

Original scientific paper

<https://doi.org/10.18485/folk.2021.6.2.2>

398:316.4(82)

398:303.442.23(82)

398:001.5(82)"19/20"

Revisiting Folklore Disciplinary Narratives Produced by Scholarly Community in Argentina: Social Dimension in Focus

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The work deals with the changes in narratives that constitute Folklore as an academic discipline in relation to the social dimension of folklore. The study is aligned with the current critical Folklore studies. It includes a review of theoretical productions in relation with the limits of the field of Folklore developed by Argentine researchers between the second half of the 20th century and the beginning of the 21st century. The analysis takes into account current perspectives on the geopolitics of knowledge and colonial legacies that address the construction of otherness in today's society in a prospective manner. It is assumed that narratives can become vehicles of knowledge appropriate to various disciplines, particularly those that try to understand and explain phenomena with complex social, historical and causal connections, in a plausible way. The narrative texts are presented from a deconstructive reading about how the notion of group has changed, highlighting its implications and derivations.

Keywords: folklore theory, Argentina, social dimension, disciplinary narratives, history folklore, folklore field studies, otherness, identity, social class.

Introduction

This work deals with the academic narratives in which Folklore theories were elaborated focusing on the social base of the folklore, theories that shaped the beliefs, practices and research habitus¹ of folklorists in Argentina. It is a contribution prepared for the special dossier about *Folklore and Folk Narratives in Latin American Contexts* that the *Folkloristika* editorial board generously welcomed.

¹ In the sense that is defined by Bourdieu 1995: 87–97.

We understand narrative activity as a discursive means for exploring and solving problems, but also as an instrument to instantiate social and personal identities (Murphy, cited in Ochs 1997: 296). We use the term in a broad sense of narrative discourse that includes the expository, argumentative and verifiable reference formats of scientific discourse (Bruner 1996: 24). For his approach, we focus on the argument about the otherness that Folklore's own narratives put forward, with a special reference to the social base. This work takes into account the reflection on the folk group that has been addressed in the past by A. Redfield (1947), A. Paredes (1966), R. Dorson (1970) R. Bauman (1971) A. Dundes (1977), C. Keil (1978), R. D. Kelley (1992), and recently D. Noyes (2012).

It has been investigated how the folk has been raised, as well as lore relation in the accounts of Argentine researchers, whose lines of inquiry focused on the social dimension of folklore and covered the period from the second half of the twentieth century and the twenty-first century.

Previously, the evolving field of Folklore in Argentina is developed to the light of the geopolitics of knowledge.

Disciplinary Narratives

As J. Bruner (1996) and K. J. Gergen & M. M. Gergen (1986) point out, the narratives on the development of scientific disciplines have had and still have a great configuring power in relation to the identities of scientific disciplines but also to sustain and legitimize the continuity of communities of scientists as they provide a sense of continuity within the discipline and among researchers.

Narratives that have operated and operate in terms of the concatenation of a set of events – be they dissonant or concordant – temporally ordered and with a sense of direction, in the case of the study of folklore with the description/explanation/understanding of the otherness that folklore displays. These stories are thought to be truly related to the world they refer to.

The forms of these narratives comprise progressive schemes not exempt from dramatic tensions (trying to clarify and solve a problem, make understandable something that is difficult to decipher, introduce competing paradigm shifts, formulate epistemological breaks, establish rescue actions against the disappearance of folklore, denounce the factors that distort folkloric expressions and impact in the survival of folklore over time, highlighting the challenge of entering a distant world different from one's own, assuming the defense of disciplinary specificity, manifesting nostalgia for the past, etc.). Narratives that establish dialogic relationships with other narratives by citing stories from other written and/or oral sources that can be supported

by graphs, diagrams and other figures, weaving relationships between the author and the receiver.

Then a new story about the theoretical development of Folklore based on the strength of deconstruction of previous narratives is presented.² This story starts from the idea that scientific knowledge of the world referred to by folklore is mediated by the concepts with which researchers approach that world, and on which discursive conventions affect it. This narrative addresses the otherness that folklore displays, emphasizing the changes produced in the sense assigned to the social base and its relevance in opening new frontiers of folklore.

