

ANNOTATED BIBLIOGRAPHY

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This 166-item list represents the first annual installment in *Oral Tradition's* continuing annotated bibliography of relevant research and scholarship. As such, it attempts to accomplish two complementary goals. First, it continues Foley's 1985 bibliography, *Oral-Formulaic Theory and Research* (Garland), which concentrated on the Parry-Lord theory of oral composition through 1982. Like that volume, the present bibliography is concerned in one dimension primarily with this particular approach to oral tradition. Also like the earlier volume, its coverage will run three years in arrears of the date of publication; thus in the present edition, we have tried to include studies through 1983 (as well as earlier studies not reported in Foley 1985).

Second, however, we have begun to expand the coverage of this listing away from nearly exclusive concentration on the Parry-Lord Oral Theory toward other approaches, and we hope to continue this trend as the journal and the bibliography evolve. While at the present time the greater part of the entries depend in some way on the field of oral theory, we envision the mix of scholarship becoming more and more heterogeneous as time goes on. Nevertheless, we shall continue to attempt to provide a complete listing of Parry-Lord scholarship throughout.

For both of these worthy purposes, we seek the aid of every reader and user of this bibliography. Given the tremendously complex and interdisciplinary nature of research on oral traditions, we are fully aware that the efforts of even a loyal contingent of bibliographers must prove Pyrrhic unless they are backed up by specialists who know the individual fields.

Thus we ask that *all authors contribute to the bibliography on a regular basis by sending two copies of all publications to the editor*. Only in this way, with the active and continuing participation of the very scholars for whom this project was inaugurated, can we assemble a worthy resource. Your books and articles will be annotated for the bibliography; in addition, books and monographs will be listed in the "Books Received" category of the first issue each year, and will also be eligible for review.

All of us involved in compiling this bibliography welcome your suggestions, additions, and most of all your publications. It is our hope that the project will expand and evolve in accordance with current directions in research and scholarship and in response to your bibliographical needs.

Area Abbreviations

AB	Albanian	AI	American Indian
AF	African	AL	American Literature
AG	Ancient Greek	AN	Afghan
AND	Andaman Islands	KR	Kirghiz

ANR	Anglo-Norman	KZ	Kazakh
AR	Arabic	LA	Latvian
ARM	Armenian	LG	Languedoc
AU	Australian	LT	Latin
BA	Barbar	ME	Middle English
BB	Bibliography	MG	Modern Greek
BG	Byzantine Greek	MHG	Middle High German
BH	Bahamian	MI	Modern Irish
BI	Bible	MK	Molokan
BL	Blues (see also MU: Music)	ML	Melanesian
BQ	Basque	MN	Mongol
BR	British	MU	Music
BU	Bulgarian	MY	Mayan
BY	Babylonian	NR	Narte
CC	Concordance	NW	Norwegian
CD	Canadian	OE	Old English
CH	Chinese	OF	Old French
CN	Contemporary Poetry & Fiction	OHG	Old High German
CP	Comparative	OI	Old Irish
CZ	Czech	ON	Old Norse (Old Icelandic)
DN	Danish	OS	Ostyak
EG	Egyptian	OSX	Old Saxon
EK	Eskimo	PO	Polish
ES	Estonian	PR	Persian
ET	Ethiopian	RM	Romanian
FA	Faroese	RU	Russian
FB	Folk Ballad	SAI	South American Indian
FK	Folklore	SC	Serbo-Croatian
FM	Film	SCN	Scandinavian
FN	Finnish	SK	Sanskrit
FP	Folk-preaching	ST	Scots
FR	French (later than OF)	SU	Sumerian
FU	Fulani	SW	Swedish
GM	Germanic	TB	Tibetan
HA	Haitian	TD	Toda
HB	Hebrew	TH	Theory
HI	Hispanic	TI	Thai
HN	Hindi	TK	Turkish (& the Turkic languages)
HT	Hittite	TU	Tunisian
HW	Hawaiian	UG	Ugaritic
HY	Hungarian	UK	Ukrainian
IE	Indo-European	US	United States
IN	(Asian) Indian	UZ	Uzbek
IR	Iranian	VG	Vogul
IS	Islamic	WI	(British) West Indies
IT	Italian	WL	Welsh
JP	Japanese	YI	Yiddish
JV	Javanese		

1. Adkins 1983 (AG)

Arthur W. H. Adkins. "Orality and Philosophy." In Robb 1983a:207-27.

