

during the presentation in an interesting, and if possible, enthusiastic way. Knowing as much as you can about your audience's cultural background before preparing your speech will ensure that you are more effective in delivering it. Speakers should be aware of cultural differences and public speaking traditions, demonstrate cultural awareness, search for and use culturally appropriate material.

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## THE HISTORY OF PUBLICATION, COLLECTING AND STUDY OF SWEDISH BALLADS

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*The publication and study of Swedish ballads (in comparison with English-Scottish and even Danish) began much later. In the beginning it was not a deliberate work but the so-called accidental ballad transmission. That is why the first written lines of Swedish ballads are found on a map of 1425 and on a fresco series on the ceiling of Floda church of the 15<sup>th</sup> century.*

One of the main questions in the Scandinavian ballad field concerns the question of origins: how old are the most ancient Scandinavian ballads, and where did they come from? Although an oral ballad tradition survived well into the twentieth century in isolated pockets of Norway, Sweden and the Faeroe Islands, the early days of this tradition are only dimly understood. It is commonly agreed that the Scandinavian ballad was already well-defined long before the first ballad manuscripts were assembled in Denmark in the mid to late sixteenth century. How much earlier is uncertain; apart from a few suggestive references in Swedish chronicles and other historical sources to public performances of narrative “songs” that seem to resemble ballads, [1, p. 89], as well as there are stereotyped formulas and well-known lines in a ballad style in “The Songs of Euphemia”, a Swedish poetic translation of the beginning of the 16<sup>th</sup> century [2, p. 212]. Other attempts to date the origins of the first Scandinavian ballads through comparative evidence gleaned from the fields of anthropology, history, folklore or other literary sources have produced mixed results, with conclusions that range from as early as the eleventh to as late as the middle of the sixteenth century. This dispute may never be resolved, for the shortcomings of the manuscript sources for the period before approximately 1550 are as legendary as they are insurmountable.

Occasionally, however, evidence about the early days of the Nordic ballads comes to light where it is least expected. A map of Greenland made by the Danish cartographer Klaus Klaussen Svart (better known in the Latinized form as Claudius Clavus) in 1425 is perhaps the best known case of what we might call accidental ballad transmission in the Scandinavian field [1, p. 89]. This map was found in Warsaw in 1889 and in 1900 an explanation for it was discovered in a medieval manuscript in Vienna by a researcher Björnbo. A detailed study of the map and the found materials has revealed a number of interesting details.

In this map for the places the names of which Clavus did not know, he invented his own. To name the bays along the shores of the North Sea, he used Latin ordinal numbers; to designate the Swedish rivers – Danish ones. In Iceland for the rivers and capes he assumed the names of Scandinavian runes; in Norway and on the island of Gotland – senseless words as in the nursery rhyme (ekarene, apokane, uitu, vultu, seg, sarklekog and others).

But the way he referred to geographical names of Greenland's coastline is particularly interesting. If you read all the names of the rivers and capes from north to south along the eastern coast of Greenland and then vice versa along the western coast you will have the lines of a Scandinavian ballad: “There lives another man on the Greenland river, he can be called Spildeber, he has more lousy fells than fat. He is now rushing to the sand from

the north." There are different opinions about the origin of these lines. Similar lines can be found in the Danish ballad about the king–musician: "There lived a giant in Helsingborg, he could be called the king–musician, he, probably, had more silver in the treasury than others had fat" [3, p. 132–133]. There are similar lines also in a Swedish ballad "Angelfyr og Helmer Kamp" of the 15<sup>th</sup> century [4, p. 48]. Some researchers affirm that these lines originated, ultimately, from the episode of "Hervarar saga ok Heiðreks konungs", a legendary Icelandic saga of the 13<sup>th</sup> century, but only after a long and complicated series of oral transmission, editorship, reduction (and perhaps parody) these ballad lines were written on Clavus' map. Some have argued that Clavus composed the verses himself, while others read them as a copy (or parody) of an older ballad, but regardless of provenance this map represents the oldest verifiable textual record of a Nordic medieval ballad that we have today [1, p. 90].