Foundational Narratives of the Discipline of Folklore in Argentina

The foundational narratives of the discipline of Folklore in Argentina are associated with the geopolitics of knowledge that accompanied the European colonial expansion since the 16th century, which assigned otherness (identities different from the Modern one) to various populations of the world, classifying them hierarchically by their greater proximity or distance to Modern parameters, like rationality, progress, innovation, dynamism, mediated communication, worldview linked to the present and the future rather than to the past and established socially territorialized agencies for them.³ In the attribution of otherness to the different populations, racial criteria were adopted for native peoples, and in other cases cultural ones for social sectors different from modern elites, such as the folk group. In this way, social groups whose lore as expressions, meanings and values differed from Modern values, were characterized within civilized societies as folk and the union of these terms the folklore neologism created by W. J. Thoms in 1846 arose. This narrative, initially developed by antiquarian scholars, spread in colonial areas of the United Kingdom and in independent nations in which England had great influence, such as Argentina. Quite early did Juan B. Ambrosetti introduce the term to refer “to (intellectual) culture, if this term that the people has drawn from their own resources can be used” (Ambrosetti 1893: 129). In this approach, a recursive relationship between the folk (the social group/people) was established that by itself generates the lore and the latter iden-

² The strategy for its study has been based on deconstruction through the analysis of textual logic.

³ The Author developed the subject more extensively in Dupey 2017 (Folklore in the Framework of the Construction of Modernity. Geopolitics of Knowledge and the Politics of Otherness, in Spanish).

tifies the group. A recursive link between folk and lore was proposed. The former was defined as an independent agent of the production of lore and the latter would account for the otherness of folk with respect to the modern civilizing system. The folk was empirically identified with populations settled outside the metropolitan centers that culturally responded to values different from those of the civilized world, with expressions that would have been preserved through time. The researcher's encounter with the other was captured by Ambrosetti in his travel narratives, where he recounted the experiences he had with cultures from other places than the metropolitan to which he belonged. These narratives were also the formats by which the folklore was detached from its producers and disseminated, through a printed medium, to a modern audience, expanding its circulation.

Disciplinary Narratives that Highlight the Social Dimension of Folklore in the Second Half of the 20th Century

The foundational narrative of the discipline, with focus in terms of the otherness displayed by folklore, was consolidated from the middle of the 20th century through theoretical and research works exposed in argumentative academic discourse formats, supported by sources, with a specialized formal language such as those developed by Augusto R. Cortazar.

Following the intellectual tradition represented by Ferdinand Tönnies, who differentiated two types of societies: community (*Gemeinschaft*) from society (*Gesellschaft*). While Émile Durkheim distinguished organic society from mechanistic, and Robert Redfield applied the urban folk continuum theory, the functionalist approach and the theory of traditionality, Cortazar stated that the otherness that folklore displays is the result of a specific social structure – the folk society. This is a kind of society that would mediate between the primitive and the modern urban ones, and would be characterized by its geographic isolation, economic self-sufficiency, social and cultural integration and a high degree of cultural conservatism. Cortazar based the integrity of folk culture on the functional character of folkloric traits, their adaptation to the environment, and their sustainability in work on inter-generational transmission, which is tradition. These factors would keep the folk society away from the influences of the institutions of the state or/and modern civil society. The proposed social matrix would have heuristic value for the researcher and he should verify its empirical correlation, the starting point for the investigation of the lore.

The otherness that folklore displays, according to this perspective, would present great variability given the diversity of environmental set-

tings and cultural traditions that are processed by folk society, and would be marked by a localized rurality. It was considered that the members of the folk society participated homogeneously in the lore, and concentrated their work on the process of cultural integration, environmental adaptation and traditionalization of folk culture.

The centrality of the Cortazarian proposal in the functional integration of folklore and the systemic balance of folk society favored a static analysis that privileged permanence and conservatism, which limited its heuristic and explanatory value for the investigation of social change.

In addition, the Cortazarian narrative tried to explain the circulation of folklore outside the context of folk society, thus incorporating conceptual boundaries (transplantation, projection and transculturation) for the categorization of the different instances, which in other theoretical contexts were called folklorisms (Bausinger 1999 re-elaborates the concept formulated by Hans Moser).