Disputes Havelock's (1983) claims that in a non-literate society only metrical or rhythmic action sequences can be memorized and that an oral culture cannot think systematically or make statements with abstract subjects. Citing the equivalency of such passages as *Phaedo* 100e7-101b2 and *Iliad* 3.168-94, attempts to show that members of an oral culture were capable of raising philosophical questions. Concludes that there is not a necessary link between literacy and abstract thought, since non-literates could be concerned with abstract language, as in *Odyssey* 9.406ff.

2. Anders 1974 (FB, BR)

Wolfhart Anders. *Balladensänger und mündliche Komposition. Untersuchungen zur englischen Traditionsballade*. Munich: Wilhelm Fink Verlag.

An examination of the methods of oral composition in the English folk ballad tradition, placing particular emphasis upon the roles of memorization, musical accompaniment, and extemporaneous performance in its development.

3. Andersen et al. 1982 (FB, CP)

Flemming G. Andersen, Otto Holzapfel, and Thomas Pettit, eds. *The Ballad as Narrative: Studies in the Ballad Traditions of England, Scotland, Germany, and Denmark*. Odense: Odense University Press.

A two-part series of ten essays on the ballad traditions of England, Scotland, Germany, and Denmark. Part One is a chronological sample of narrative techniques in English and Scottish ballads; Part Two a stylistic sample of Danish and German ballads. Each part is prefaced by an introduction that places the subsequent findings within the perspective of contemporary ballad research. Emphasis is placed upon the study of narrative technique, especially with respect to oral-formulaic phraseology and structure, but considerable attention is paid to the sociocultural role of the ballad as well. The text of each ballad, with English translations when appropriate, is provided at the beginning of each essay. An annotated bibliography is also appended.

4. Andersson 1962 (OF, ON, CP)

Theodore M. Andersson. "The Doctrine of Oral Tradition in the Chanson de Geste and Saga." *Scandinavian Studies*, 34:219-36.

Pointing out the origin of oral theory in classical studies (Hédelin 1715, Wolf 1795, etc.) and its common application in an early form by 1830 to medieval European literatures, he sketches the history of the study of Old French and Old Norse literature as oral tradition from Fauriel's initial steps and Herder's doctrine of *Naturpoesie* through Bédier, Lachmann, and Nordal. Feels that the concept of oral tradition should not be blindly accepted but scrutinized more

closely, especially by scholars working with the sagas.

5. Armistead and Silverman 1979 (HI)

Samuel G. Armistead and Joseph H. Silverman. "Sobre los romances y canciones judeoespañoles recogidos por Cynthia M. Crews." *Estudios Sefardíes*, 2:21-38.

Surveys a total of 37 Sephardic songs and romances collected by Crews and provides annotations, commentary, and complete bibliographical information as well as thematic, title, and first-line indexes.

6. Armistead and Silverman 1980 (HI)

_____. "Sobre las *Coplas sefardíes de Alberto Hemi*." *Sefarad*, 40:423-47.

Surveys a total of 60 Sephardic *coplas* identified by Alberto Hemi from the years 1932-38 and 1969-73, providing annotations, commentary, and complete bibliographical information, as well as thematic and title/first-line indexes.

7. Armistead and Silverman 1981 (HI)

_____. "El Antiguo Romancero Sefardí: Citas de romances en himnarios Hebreos (Siglos xvi-xix)." *Nueva revista de filología hispánica*, 30:453-512.