Another similar case – one that has not received the attention it deserves – concerns a series of murals painted on the ceiling of a Swedish church in the fifteenth century. High overhead in the eight triangular fields in the crown of vault IV of Floda church, which lies some 80 km west of Stockholm in Södermanland province, is a magnificent setting of eight warriors battling each other in single combat. Interestingly, only one of these four pairs of combatants (David and Goliath) is drawn from Biblical sources; the remaining six figures are not prophets, patriarchs, Biblical characters or figures of sacred iconography but rather characters drawn from the vernacular literature of medieval Scandinavia. Vault IV shows David killing Goliath, Sven Fötling beheading a troll, Dietrich von Bern attacking Videke Velandsson, and Holger Dansk decapitating Burmand with one stroke of his sword. Each of these figures is identified in a small text scroll. Their names are given as "dauit rex" and "golliat", "swen fötling" and "trullet", "diderik van beran" and "wideke welandesson", but for the fourth pair, some extra information of note to ballad scholars is given: the villain is named: "burmand", while the hero is identified not by name but by the words "hollager dansk han van seger af burmand" ("Holger Dansk, he won the victory over Burmand") – a passage which is identical to the refrain of a popular Danish and Swedish ballad about this famous battle. The oldest extant copy of this ballad is found in a Danish manuscript from around 1580, but the text and image on the ceiling of Floda church, which was decorated with murals around 1480–1485, indicate that a ballad on this topic was in circulation in eastern Sweden in the last quarter of the fifteenth century, some hundred years before the oldest surviving copy of the ballad appears in manuscript form.

The murals in Floda church are attributed to Albertus Pictor, the most distinguished and gifted church muralist in late-medieval Sweden, whose work graces some three dozen churches in southeastern Sweden [1, p. 91].

The most ancient Swedish manuscript collections of ballads are dated from the late 16<sup>th</sup> – the early 17<sup>th</sup> centuries. Their publication began somewhat later than in Denmark. The oldest handwritten Swedish collection by Harald Olofsson appeared in the 1570s [5, p. 7]. The first person who planned to print Swedish medieval ballads, was a historian and a poet Johannes Messenius (1580–1636). Probably inspired by the edition by a Danish royal historian Anders Sørensen Vedels in 1591 ("It Hundrede vduaalde Danske Viser" – "A Hundred Selected Danish songs") and his intention to publish also "Ecteskabs eller Elskous Viser", Messenius decided to publish "Ett hundrathe vthwalde gamble Kempewijsor" ("A Hundred Selected Heroic Songs") and "Ett hundrathe lustighe Elskogh wjsor" ("A Hundred Funny Love Songs"). Soon, however, he was arrested, which disrupted his plans. The ballads, collected by Johannes Bureus, Martin Aschaneus and Johan Hadorph, were not published during their lifetime either. It should be also noted that since the end of the 16<sup>th</sup> century cheap popular editions became really widespread.

Among the publications of the 17<sup>th</sup> century it is necessary to mention the collections by Per Brahe, Bröms Gyllenmärs and Barbro Banér. The collections of the 16<sup>th</sup> and 17<sup>th</sup> centuries, still inferior to the Danish ones in the terms of their volume, were published in a three-volume edition by Adolf Noreen and other researchers in 1884–1925. This series included several "vissamlingar" (song collections) created not as common collections of poetry, but as special ballad books with an awareness of their historical importance and with the assistance and support of the Royal Commission of Antiquities. It is such collections as, for example, "Rijkzens antikvarij och häfdesökiare" and "Gamble kämppe och runewijsor, deres toner icke förgäta att vthspana" by Johan Bures [5, p. 8].