In the 1960s, one of the topics that aroused great interest was related to:

la problemática del cambio social, producido a partir de los procesos de urbanización, industrialización y modernización de la sociedad argentina. En su abordaje los jóvenes antropólogos asumieron distintas posturas y concibieron de modo diferente las contribuciones de las investigaciones folklóricas (Blache & Dupey 2007: 307).

[the problem of social change, produced by the processes of urbanization, industrialization and modernization of Argentine society, generated different positions that conceived the contributions of folkloric research in a different way (Blache & Dupey 2007: 307).]

Folklore was understood to provide the basic information that enables determination of the changes that took place in the traditional lifestyle.

A partir de la Primera Convención de Antropología, realizada en Resistencia en 1965, se hace visible una perspectiva centrada en el carácter relacional y dependiente de la sociedad folk con respecto a la estructura económica y social del país que cuestionaba los estudios folklóricos de la época (Blache & Dupey 2007: 307).

En las décadas de 1970–1980 se tornó cada vez más evidente que la sociedad folk, aislada y autosuficiente, se correspondía más con una representación ficcional que con un entramado social concreto. Ficción que permitía constituir al grupo folk en sujetos fijos

entre quienes se efectuaban las recolecciones de material folklórico para su posterior análisis. Sujetos anónimos en quienes reposaba la elaboración de la tradición, en la que los folkloristas anclaban su nostalgia por el pasado y por un estilo de vida vernáculo, idealizado como “armónico” y al margen del conflictivo cosmopolitismo (Blache & Dupey 2007: 308).

[However, starting with the First Argentine Anthropology Convention, held in Resistencia in 1965, a perspective focused on the relational and dependent nature of folk society, with respect to the economic and social structure of the country becoming visible, which questioned the folk studies of the time (Blache & Dupey 2007: 307).

In the decades that followed 1970–1980, it became increasingly evident that the folk society, on which the folkloric otherness was based, corresponded more to a fictional representation than to a concrete social framework. This fiction allowed constituting the folk group into fixed subjects among which the collections of folk material were made for later analysis. Anonymous subjects, upon which the elaboration of the tradition rested, in which the folklorists anchored their nostalgia for the past and for a vernacular lifestyle, idealized as “harmonious” and outside the conflictive cosmopolitanism (Blache & Dupey 2007: 308).]

Susana Chertudi, a specialist in the study of folk tales with great experience in fieldwork, observed in the 60s of the last century that “Culturas que respondan exactamente al tipo ideal formulado por Redfield es muy difícil que puedan ser halladas en nuestra época (si es que realmente subsiste alguna)” (1964: 9). Objections, such as the one mentioned, destabilized the disciplinary field in relation to the general scientific academic field.

Therefore, in the 70s and 80s of the 20th century, the narratives of the discipline were reoriented in a different direction. The otherness that folklore displays was attributed to the groups that, due to their position within the capitalist social economic system, constitute the subaltern classes. These classes would possess a worldview – although it would be fragmented and not entirely systematized – that accounts for a particularity that would limit the universalist impulse of the hegemonic vision, since it puts into play the divergence between the universalizing discourse and the different particular discourses, questioning the recognition of the leading condition of the hegemonic group.

Folklore would express a vision, a mode of reasoning, an identification that does not fit within the identifications proposed in the hegemonic pro-

cesses. Therefore, the latter would lose their universality if they fail to accommodate all the particularities within it, either by incorporating or eliminating them. In this sense, the disciplinary narrative puts into play categories for the identification of the subordinate sectors, proposed by the hegemony, and the consciousness that these get from the estrangement caused by this identification (Butler et al. 2000).

These analytical concepts were developed in academic circles of Argentina, based on Antonio Gramsci's thought, disseminated by Luigi Lombardi Satriani through his work *Cultural Anthropology: Analysis of Subaltern Culture* and *Folklore and Popular Culture*, published in Spanish in 1975. The dissemination of these theoretical orientations introduced power relations as a constitutive dimension of the otherness that folklore displays, for not only social but also ideological domination.