Surveys 76 old Sephardic romances, providing annotations and commentary, and concluding "...en cuanto *a*) nos proporcionan citas de romances hoy desconocidos, *b*) nos suplementan en varios casos los testimonios quinientistas impresos y *c*) nos caracterizan una tradición oriental más conservadora y temáticamente más rica que la de hoy, los *incipits* aquí estudiados nos permiten vislumbrar una etapa temprana y sensiblemente divergente de las tradiciones actuales y se nos ofrecen como un complemento precioso e indispensable de lo que hasta ahora se ha recogido de la tradición oral moderna" (497).

8. Armistead and Silverman 1983 (HI)

_____. "Adivinanzas Judeo-Españolas de Turquía: Los 'Enigmas' del Rabino Ménaḥem 'Azôz." In *Philologica Hispaniensia: In Honorem Manuel Alvar*. Madrid: Editorial Gredos. pp. 81-92.

Reviews nine Sephardic enigmas published as "Hîdôth (Enigmas—Enigmas)" in the Israeli review *Hêd ha-Mizrâh*, (3, xxxvi[1945]:7 and 3, xl/xli[1945]:12) by Rabbi Menachem 'Azôz with excerpts from the original introduction and commentary of Rabbi 'Azôz. Provides further annotations and commentary for each enigma.

9. Arthur et al. 1982 (AI)

Claudeen Arthur et al. *Between Sacred Mountains: Navajo Stories and Lessons from the Land*. Chinle, AZ: Rock Point Community School. Rpt. as Sun Tracks, 11. Tucson: University of Arizona Press, 1984.

A compilation of history and stories about the Navajo land and culture in Arizona; much of the material was transcribed from oral sources.

10. Austin 1983 (AG)

Norman Austin. "Odysseus and the Cyclops: Who is Who." In Rubino and Shelmerdine 1983:3-37.

A psychoanalytical reading of the Cyclops episode which rejects the view that the structural anomalies in the passage are to be attributed to the multiple authorship of an oral poem.

11. Auty 1980 (SC)

Robert Auty. "Serbo-Croat." In Hatto 1980a:196-210.

A general overview of Serbo-Croatian oral epic tradition, with attention to history, philology, genre, heroism, oral performance, language, and narrative structure. Relatively little on the Moslem SC epic; concentrates largely on the Christian tradition of shorter songs.

12. Bailey 1980 (NR)

H. W. Bailey. "Ossetic (Nartä)." In Hatto 1980a:236-67.

A five-part introduction to the Nartä tales of the Caucasus which discusses the retention in the Modern Ossetic tales of certain archaic linguistic features. Part I provides background information on the tales and the genealogies of the five families upon which the tales are centered. Part II discusses the transmission of the tales (oral and written) and the mode of performance. Part III relates the tales to the social and religious aspects of Ossetic culture. Part IV is a discussion and explanation of the mythical world of the Nartä Part V treats the aesthetic aspects of Nartä performance, including folklore elements, formulism, and the preservation of archaic elements of diction.

13. Barnes 1983 (AG)

Jonathan Barnes. "Aphorism and Argument." In Robb 1983a:91-109.

Chiefly an examination of the imitations of Heraclitus, the ancient judgments on Heraclitus the writer, and the fragments themselves in order to determine whether the prose style of Heraclitus is argumentative or aphoristic/oral because of the infrequent use of connectives. Concludes that, despite his use

of asyndeton, his proclivity for connecting and inferential particles supports a placement of Heraclitus squarely within the “newly established canon of philosophical science” (105).

14. Bawden 1980 (MN)

C. R. Bawden. “Mongol: The Contemporary Tradition.” In Hatto 1980a:268-99.

An introduction to the contemporary epic traditions of the Oirat, Buriat, and Kalmuck peoples of Mongolia, providing fairly extensive information on the languages and cultures of these peoples and numerous examples from their respective epics. Discusses in detail the use of parallelism, hyperbole, and formulism in performance and composition, and delineates particular variations in delivery.

