

Authors and Abstracts

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Jesse Barber is a Doctoral Researcher of Folklore at the University of Helsinki. He is currently researching continuity between pre-Christian Scandinavian religions and later Scandinavian folklore, specifically similarities in cosmological timelines, i.e. conceptions of the past, present, and future of the world. He also participated in the group research projects “Materiality, Verbal Art, Mythic Knowledge and the Lived Environment” (PI: Frog) and “Osynliga krafter: kontakt med det övernaturliga på två spark” (PI: Kendra Willson). Barber holds an MA from the University of Iceland in Viking and Medieval Norse Studies, with an emphasis on History of Religion and Folklore. His BA is in History, with an emphasis on pre-modern Europe, and German, which he conducted at Western Michigan University.

The Duality of Creation and Destruction: Violent Myths as Transitions in the Cosmological Timeline of Old Norse Mythology

There has been much scholarly research conducted about violent myths within Old Norse mythology. However, little attention has been paid to how some of these destructive myths lead directly to the creation of something new and progress the overarching narrative of Old Norse mythology. In this chapter, I aim to demonstrate how Old Norse mythology can be divided into a framework of various cosmological periods and how violent myths act as transitions between these periods. Furthermore, I propose that the pattern of creation as a consequence of destruction, within Old Norse mythology, may be a concept that comes from pre-Christian Scandinavian religions.

To support my argument, I rely on textual evidence from the Old Norse corpus, such as eddic poetry, Snorri Sturluson's Edda, skaldic poetry, and sagas. I utilize the archaeological record from Scandinavia and relate the material objects with narratives and concepts from the mythology. I also employ theories and methods about the categorization of myths and the construction of models of the mythology.

Malay Bera is a Junior Research Fellow in Religious Studies at the University of Tartu, Estonia. His current research focuses on sacrifice and lived religion. He obtained a PhD in English from Ashoka University, India, where he explored the intersections of gender and nationalism in fairy tales from colonial Bengal. He spent a year as a Dora Plus Visiting Doctoral Fellow at the University of Tartu, where he studied folkloristics. He holds a BA (Honours) in English from the University of Calcutta and an MA in Linguistics from Jawaharlal Nehru University, New Delhi. Beyond academia, he has also collaborated on TED-Ed's Folklore and Mythology Series to produce animated contents based on Bengali folk tales. At present, he serves as an early career member of the Executive Committee of the International Society for Folk Narrative Research (ISFNR)..

Contexts of Violence: Revisiting Aztec Human Sacrifice Rituals

The chapter examines the concept of violence cross-culturally by contextualizing it in Aztec human sacrifice rituals vis-à-vis the massacre of 1520 carried out by the Spanish conquistadors at the site of the Aztec Toxcatl festival. Looking at mytho-historical contexts, the chapter contends that Aztec human sacrifice rituals were the joint product of a symbiosis between religion and politics (statecraft) in Aztec society. These rituals were performances of power that legitimized the authority of the Aztec triple alliance, validated class hierarchies, and reinstated the religious worldview that consolidated Aztec identity in pre-colonial world. Exploring Aztec religion, culture, history and politics, the chapter suggests that although the Aztec practice of human sacrifice and the Spanish attack at the Toxcatl festival both involved extreme violence, the nature and social logic of these acts were fundamentally different. Aztec sacrifices were ritualized, codified, and socially embedded, reinforcing communal identity and cosmological belief systems. The Spanish massacre, by contrast, was reactionary, driven by fear, and the coercive assertion of moral superiority and political dominance. This contrast reiterates violence as a culturally layered and socially structured concept. Understanding its forms, logics, and purposes allows us to interpret historical acts without flattening them into simplistic moral or quantitative comparisons, offering insight into the ways societies use violence to maintain cohesion or assert dominance.