A local variant of this approach is the one formulated by Rita Segato (1976), who takes into account the *dependentista* theory.⁴ This theory, which was dominant in Latin America from the 1960s, postulated that the polarization between centers and peripheries was immanent in the expansion of world capitalism, implying a subordinate relationship between the economic and political processes operated in the peripheral countries and those developed in the central countries.⁵ Within this framework, precapitalist modes of production and their respective social formations were articulated. According to these thoughts, Segato (1976: 111) argued that folklore, in the case of Latin America, would occur in economically lagging social sectors that would correspond to pre-capitalist modes of production surviving marginally with respect to modern industrial organization and the value system it imposed. Therefore, the conformation and flow of folklore would be inextricably linked to its correlation with precapitalist social and economic relations, subordinated to the mode of centralized capitalism that occurred in Latin America.

Considering the type of social relations, a specification was established in the case of the aforementioned region, with respect to the generic category of subaltern class, in terms of its differential integration into industrial capitalism, that distinguished it with respect to the same sector in the central countries.

Researchers from Argentina who adopted these approaches chose to differentiate themselves from previous theories of folklore and integrated the term of Popular Culture in their field of study. Essayists on popular culture considered mestizo cultures as a specific subject of Folklore (Colombres 1984: 20). Others continued with studies under the name of Folklore, con-

⁴ Theory has arisen during the crisis of the colonialism of the 50s of the last century.

⁵ Precursors of this theory are José Carlos Mariátegui, Gilberto Freire, Josué de Castro, Caio Prado Junior, Raúl Prebisch, Florestán Fernández, among others.

ducting research in topics like the struggles of the peasantry, marginalization, social bandits and the political folk songs, among others.

Subsequently, faced with the emergence of processes of ethnogenesis, the production of new forms of heterogeneity, the radicalization of established identities, demands for gender, minorities, regional groups, etc., folklore positions centered on social class were questioned for homogenizing and hiding under this category ethnic, linguistic, gender, regional, age, local, and other diversities. Other decisive factors were also the policies on diversity and multiculturalism installed through international and national organizations that placed the centrality of political conflict not only in the classes but also in the demands related to subordinate identities. Along with the proliferation of government programs on diversity and the development of constitutional multiculturalism to sustain the political governance of society, they led to the disengagement of folk group from class structures.

In the 80s and 90s, the folklorist Martha Blache and the semiologist Juan Ángel Magariños de Morentin,⁶ applying communicational, semiotic, pragmatic and philosophy of language approaches, developed a narrative in an argumentative academic discourse format, with a high degree of formalization of specialized language, for the purpose of defining folklore. In it, the notions 'folk' and 'lore' and their relation were reformulated in order to disambiguate the terms of the discipline, and delineate its boundaries within the academic field of social sciences, due to what they consider the lack of axiomatization and formalization that affected much of the local production that was referred to as folklore.

Within the framework of this narrative, the authors hypothesized that the man in his social interaction tries to integrate physically, culturally and emotionally with those closest to him to form groups of belonging. Therefore, they did not only place folklore in the field of social behavior, but also considered its identifying effect. In this way, they incorporated the question of identity – a notion emerged with intensity in the broader field of social sciences of the 70–80s. Identity will settle in a double game of affirmation of intra-group membership and inter-group differentiation. To address the identifying effect of folklore, they proposed to analyze current social discourses with respect to a referent. That is, the representation and interpretation of something carried out by a given community at a certain time and place. These discourses were studied in terms of the communication process. So far nothing would indicate the specificity of folklore. What is required to acquire the quality of folklore, according to these authors, is that the discourse should be acted in the communicative process and that in perceptual terms, or mean-

⁶ In the following analysis on the theoretical proposal of Blache and Magariños de Morentin, their works published in the years 1980, 1986 and 1992 are taken into account.

ing, or context indicate a differential value with respect to the current use of the code active in the society. The differential that is housed in the perceptual form, or in the meaning of the discourse, or in the context, resulted from cognitive processing of information available in society, but which was carried out in a different way. Through this process other alternative worlds would be created. For this reason, the folkloric would be in producing this difference between discourses based on institutional codifications (code) and discourses that are organized with alternative codes called metacodes, and because they have an identifying effect that affirms belonging to a group and a difference with respect to other/s. So far, the authors formulate two aspects that limit the folkloric: the relationship between discourses based on different codes and a certain process of affirmation of belonging and differentiation (identity). But the authors added three more conditions to consider in relation to folk behavior: a) its validity in the present, b) its roots in the past (traditionality), the continuity of the homologous structure of meaning of folk behavior to be maintained. Although variations in form or content or context may occur, they should not affect the identifying effects each has for the group today as it was in the past; and c) that this behavior is performed by a group that has cognitive and communicative skills in relation to the metacode. For them, all these requirements should be given; if any were missing, it would not be folklore.