Some minor comments on ballads were sometimes included in the publications even in the 18<sup>th</sup> century. But the systematic collecting and study of ballads began in Scandinavia as well as in Britain only in the era of romanticism. It was then that on the tide of the revival of interest in all the ancient and national ballads began to be treated as a true and original form of poetry. Some really significant ballad collections appeared due to the activities of individual writers and enthusiastic historians. They are also important because they often contain melodies, some of which were recorded at the beginning of the 17<sup>th</sup> century. Pure text can undoubtedly give a good idea of the shape and content of the ballad, but without music it is isolated from its natural environment of existence. The first people in this regard were Leonard Fredrik Rääf and Erik Drake, in whose collection much attention was paid to the tune of the ballads [5, p. 8–9].

In Sweden in the first half of the 19<sup>th</sup> century two three-volume collections of ballads were published. The first three-volume edition was published under the editorship of Arvid August Afzelius and Erik Gustaf Geijer ("Svenska folk-visor från forntiden" in 1814–1818). It was the first scientific edition of Swedish ballads. The main Geijer's merit was the introduction for the book and ballad comments. In addition to this work a Dane Peter Grönland published a book under the title "Alte Schwedische Volks-Melodien", containing ballad tunes to the above mentioned edition in the author's version. At the same time P.D.A. Atterboms published a small collection of ballads "Nordmannaharpan" in "Poetic calendar" in 1816. However, the texts of the ballads were significantly reworked by the author, and the tunes were not considered at all. Another three-volume edition ("Svenska Fornsonger" 1834–1842) was prepared by a Finnish journalist Adolf Ivar Arwidsson, who worked as a librarian in the Royal Library in Stockholm. He used Leonard Fredrik Rääf's materials, as well as sources kept in the Royal Library, including cheap popular editions. Already mentioned Erik Drake (at that time Professor of the Royal Academy of Music) became a tunes editor [5, p. 9]. At the end of the 19<sup>th</sup> century came several popular editions of Swedish ballads were published (by Sverker Eks, Bengt R. Jonsson, G.O. Hyltén-Gavallius) [2, p. 214]. Among the publications of the 20<sup>th</sup> century the following works should be noted: "1500- och 1600-talens visböcker" by Henrik Schück (1884–1925), "Finlands svenska folkdiktning" by Otto Andersson and Alfild Forslin (1934), "Gotländska visor" by P.A. Säve (1949–1955) and others.

The largest collection of Swedish ballads (comparable only with a collection of English-Scottish ballads by Francis Child) is a fundamental nine-volume edition "Sveriges Medeltida Ballader" ("Swedish medieval ballads") that includes all 263 currently known ballad types. Series editors are Bengt R. Jonsson, Margareta Jersild and Sven-Bertil Jansson. "Swedish" in the title refers to the meaning "in the Swedish language" since the publication includes ballads, recorded not only in Sweden but also in the Swedish-Finnish areas that were part of Sweden until 1809. The first five volumes include ballad texts and its melodies and are dedicated to definite genres:

- 1) natural–mythological ballads (1983);
- 2) legendary ballads (1986);
- 3-4) chivalric ballads (1990-1997);
- 5) heroic and humorous ballads (2001).

The remaining four volumes are not yet published. It is expected that the sixth and the seventh volumes will include different sorts of comments to the first five volumes. The eighth volume will be devoted to the musical and cultural characteristics of the ballad tunes of volumes 1–5. Finally, the ninth volume will contain various indices and references, as well as probable additions to the already published volumes.

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#### HISTORY AND FICTION IN E.L. DOCTOROW'S "THE MARCH"

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*The article dwells on the E.L. Doctorow's historical fiction "The March" and the way the author combines some real facts of the American history and fictional connection of the highlighted figures and events.*

E. L. Doctorow is usually recognized as the historical novelist, but still this is a disputable issue as the author has his own extraordinary view on history. For him a historical fact and fiction based on it are equal. He neither tries to reconstruct history nor gives any personal commentary to the depicted events. So he stands far from the narration that is usually of a mosaic type [1, p. 68].