Charles L. Briggs, PhD, is the Alan Dundes Distinguished Professor of Folklore and Distinguished Professor of Anthropology at the University of California, Berkeley, and former Chair of the UC Berkeley Folklore Program. He is also Co-Director of the Berkeley Center for Social Medicine, and Co-Director of the Center for the Study of the Health of Latinx Communities, in Berkeley. His special interests in research are social/cultural anthropology, especially as relating to linguistic and medical anthropology, narrative, media and mediatization, folklore and performance, racialization, and violence. His books include *The Wood Carvers of Córdoba, New Mexico* (1980), *Learning How to Ask* (1986), *Competence in Performance* (1988), *Voices of Modernity* (with Richard Bauman, 2003), *Stories in the Time of Cholera* (with Clara Mantini-Briggs, 2003), *Tell Me Why My Children Died* (with Clara Mantini-Briggs, 2016), *Making Health Public* (with Daniel C. Hallin, 2016), *Unlearning: Rethinking Poetics, Pandemics, and the Politics of Knowledge* (2021), and *Incommunicable: Toward Communicative Justice in Health and Medicine* (2024). He is a fellow of

the American Folklore Society, the Folklore Fellows of the Finnish Academy of Science and Letters, and the American Academy of Arts and Sciences.

When Violence Moves across Species

This chapter focuses on epidemic narratives that portray how intimacies with microbes and other nonhumans turn into forms of violence, creating what are analyzed as more-than-human intimacy/violence dynamics. They challenge received notions of multispecies relations, suggesting that intimacies and violence emerge within bodies that no longer behave in accordance with narrators' attempts to divide beings into distinct, bounded species. Moving between H5N1 or Avian influenza, Ebola, H1N1, rabies, and COVID-19, the focus is on two classes of narratives that project how humans, viruses, and other nonhumans get entangled. One retains anthropocentric explanations of intimacy/violence relations by projecting epidemic origins onto relations between humans, including projected cultural and culinary proclivities of Asian, African, or Indigenous Others or such capitalist infrastructures as factory farming. Myths, personal narratives, and other forms rather highlight intimate relations between humans, viruses, and other intimate nonhumans by according them more-than-human agency. Analyzing how epidemic narratives construct "threats" that both live within us and seem to "attack" from afar extends our understandings of violence and intimacy by providing competing cartographies of their shifting and uncertain entanglements, even as they suggest how humans think about their privilege among species and environments and their anxieties regarding the limits of the human.

Ayantika Chakraborty, PhD, is an Assistant Professor at the School of Spiritual and Culture Studies, Amrita Vishva Vidyapeetham, Chennai, India. She holds a PhD in Folklore Research from Gauhati University, after completing her Bachelor's and Master's degrees in Comparative Literature at Jadavpur University and a Master's degree in Folklore at Kalyani University. Her research spans culture studies, folklore, heritage, and community development through art and craft. She has authored over 20 publications and was awarded the Sahapedia–UNESCO Fellowship in 2020. Dr. Chakraborty has also served as an archivist at the Archives and Research Centre for Ethnomusicology, American Institute of Indian Studies.

"Triumph of Good Over the Evil": Violence Redefined in Masked Dance Dramas of India

This chapter examines how *Bhaona* of Assam and *Chhau* of West Bengal stage the "triumph of good over evil" through masked performance, where violent duels and slayings become aesthetic vehicles of moral resolution. The analysis focuses on three dimensions: narrative motifs of mythological duels, the visual and symbolic design of masks, and the combat-evocative, acrobatic vocabularies of movement. To clarify indigenous terminology, I outline key categories in *Chhau*, *bhāṅgī* (gesture types), *cāl* (movement families), and actions such as *mastak kampan* ("head vibration"), *ullamfan* ("leap"), and *ghūrnan* ("turn"), and I show how these physical choices index *rasa* clusters of *raudra* ("fury"), *vira* ("heroism"), and *bhayānaka* ("terror"). Parallel descriptions of *Bhaona* choreography contrast the delicate step-work of heroines with the stamping, wrist-inverted dominance of demons and the agile combat patterns of divine heroes. The chapter places these case studies in the context of broader discussions, such as Jesse Barber's portrayal, in this volume, of violence as a cosmological hinge that reorganises worlds and Gunnell's analysis,

also in this volume, of how masks blur the boundary between play and threat. The study emphasises how masks and movement together aestheticise violence as a socially acceptable means of achieving moral order.