Ana Maria Cousillas, in a study carried out in 1989, related the notion of communicative competence of Dell Hymes with the conceptualization that Blache and Magariños de Morentin called metacode, to refer to the cognitive components and rules of use that regulate and differentiate popular behavior, with respect to other social behaviors, and to delimit the folk group.

Blache and Magariños de Morentin in their conceptualization take up the interpretants of Charles S. Peirce (2002 [1897]) as key element in decoding and encoding processes to explain how a social discourse that establishes a certain meaning can be object of resignifications that respond to alternative codes.

The authors took identity as a key concept to reformulate, on the one hand, the notion of folk in terms of the group not defined a priori – as folk society, class, or by some special characteristic of a group – but is the result of the shared performance and interpretation of speeches that respond to a special code (metacode), that is, because of the communicative competence the group has over the metacode and, on the other, that the meaning of lore is an alternative regular discursive production with an identifier-differentiator effect. The relationship between both terms would be given by the performance of the regular discourses that respond to a metacode that would have a differentiating identifying effect.⁷

⁷ For other studies on this approach, see Fischman 2020: 36–52.

In the 80s and 90s, in the Seminar on Folk Narrative Martha Blache, together with the teaching team of the General Folklore course, both courses taught in the Philosophy and Letters Faculty at Buenos Aires University, disseminated Performance Studies within the trends in the Ethnography of Communication by Dell Hymes. She directed a collection of translations of works carried out within these orientations in the USA, several of them correspond to the book by Paredes and Bauman *Toward New Perspectives in Folklore* (1972). The local appropriation of this orientation was translated into numerous investigations in which performance, as situated interaction of practice, has a central role in the delimitation of the folk group and in its articulation within the larger societal context, in the characterization of the agency of the actors and in the recognition of their responsibility in carrying out the performance. Lore was related to the communicative and expressive skills necessary and relevant to carrying out the performances. But local researchers did not limit the study of folklore referred to verbal art – dominant in the studies of this orientation carried out by researchers from the USA – but rather included non-linguistic expressions. A prominent dimension in local research from this period has been the social significance of performance and its broader social implications, as well as the expressive and cognitive dimension of lore.

In these approaches to performance studies, local researchers had reactions similar to those formulated by José E. Limón and Mary J. Young (1986). On the one hand, they observed the emphasis on the synchronic perspective and lack of integration of the historical context, and on the other hand, noted that they concentrated on exhaustive microanalysis and presented minimal comments from the larger sociocultural and political context.

Reorientations of the Disciplinary Field in the 21st century

In 2000 Richard Bauman and Beverly Stoeltje gave a series of lectures at the José Hernández Museum of Argentine Motives and at the Buenos Aires University, Philosophy and Letters Faculty, both in Argentina. The conferences were academically coordinated by Dr. Fernando Fischman, who translated into Spanish the lecture on Mediatonal Performance given by Bauman. Translation was published by José Hernández Museum of Argentine Motives. In this paper, Bauman analyzed the circulation of forms of folklore through different channels and formats, and explained the processes of socialization, traditionalization and authorship of folklore. The conceptualizations about the processes of entextualization, decontextualization and contextualization

developed in this paper contributed to overcoming the criticism that of Performance studies. These concepts were expanded and replicated in relation to different problems, in various settings, with complex socio-cultural and political contexts based on ethnographic materials and/or archival documents by different local researchers.

These Semiotic and Performance orientations considered folk as a dynamic flexible social construction based on processes of communalization of folk participants through performance, who shared distinctive communicative and expressive competencies and performed a work of traditionalization of the lore that comprised the emergence of new productions woven into a global socio-political fabric.

