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"Towards a Typology of Romanian Love Charms" *

The author defines love charms as generally aimed at *creating*, *maintaining*, *suppressing* or *destroying* amorous couples. The first two types are positive, the last two are negative love charms.

To further subcategorize love charms, S.G. takes into account (A) the *primary roles* and *episodes* in a love-charm scenario as well as (B) the *secondary roles* and *speech acts* in magic formulas. The roles played by the participants in the primary magical interaction of love-charming (usually composed of *one magic episode*) are the following: 1) the role of *Charmee*, *Beneficiary* of the charm or *Client*; 2) the role of *Charmer* (*Charm-maker*, *Charm-sayer*); 3) the role of the *Victim* of the charm, usually a real or imaginary rival, who is supposed to lose her/his beauty, prestige, (future) marriage partner or even life, as a result of certain negative charms; and 4) the role of the *Object* of the charm, corresponding to the person that the Charmee desires to 'get' or to maintain as her/his (future) spouse. The secondary roles, based on an analysis of the formulaic texts of the Romanian love charms are those of 1) the *Addresser* in the formula, who postures as a parallel Charmee, Charmer, or as a superlatice Charmer, such as the Mother of the Lord; 2) the *Addressee* of the formula (Lord Sun, White Water, holy Walking Water, the Mother of the Lord etc. in the diurnal charms and Lady Moon, Sister Star, Fire Firelet, Lady Mandrake, the Devil etc. in the nocturnal charms); and 3) one or more Magical Auxiliaries (the Daughters of Alexander the Great, the Sisters of the Sun, Jesus Christ, He-Christmas and She-Christmas etc.). The speech acts involved in the formulas are requests, commands (with threats), curses, comparisons, enumerations, narrations, dialogues etc.

According to the conventional change they are supposed to bring about and their role, episode structure and speech acts, S.G. distinguishes between: I. *Charms for beauty and*

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honour (or, in their negative realizations, *Charms for hate and ugliness*); 2. *Charms for fate* (deeply connected with the popular beliefs concerning the three Fates that preside at the birth of a child and assign the three fated partners that are imparted to her/him at birth, written in the Book of Life, allowed by God etc.) and 3. *Countercharms* (basically aimed against negative love or fate charms which they try to undo or to send back to those who enacted them). Each of the three types is further subdivided according to the speech acts that characterize its specific formulas. As a result, a final number of 23 love charm subtypes is obtained.