Terry Gunnell, PhD, is Professor emeritus in Folkloristics at the University of Iceland. Author of *The Origins of Drama in Scandinavia* (1995), he is editor of *Masks and Mummung in the Nordic Area* (2007), *Legends and Landscape* (2008), and *Grimm Ripples: The Legacy of the Grimms' Deutsche Sagen in Northern Europe* (2022), and co-editor of *The Nordic Apocalypse: Approaches to Völuspá and Nordic Days of Judgement* (2013) and *Málarinn og menningarsköpun: Sigurður Guðmundsson og Kvöldfélagið 1858–1874*, which was nominated for the Icelandic Literature Award in 2017. He has also written numerous articles and chapters on Old Nordic religions, folk legends and belief, festivals, folk drama and performance, and is behind the creation of the Icelandic folk legend database *Sagnagrunnur*, and two other digital databases on the creation of national identity and the early collection of folklore in Iceland in the late nineteenth century.

The Violence of the Mask: From Greek Tragedy to the Avatar

Starting with a review of the history of masking in the Nordic countries and analytic scholarship dealing with the ways in which masks “perform” and are received by others, this chapter aims in part to demonstrate the value that folkloristics has for helping us understand the dynamics of a number of new, politically-related traditions that are facing us in the modern world. Particular emphasis is placed on the effect the mask has on the wearer, and the way in which it changes the dynamics of communication, providing the wearer with a sense of superiority and freedom to behave differently than in everyday life. As the chapter notes, based on previous research, this freedom commonly includes a range of transgressive behaviour, and not least violent activities, especially towards women.

Niina Hämäläinen, PhD, Associate Professor of Folklore Studies, works as Executive Director of the Kalevala Society. She studied folkloristics at the University of Turku and defended her doctoral dissertation in 2012, with the title in English *One Family, Shared Emotions: Textualisation Methods and Articulation of Lyrical Folk Poetry in the Kalevala*. She leads the multi-disciplinary *Avoim Kalevala (Open Kalevala)* digital project that is building up a website to present a critically commented edition of the *Kalevala* published in 1849. She specializes in Elias Lönnrot's textualization work and in 19th century oral-literary practices, and her ongoing interests also include the history of Finnish folklore studies, archives, emotions, and gender issues. Her recent publications in English include “A Question of Authority. The *Kalevala* in Finnish Folkloristics”, published in 2023 in *Béaloideas, the Journal of the Folklore of Ireland Society* 91; “Schizophrenic identity and other gender issues in Finnish folklore studies”, published in *ARV: Nordic Yearbook of Folklore* 79 in 2023; and “Reforming oral tradition by Elias Lönnrot and Otto Manninen – Nineteenth-century textual processes, textualization and genetic criticism” (with Hanna Karhu, in 2023) in *Textual Cultures* 16/2.

Heritage, Harassment, and the Epic Heroine: Articulations of Violence in the Kalevala's Aino Poem (Niina Hämäläinen & Lotte Tarkka)