At the beginning of the 21st century, the author of this paper set out to investigate how the otherness that folklore displays is socially constructed in the case of so-called urban artisans, a group never before included as an agent of folkloric manifestations in studies carried out in Argentina. In this sense, she became interested in one of the frontiers of folklore, many times mentioned but rarely explored, which reveals the relationship with the institutional. It is also the topic that Blache and Magariños de Morentin had addressed before (1980), and Bialogorski & Cousillas (1999) later.

Dupey adopted a theory on the construction of institutionalized social life not subjected *a priori* to structuralist perspectives of society or to theories of transcendental subjects.⁸ The position would be in line with reflections on common sense as an essential foundation in the construction of identity, and “as a constellations of received ideas and ways of living in tandem with individual practical experience of self”, formulated by Gencarella (2009: 180). For this, she took into account the regulated social practices that comprise a continuous period of time and that, when routinized; reach institutionalism and legitimacy, according to the theory of the constitution of society by A. Giddens (2006). Institutionalism makes the standardization of social life, which in the case of artisans corresponds to a series of categorizations with which they are labeled as urban artisans. Throughout the investigation, she showed how these institutionalized practices, that reproduce artisans’ own life, were taken up by them and transformed in their contents and/or contexts of execution to spontaneously display their self-identification as artisans in a way different from the institutionally assigned. Also based on this proposal, she formulated several hypotheses. The first is that the otherness which folklore displays is related to an institutional device that challenges a group – it constitutes it and places it socially, and reacting to this challenge members of said group, not necessarily all of them or to the same extent, socially construct their alternative self-identification as folk group.

⁸ A more extensive development in Dupey 2012.

The alternative differentiation will be prolonged in time as long as the institutional conditions are sustained. In other words, it would be an identification that would not be ephemeral or contingent, as has been objected to in studies focused on performance. The second hypothesis is that the identification/differentiation process cannot be reduced to the mode of games of oppositions and combinations in accord to a virtual system⁹ formulated by structuralism theory, but must contemplate the articulations of sociocultural practices, social interaction, positions and social inquiries, and access to resources owned by the agents. Third hypothesis, active self-identification processes are embodied in practices, commitments, beliefs, values, and significant meanings that are not univocal and often operate as dynamic references between those who participate in said processes, which leaves aside positions that consider identity as a conglomerate of uniform and assertive components, favoring a flexible and debatable constellation of ideas and practice about what is shared. In brief, she took into account the active process of identification to define folk in its relationship with institutional conditions and, in its articulation, with society.

Preliminary Conclusions

The analyzed narratives are displacing the social configuration of the folk and providing different explanations about the social dynamics and the generation of lore. Narratives in their plots have tensions and dramatic knots that guide them and give them meanings. In the case of Cortazar, the tension that makes up the story is the maintenance of a lifestyle – which by traditional and environmental adaptation process explains the diversity of the human race – that is altered by forces endangering the integrity of the system. In this case, the folk group acts through the lore that imposes conditions for the action and its meaning to ensure the reproduction of said lifestyle.

The Gramscian stories present an agonistic plot in which subaltern social sectors are constituted from the struggle against material and ideological domination. In the field of ideological battle, the diversity of which folklore accounts for and characterizes capitalism is made visible. It is the battle that, for Latin American researchers, also falls within the framework of an asymmetric spatial domination between the center and the peripheries.

The tension of the performative and semiotic formulations is related to the struggle for meaning in the construction of social life, based on communicative competences that include languages and their aesthetics that explain

⁹ The idea that all meaning is given by the difference within the framework of a system of relationships, which takes up the Saussurean notion that signs are defined only by their relationships with other signs.

the ways of making different worlds. Through socially produced communication skills, social agents and their agencies are constituted. Contributions such as that of Blache and Magariños de Morentin and Dupey raise the tension between the institutionalism of social life and the social production of other ways of making/interpreting social worlds, arguing that folklore is related in the cracks and develops differentially from the constraints of socially institutionalized life.

