

Title: Timing Igor's Campaign: Temporality in "Slovo o Polku Igoreve" and in the Related Folklore Genres

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Perhaps the most challenging question that has occupied the scholars of "Слово о Полку Игореве" has been that of the work's genre. In search of a generic definition, "Slovo's" connection with several folklore genres has been brought to the fore: Maximilian Braun has found remarkable analogues to "Slovo's" narrative structure in the structure of South Slavic heroic songs; Boris Sapunov has noted the similarities between Yaroslavna's address and the traditional Slavic incantation, while Dmitry Likhachev has defined "Slovo" as an original combination of a lament ("плач") and a praise ("слава"). It has been widely agreed that, while "Slovo" incorporates certain elements of folklore genres, it does not immediately spring from the oral tradition but rather exemplifies the highly literate poet and rhetorician's selective use of the resources of folk culture, which serve his artistic and political aims.

However, there is less unanimity in addressing the question of what precisely distinguishes "Slovo" from the related folklore genres. To answer this question, I propose to use Bakhtin's tool of genre assessment, the chronotope, in the analysis of "Слово о Полку Игореве," focusing largely on the temporal aspect of Bakhtin's concept. Since the folklore and the literary genres possess a distinctive sense of time and a distinctive means of its depiction, exploring the concept of time in "Slovo" will prove helpful for defining its place in relation to both traditions. My comparative analysis of the temporal dimension in "Slovo" and in the East Slavic folk genres the elements of which it contains: the folk epos ("былина" or "старина"), the lament ("плач"), and the incantation ("заговор") will reveal the author's intriguing transformation of his folklore sources, which contributes to the unique quality of the work.