a very interesting topic because folklore revival is a complex network of ensembles, festivals, and other institutions that has strongly influenced culture in the Czech Republic since the second world war. There is a great deal of ambivalence in the movement which enables different kinds of analyses. The part on which the thesis is focused is becoming more visible recently but has not been sufficiently researched yet. The method used for this work is appropriate which can be also sad about the used theoretical frameworks, especially those by Thomas Turino and Joseph Feinberg. Correct, however intentionally brief, is the identification of the problems and paradoxes connected to our understanding of the meaning of tradition. The way the interviews were conducted and analyzed is thorough and well-structured and the author can reach convincing conclusions from this material. Several places in the historical and theoretical part would deserve a little more elaboration. As the author states on p. 11, participatory movements are (consciously or not) recreating a sense of community. It is true, but we could see the similarities in the context of the presentational ensembles. And the two worlds frequently overlap as we can see in some quotations from the interviews. The author repeatedly mentions the influence of Romanticism on our understanding of folklore, which is correct, however, this “romantic” view has also changed during the time, and we cannot take it as something static. The chapter on the political use of folklore focuses on National Revival and Communism, however, the so-called First Republic was not avoiding this tool as well and used it to build a specific image of the new state. Also, for the chapter dealing with the communist regime’s use of folklore, it would be useful to note that other totalitarian regimes – such as Nazi Germany or Franco’s Spain – worked in a very similar way.

Another section that would deserve discussion is on page 29: “During the Communist regime, the ‘true’ people shifted away from the romantic representation of the idealized peasant. Folklore was now transformed into the symbol of the working class. Indeed, overall, there was massive enthusiasm for folklore after the Second World War, mainly driven by the heads of the party at first, but also followed by the people.” Both arguments need to get more complicated: the symbolic role of the peasant remained important and while the worker indeed became a “new hero,” its role in the folklore has never become as important. For the second part: The interest in folklore was driven and manipulated by the political institution, but at the same time there was real interest “from below.”

I would argue with the view that the Carnival was “forbidden or highly discouraged during the years of the Communist regime.” (p. 59, footnote) It was popular also during that time as

we can see in the final scene in the movie *Zítra se bude tančit všude* (1952), where the show is based on the *Masopust* with added ideological motives. Rather it was modified to fit – e. g. stripped of its religious symbols and in many cases turned into kids’ entertainment. Otherwise, the thesis is well written and shows the authors’ knowledge of related theoretical and historical literature. The remarks above however do not diminish the overall high quality and originality of the thesis.

Questions :

In the chapter on Folk Music and Modernity, the some attention is dedicated to the issue of commodification. Besides quotations from literature on the topic, some mentions seem to come from personal experience. Did you have during your research any personal experience with contemporary forms of the traditional folk music performed in such context, i. e. for profit? Did any of your interviewees talk about their experience with this sphere ?

Date, Signature (digital), Stamp

TEMA+ Grade conversion table

ELTE (Hungarian)	EHESS (French)	UNICT (Italian)	CUNI (Czech)	UL (Canadian)	Notes TEMA+
5	16-20 (pas de 19 et 20)	30 (A, Excellent)	A	95-100 (A+, 4,33) 90-94 (A, 4,00) 85-89 (A-, 3,67)	Très bien/Excellent
4	14-15	27-29 (B, Very Good)	B	80-84 (B+, 3,33) 75-79 (B, 3,00) 70-74, B-, 2,67)	Bien/Good
3	12-13	23-26 (C, Good)	C	66-69 (C+, 2,33) 63-65 (C, 2,00) 60-62 (C-, 1,67)	Assez bien/ Amply sufficient
2	10-11	21-22 (D, Satisfactory) 18-20 (E, Sufficient)	D, E	55-59 (D+, 1,33) 50-54 (D, 1,00)	Passable/ Satisfactory/ Almost sufficient
1	0-9	1-17 (F, FX)	F	49 et moins (E, 0,00)	Insuffisant/ Insuficient