When nations narrate themselves, violence is portrayed as a fundamental creative force. Particularly in tales of origin such as national epics, the heroic is a masculine quality and masculinity implies the use of force to gain the fundamental possession: the maiden's body and hand. Despite the generic frame bent to violence, the *Kalevala*, the national epic of Finland, is acknowledged as particularly nonviolent and shamanistic. However, the reception of the *Kalevala* indicates that the use and misuse of power permeates the processes of textualization and heritagization. In this chapter violence provides a multifaceted analytical frame for the study of the *Kalevala*, its reception in society and its renditions in diverse art forms. First, we focus on the thematic and narrative level of the epic itself and look at how the epic portrays gendered structural violence and its consequences such as suicide. Second, we discuss violence from the author's point of view and through Elias Lönnrot's authorial intentions. Here, we set the theme of violence in the context of nineteenth-century ideological discussions on gender, emotions, use of power, and the right to female self-determination. We also analyze Lönnrot's work – and textualization in general – as the manipulative use of power and textual authority. Lastly, we elucidate the ways in which twenty-first-century heritage and identity politics, media and social media articulate the theme of violence in the national epic. The focus of the chapter is on one tale in the epic, the poem on Aino, a young maiden who chose to die rather than marry the main protagonist of the epic, the eternal sage Väinämöinen.

Surabhi Jiwrajka Mawandia, PhD, is an Assistant Professor at the Department of English and Cultural Studies, Christ University, Bengaluru, India. Her doctoral research, "Genre, Gender and Expressive Traditions of Rajasthan", at the Department of English, Banaras Hindu University, examines the narratives and storytelling processes of over 500 folktales collected at Rupayan Sansthan, Rajasthan, India. Her current research engages with folkloristics, gender studies, narratology and motherhood studies. Her upcoming peer-reviewed articles and chapters include "Preserving the Ancient Voices: Designing an AI-Driven Framework for the Preservation and Revitalization of Folklore", "Redefining Motherhood: An Analysis of Mothers of Social Media in Contemporary India", and "From Folk To Film: Adaptation Of Indian Folktales Across Genre".

The Waiting Women of Rajasthan: Violence and Subversion in Songs and Tales of Separation

This chapter looks at the lonely 'waiting women' who are the often-ignored corollaries of the men who migrate alone. Focusing on the Indian state of Rajasthan, iconic songs of virah ("separation") are studied to identify the effortless normalisation and gauge the intensity of the pain of the violence of waiting. Further, this chapter looks at two folktales rewritten by the folklorist and author Vijaydan Detha. These stories, "Duvidhā" ("The Dilemma") and "Betau Kinrau?" ("Whose Son Is It?"), about migrant men and waiting women from the mercantile community of Rajasthan, are based on a folktale and a riddle, respectively. The two folk narratives are analysed to understand how the "left-behind women" turn tables on the tradition of waiting by utilising strategies of subversion and resistance.

Fionnán Mac Gabhann, PhD, is a lecturer in Irish Mythology and Folklore at University College Cork, in Cork, Ireland. He holds an MLitt in Folklore Studies from University College Dublin and a PhD (2024) from the Department of Folklore and Ethnomusicology

at Indiana University, USA. His research interests include folklore and folklife of Ireland and Scotland; tradition, genre, intertextuality; memory studies and ethnohistory; folklore archives; the ethnography of communication and performance studies; and intellectual history of folklore studies. Trained in both European and American folklore traditions, his research combines ethnographic fieldwork and archival study with comparative and performance-based approaches. His doctoral work focused on an Irish-speaking community in the west of Ireland, where he conducted in-depth ethnographic fieldwork.

Charivari at Shrovetide in Ireland: Carnavalesque Responses to Modernity

This chapter examines manifestations of charivari during Shrovetide in Munster, the southern province of Ireland, in the nineteenth and twentieth centuries. Around Shrove Tuesday – known in many parts of Munster as Skellig Night – unmarried members of society were customarily mocked in satirical rhymes or abducted and subjected to various punishments for failing to marry during Shrovetide, the traditional marriage season. The first question addressed in this chapter is to what extent the Skellig Night charivari can be considered a violent tradition. Through formal and functional analysis, I argue that charivari is a carnivalesque and ambiguous genre, exhibiting varying degrees of aggression depending on its performance context. However, when situated within broader historical and comparative frameworks, the Skellig Night charivari reveals marked violence in Munster during the modern period. I suggest this violence may have been linked to social change, as older cultural ideals came under significant strain.

