

Einladung zum  
**Mongolei-Colloquium**

am Donnerstag, 23. Januar 2014

18 (c.t.) – 20 Uhr

Dr. Laurent Legrain  
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**Is it a real Darhad song? Long songs and authenticity in the Darhad region**

Darhad people live in the Northern part of Mongolia, a few dozen miles away from the Russian border. Throughout the socialist area (1921-1991) Darhad succeeded in maintaining their ethnic identity not by resisting the enforcement of socialist cultural policies but rather by embracing them. From the 1960s on, they massively participated in the revitalization of their local culture, a cultural endeavor that had been launched in 1956 by the Party Central committee in order to encourage people's involvement in the life of their collective (negdel). I will argue that, from this time on, the question of authenticity became one of the hottest topics in the region. My central concern though is to understand how authenticity is built today in everyday situations. The best way to deal with this question is by focusing on unclear situations in which the authenticity of persons or things is the subject of controversies. I was fortunate enough to witness a situation like this during one of my fieldwork stays.

In this talk, I will describe the process through which a long song of the Darhad repertoire loses its genuineness, thereby casting doubt on what Darhad songs are. Long songs (urtyn duu) are indeed the kind of object that can easily bring the notion of authenticity to the fore. There are widely considered as the more ancient vocal repertory in Mongolia and are regarded as the classical form of music and song that are ideally present, in a peculiar form, in each Mongolian minority. Broad categories can easily be identified. Melodies from the Western part of the country are more rhythmical and their contour is made of wide intervallic movements while melodies from the East are more extended with elongation of musical phrases and no fixed tempo. Nevertheless, I would like to suggest that the process of authentication that makes a song genuinely Darhad involves much more than shared representations of the peculiar form taken by long songs within one's own ethnic group. Rather, becoming a 'real' Darhad song involves feelings, keen perceptive discrepancies found in the sound, contextual appreciation of what is going on in the situation people are experiencing, childhood reminiscences, as well as a network of individuals and of material objects.

Der Vortrag wird in englischer Sprache gehalten.

**Ort:** Universität Bonn, IOA  
Abteilung für Mongolistik und Tibetstudien  
Regina-Pacis-Weg 7 (Gebäude des Ägyptischen Museums)  
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**Alle Interessierten sind willkommen!**