15. Belmont 1983 (FK, FR, LT, SK, CP)

Nicole Belmont. “Myth and Folklore in Connections with AT 403 and 713.” *Journal of Folklore Research*, 20:185-96.

Studies occurrences of the narrative theme of the substituted bride and its analogs in versions of the French folktales AT 403 (*The Black and the White Bride*) and AT 713 (*The Mother who did not Bear me but Nourished me*), comparing them to the Vedic hymns of Usas and the Roman *Matralia* rituals. She finds that all establish a link “between three orders of things: the regular alternation between night and day and between the seasons, vegetal and animal fertility, and the proper rearing of children” (194). Examines the analogical relationship of false brides to false mothers as cultural symbols.

16. Ben-Amos 1983 (FK, CP)

Dan Ben-Amos. “Afterword.” *Journal of Folklore Research*, 20:243-46.

Reviews the contributions to this volume by Dégh, Belmont, Calame-Griaule and Görög-Karady, Calame-Griaule et al., Duvernay-Bolens, Labrie, and Tenèze and explicates their interpretive and research methodologies.

17. Berger 1980 (AF)

Iris Berger. “Deities, Dynasties, and Oral Tradition.” In Miller 1980a:61-81.

Explores the role of the orally transmitted legend of Abacwezi in determining historical fact.

18. Bergren 1983 (AG)

Ann L. T. Bergren. “Odyssean Temporality: Many (Re)Turns.” In Rubino

and Shelmerdine 1983:38-73.

An analysis of Odysseus' poetic craft in Books 9-12 from the point of view of the theories of Gérard Genette. Identifying Odysseus' polytropy as analeptic and proleptic, she suggests that such temporal reversal ought to be connected with epic circumstructure. Contends that, in individual episodes such as those involving Polyphemus, Teiresias, and the Cattle of the Sun, narrative anachrony as defined by Genette proves "the tropic character of [Odysseus'] challengers and his corresponding capacity to turn, return, change, and exchange" (42).

19. Block 1982 (AG, LT, CP)

Elizabeth Block. "The Narrator Speaks: Apostrophe in Homer and Vergil." *Transactions of the American Philological Association*, 112:7-22.

Examines passages in Homer and Vergil that amount to the narrator's direct intrusion into the action in order to provide commentary. Contends that "a comparison of these narrative intrusions...shows how their nature and effect, linked to the requirements of oral performance (and its narrator and audience), changed when they were adapted from a predominantly oral to a predominantly written literature" (8).

20. Brillante et al. 1977 (AG)

C. Brillante, M. Cantilena, C. O. Pavese, eds. *I poemi epici rapsodici non omerici e la tradizione orale*. Padua: Antenore.

A collection of essays on non-Homeric ancient Greek poetry. Separately annotated are Burkert, Gentili, Hainsworth, Herter, Pavese, and Rossi.

21. Brown 1983 (OF)

Cynthia J. Brown. "The Rise of Literary Consciousness in Late Medieval France: Jean Lemaire de Belges and the Rhétoriqueur Tradition." *Journal of Medieval and Renaissance Studies*, 13:51-74.

Traces the "gradual appearance of artistic self-consciousness" (52) within the Rhétoriqueur tradition through an examination of works by Jean Molinet, André de la Vigne, and Jean Lemaire de Belges. Sees evidence for a direct line of development from narrator intrusion in prologues or epilogues to the *Roman de la Rose* to the Guillaume de Lorris narrator. Speculates that the presence of the self-conscious poet—through a concerned *acteur* figure—is related both to political exigencies and to the development of print technology insofar as the craft of the poet changed when communication could be used for dispensing propaganda to a mass audience.

22. Buchan 1978 (FB, BR)

David Buchan. "Ballad Formulas and Oral Tradition." In *Sunlen: Årsbok för vis- och folkmusikforskning* [for 1978]:122-25.