Amelia Mathews-Pett, PhD, is an independent folklorist based in the United States. In her current work, she focuses on the intersections of folklore and popular culture in American media, particularly television and streaming series. Her dissertation, *Finding Televisual Folklore in the Supernatural Procedural* (2023) is a study of the supernatural procedural television genre that expands on her writing in this volume. Previously, she studied American traditions of animism and object sentience and has published in *Performance Research*, *Western Folklore*, and *Contemporary Legend*. Mathews-Pett holds a master's degree in Folklore Studies from Utah State University (2018) and a doctorate from The Ohio State University (2023).

Traditions of Violence and the Supernatural Procedural

This chapter considers how binary oppositions are used to justify narratives of violence in the supernatural procedural television genre. Focusing primarily on *Grimm* as an illustrative example, I examine how enemies are constructed as monstrous in supernatural procedurals and how characterization relates to systems of law enforcement in such series. I suggest that the supernatural procedural formula is a unique blend of police procedural and fantasy genres, and link their discursive formations to longstanding patterns found in traditional narrative forms. As the inheritors of centuries of traditional ideas regarding what constitutes the categories of good or evil and how conflicts should be resolved, supernatural procedurals are a continuation of narrative patterns where violent acts are justified through binary oppositions, heroes define and patrol the borders of morality, and supernatural creatures frequently represent a cultural Other that must be killed. By repeating and regenerating those narratives, supernatural procedurals demonstrate, and have the potential to propagate, real-world mentalities regarding acceptable behavior against out-groups.

Stein R. Mathisen, is a Folklorist and Professor Emeritus of Culture Studies at UiT The Arctic University of Norway, Campus Alta. His major research interests have included folk medicine and folk belief, the role of narratives in the constitution of identity and ethnicity, questions of heritage politics and ethno-politics, and the history of folklore and cultural research in the northern areas of Scandinavia. He is co-editor in *Folklore, Heritage Politics, and Ethnic Diversity: A Festschrift for Barbro Klein* (2000), *Creating Diversities: Folklore, Religion, and the Politics of Heritage* (2004), and in *Tuulessa – I vinden: Kvensk kultur i familier, kulturindustri og museer* (2024). He has conducted fieldwork in various Kven, Sámi and Norwegian locations in Northern Norway, concerning identity, ethnicity, folk medicine and folk belief, and in the Finn Forest area (in eastern Norway and central Sweden) concerning festivals and revitalizations of ethnic culture. He is currently working with narratives collected among national minorities in Norway, concerning the scholarly history of these collections. Articles related to the theme in his chapter in this volume include “The Three Burials of Aslak Hætta and Mons Somby. Repatriation Narratives and Ritual Performances”, published in 2017 in *Museum Worlds* Vol. 5(1), and “Souvenirs and the Commodification of Sámi Spirituality in Tourism”, published in 2020 in *Religions* Vol. 11(9).

Narratives and Northern Colonialities: Genealogies of Sámi Folklore Collection in Norway

Colonialities are characterized by forms of domination and subordination that do violence to the respective cultures themselves, including to their languages and epistemologies, rather than only to the bodies, minds, agency, and identities of representative individuals. The Sámi narratives categorized in archives and literature as folklore, have all at some point been collected, transformed from oral to textual form, and then archived or published. The changing contexts where these processes took place have also potentially changed the narratives' meaning, or altered the narratives' original ideas and beliefs completely. This chapter sets out to describe processes connected to how indigenous narratives at an initial phase were collected and documented, and then researched by representatives of a scholarly Norwegian majority. To limit this very broad theme, the main attention of the present chapter is on how the indigenous Sámi narratives were interpreted and categorized by the so-called “Lappologists”, how this was connected to the prevailing ideas of “the Other” in the political landscape of Norwegianization at that time, and the resulting violence to Sámi cultures. The chapter also investigates the agencies of the Sámi who helped the Norwegian scholars in this work, looking for possible pathways to alternative understandings of Sámi folklore, and other kinds of strategies to counter prevailing negative attitudes towards Sámi folklore.