The theories here presented have been built at the crossroads between the academic epistemological reflection of the folklorists and the experience – through fieldwork¹⁰ – of how knowledge and ways of life are socially produced by different groups, since the latter constitutes the basis for reflection and the construction of scientific knowledge of Folklore. The status of the group and its delimitations has been transformed into a political category highlighting “the political face of folklore” (Conrad 1998, as cited in Gencarella 2009: 174). This has led not only to the progressive questioning of essentialist approaches inherited by Folklore studies but has also contributed to highlighting how folk is socially instituted in relation to social identifications, the flow of political power and the construction of hegemony. These guidelines complement the current questions about the role of rhetoric in the enunciation of a folk (“often it is the discourse that names a folk and not vice versa”, Gencarella 2009: 177), and of who is included/excluded in the studies on beliefs, rhetoric and performances developed by Palleiro (2008, 2018).¹¹

This review has followed a set of stories based on the dramas and the tensions that shape them. It could be said, following Algirdas Julien Greimas (in Barthes et al. 1976), that throughout the different statements of the tension in the plot the relationships of the different actants and their actions have been defined, identifying the folk group, and that this varies, according to the stories of the different authors. The dramatic variations proposed by the authors summon readers to the display of transactions, including the deconstructive one, formulated in this work. Simultaneously, these dramas expose the evaluations around knowing the otherness of which folklore accounts.

Said narrative will only be completed through the meeting with the acting readers and their interpretive work by which they not only interpret connections, arguments, axioms, disjunctions, questions, conjectures about the exposed narrative but also put their own academic narratives on the subject into play.

¹⁰ This is documented by the investigations of Cortazar 1949, Blache 1979, and Dupey 2012.

¹¹ Palleiro in her article: Argentinian Folktales in the Latin American Context: Collections and Belief Narratives, in this special issue of *Folkloristika*, addresses these orientations that relate rhetoric, performance and folklore.

However, based on the impact of Information and Communication Technology and the development of the digital world, digital communication has taken place, forming virtual folk communities in terms of the circulation of vernacular, local and traditional knowledge, which rethink relations of political power and the authority of institutions, which is developing new narratives around the relationship between folk and lore in Folklore studies (Dupey & Urbano 2019).

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Revisitando las narrativas disciplinarias del Folklore producidas por la comunidad académica en Argentina. La dimensión social en foco

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Resumen

El trabajo aborda los cambios en las narrativas que constituyen el Folklore como disciplina académica en relación con la dimensión social del folklore. El estudio está alineado con los actuales estudios críticos de Folklore, e incluye una revisión de producciones teóricas en relación con los límites del campo del Folklore desarrolladas por investigadores argentinos entre la segunda mitad del siglo XX y principios del XXI. El análisis tiene en cuenta perspectivas actuales sobre la geopolítica del conocimiento y los legados coloniales que abordan de manera prospectiva la construcción de la alteridad en la sociedad actual. Se asume que las narrativas pueden convertirse en vehículos de conocimiento apropiados para diversas disciplinas; particularmente, aquellas que intentan comprender y explicar de manera plausible fenómenos con complejas conexiones sociales, históricas y causales. Los textos narrativos son intervenidos desde una lectura deconstructiva sobre cómo ha cambiado la noción de grupo, destacando sus implicaciones y derivaciones.

Palabras clave: Teoría del Folklore, Argentina, Narrativas disciplinarias, Otredad, Identidad.

Преиспитивање наратива о дисциплини насталих
у научној заједници у Аргентини: друштвена димензија у фокусу

Ана Марија Дујеј

Резиме

У раду се разматрају промене у наративима који утемељују фолклор као академску дисциплину у односу на друштвену димензију фолклора. Студија је усклађена са савременим критичким студијама фолклора. Она садржи преглед теоријских поставки у вези с границама подручја фолклора које су развили аргентински истраживачи у периоду од друге половине 20. века до почетка 21. века. У анализи се узимају у обзир савремене перспективе о геополитици знања и колонијалном наслеђу које се обраћају конструкцији другости у данашњем друштву на проспективан начин. Претпостављено је да наративи могу да постану средства за стицање знања у различитим дисциплинама, посебно у онима које покушавају да разумеју и објасне феномене са сложеним друштвеним, историјским и узрочним везама, на прихватљив начин. Наративни текстови су посредовани из деконструктивистичке перспективе – разматра се како се променио појам групе и осветљавају се последице и деривације тог процеса.

Кључне речи: теорија фолклора, Аргентина, друштвена димензија, наративи о дисциплини, историја фолклора, теренско истраживање фолклора, другост, идентитет, друштвена класа.

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Received: 06.07.2021.

Accepted: 25.12.2021.