Sadhana Naithani, PhD, is Professor at the Centre of German Studies and Coordinator of the Folklore Unit at Jawaharlal Nehru University in New Delhi, India. Her areas of specialization are German Language, Literature and Folklore; Folklore Theory; Post Colonial Theory and Indian Culture Studies. Her research interests include disciplinary history of international folklore studies, ecological folklore analysis and world oratures. Dr. Naithani is an Honorary Fellow of the American Folklore Society, and she was the president of the International Society for Folk Narrative Research (ISFNR) between 2016 and 2024. Her books include *In Quest of Indian Folktales* (2006), *The Story Time of the British Empire: Colonial and Postcolonial Folkloristics* (2010), *Folklore Theory in Postwar Germany* (2014),

Folklore in Baltic History: Resistance and Resurgence (2019), and *The Inhuman Empire: Wildlife, Colonialism, Culture* (2024). She has also made ethnographic films on contemporary German village life.

Wildly Ours: Narrative Violence and Non-Violence Towards Wildlife

This paper juxtaposes violence to non-violence to bring out the possibility of both. It is concerned with the way traditions of violence and non-violence towards wild non-human animals find narrative expression. These include traditional folk narratives, as also modern folk narratives that are created as written literature and that are circulated through mass media. There are three types of narratives that are analyzed here: 1) Indian folk narratives as from *Pāncatantra* and *Jataka*, 2) Jim Corbett's many works on tigers in Himalayas and, 3) narratives around contemporary practices of traditions of violence as reported in the media. Together they encompass the Indian philosophical perceptions of human-animal, colonial British treatment of Indian wildlife, and political and animal rights aspects of international contemporary sports involving animals. The impact of these narratives is discussed to argue that the traditions of violence as also of non-violence are narrative constructions that impact the reality of wild non-human animals. Narratives have defined the human-animal relationship since times immemorial and have the power to redefine it with a view to the future.

Nona Shahnazarian, PhD, is Associate Researcher at the National Academy of Sciences, Yerevan, Armenia, and head of the Center for Independent Social Research Armenia. She was a visiting fellow at the Armenian Research Center, University of Michigan–Dearborn in 2015, and at Stanford University in 2016–2017. She has conducted extensive fieldwork in Russia, Armenia, Georgia, the USA, and Nagorno-Karabakh and has published on the issues of gender, war, migration, memory, and diaspora in the Caucasus and Russia. Her published works include numerous academic articles, the latest being “The Logic of Performative Violence: Explaining the Televising of War Crimes in Nagorno-Karabakh”. Forthcoming in 2025 is a Special Issue in the *Oñati Socio-Legal Series* “Situating the ‘Global East’ in Southernizing and Decolonizing Movements in Criminology and Sociolegal Studies”, eds. Laura Piacentini, Gavin Slade with Kaja Gadowska, Matthew Light and Anne-Marie Singh. She has also published the monographs *In the Tight Embrace of Tradition: War and Patriarchy* (Aleteia, 2011) and *Memory and War: Armenian District through the Lens of Everyday Life* (Krasnodar, 2013).

Violent Displays/Mediatized Violence in the Nagorno-Karabakh War

Theories of violence have important dimensions, dividing violence itself into models. This research deals with the logic and power of *demonstrative* violence and the patterns of modern “on-record” televised/mediatized violence. In the 2020 Karabakh war between Azerbaijanis and Armenians, dozens of videos alleging abuse of Armenian prisoners of war (POWs) and civilians were posted on social media. Examining empirical examples and illustrations, the present chapter seeks to answer the question of how to “rationalize”, explain, and interpret the demonstrative videoed violence and especially the extra-lethal model of murder as well as the post-lethal torture of Armenian POWs. As hypotheses, explanatory optics and lenses are put forward, developed around the theory of organized violence as a signal and communication of the establishment and/or restoration of the former hegemony and of a new, presumably advantageous social hierarchy for the agent of

violence. The acts of demonstrative show violence as an “interim victory” explained by casting theory. The violent displays reveal a *tradition of violence* but also how mediated technologies create new repertoires and audiences.

Pihla Maria Siim, PhD, works as a research fellow at the University of Tartu and as a grant-funded researcher at the University of Helsinki. She holds a PhD in Folklore Studies from the University of Eastern Finland, the title of her doctoral thesis in English translation being *Families on the Move: Negotiating Family and Belonging in an Estonian-Finnish-Russian Transnational Context* (2022). She has continued working on issues related to narrative research, family storytelling, multilocality, (non)belonging and transnational intimacies. (See e.g. *Migration and Families in East and North of Europe: Translocal Lifelines*, eds. Laura Assmuth, Marit Aure, Marina Hakkarainen & Pihla Maria Siim, Routledge 2023.) Her recent publications have touched on “doing family” through practices of silence, children’s experiences of mobility and storycrafting method. Her current research focuses on lived citizenship from the perspective of young adults in the translocal context of Estonia and Finland.

Violence and Everyday Interactions: Estonian Return Migrants’ Narratives of Difference and Sameness

Drawing on face-to-face and online interviews as well as a theoretical understanding of slow, symbolic, and discursive violence, this chapter examines the way in which Estonian migrants reflect on their (possible) return to their home country from different parts of the world (Denmark, Finland, Great Britain, Ireland, the USA, etc.). Slow violence refers here to the potentially traumatic uncertainties of cross-border mobility and related political structures, while symbolic and discursive violence are present in everyday experiences in categorisations, hierarchisation, subaltern positions, and consequent exclusions and misrepresentations.

The empirical focus of the chapter lies in discourses of difference and sameness the interviewees used while narrating their experiences both abroad and in Estonia. The narratives of interviewees reveal the ambivalence of identity positions available for them: the ways they are positioned and valued by other members of the society. The interviewees employ counter-speech to challenge categorizations – such as East-Europeans and “convenience refugees” – imposed on them. However, this strategy can also be controversial, strengthening the stereotypes and increasing intragroup or intergroup tensions, some of the statements having even racist connotations. Returnees often acknowledge that their identity position as Estonians is problematic in many ways.

Lotte Tarkka, PhD, is Professor of Folklore Studies at the University of Helsinki. She studied folklore at the University of Helsinki and defended her doctoral dissertation in 2005. She is a member of the Finnish Academy of Science and Letters (*Academia Scientiarum Fennica*), The Academy of Europe (*Academia Europaea*), the International Advisory Committee of the Estonian Literary Museum, and the executive committee of the Folklore Fellows. She is also the Chair of the Finnish Literature Society (SKS) Delegation, and the Chair of the Kalevala Society Foundation. In research, her theoretical and methodological interests include oral poetics, theories of genre, intertextuality in oral poetry, processes of traditionalization and authorization, problems and ideologies of textualization, and vernacular and mythic

imagination. She specializes in the study of Finnic oral traditions, especially poetry in the runosong meter; Elias Lönnrot's epic, the *Kalevala*; and Viena Karelian culture. She has worked extensively on archival sources in search for new methodological insights into the contextualization of often biased and lacking documents on past performances. She is the author of *Songs of the Border People: Genre, Reflexivity, and Performance in Karelian Oral Poetry* (FF Communications 305, 2013).

Heritage, Harassment, and the Epic Heroine: Articulations of Violence in the *Kalevala's* Aino Poem (Niina Hämäläinen & Lotte Tarkka)

(see abstract above under Niina Hämäläinen)