Offers a general paradigm, based on a study of Scottish ballads, for the study of texts with formulaic language: an examination of the differences inherent in composition during periods when general non-literacy can be documented and a subsequent comparison of such texts with those composed in periods of transitional and then full literacy. Maintains that the notion of the conceptual formula, in addition to that of the verbal formula, provides an important base for consideration of narrative ideas.

23. Buchan 1983 (FB, BR)

_____. "Ballad Tradition and Hugh Spencer." In Porter 1983:173-91.

A consideration of the four versions of Hugh Spencer's *Feats in France* from the perspective of structure, function, and context in order to ascertain the presence of elements of traditional re-creation as well as of conservatism in Scottish balladry.

24. Burkert 1977 (AG, CP)

Walter Burkert. "Seven Against Thebes: An Oral Tradition between Babylonian Magic and Greek Literature." In Brillante et al. 1977:29-51.

Attempts to reconstruct the oral saga behind the fragmentary *Thebais*. Finds the less than seventeen extant hexameters formulaic to a high degree, with all of them paralleled in the Homeric *Iliad* and *Odyssey*. Sees the *Thebais* as "another new *oimê*, prompted by the plot of an Assyrian ritual, perhaps destined to celebrate the newly arising city in Boeotia" (45), and very much a part of the ancient Greek narrative tradition. Sensibly argues against absolute dating and assignment of authorship, noting "no Michelangelo without the Renaissance; no Homer without Greek oral poetry" (46).

25. Calame-Griaule and Görög-Karady 1983 (FK)

Geneviève Calame-Griaule and Veronika Görög-Karady. "Introductory Note." *Journal of Folklore Research*, 20:151-52.

Reviews the major trends emerging in oral literature studies and attributes their diversity to "the complex and polyvalent nature of oral narratives" (152).

26. Calame-Griaule et al. 1983 (FK)

_____, Veronika Görög-Karady, Suzanne Plaitel, Diana Rey-Hulman, and Christiane Seydou. "The Variability of Meaning and the Meaning of Variability." *Journal of Folklore Research*, 20:153-57.

Discusses the study of folktales as a way of understanding the “Weltanschauung” of a society. Emphasizes the importance of variability both as meaning and, through the use of comparative analysis, as an avenue of study to understand that meaning. Presents a methodology based on “the systematic study of variability through comparative analysis, complemented by recourse to the ethnographic data” (155).

27. Calder 1979 (OE)

Daniel G. Calder. “The Study of Style in Old English Poetry: A Historical Introduction.” In his ed., *Old English Poetry: Essays on Style*. Berkeley: University of California Press. pp. 1-65.

Provides an overview and concise history of the study of Anglo-Saxon poetic style beginning with the 1655 Junius edition, describing and critiquing in turn the major studies from Hickes (1705) through contemporary scholars, with some emphasis on the contribution of stylistic studies to oral-formulaic theory and the “debate over originality of style and diction within the framework of a conventional and formulaic poetic system” (49).

28. Campanile 1977 (HI, PR, AG, LT, OE, ON, OI, CP)

Enrico Campanile. *Ricerche di culture poetica indoeuropea*. Pisa: Giardini.

Considers the formal features of (reconstructed) Indo-European poetry, as well as its cultural and ideological backgrounds, by collating information from surviving ancient poetries. The witnesses summoned include the Vedas, Sanskrit, Avestan, Persian, ancient Greek, Latin, Germanic, Old English, Old Norse, and Old Irish.

29. Cantarella 1970 (AG, CP)

Raffaele Cantarella. “Omero, tra formula e poesia.” In *Atti del convegno internazionale sul tema: La Poesia epica e la sua formazione*. Ed. Enrico Cerulli et al. Rome: Accademia Nazionale dei Lincei. pp. 63-77.

Aware of the research of Parry and Lord, he discusses the phenomena of oral poetry, Mycenaean Linear B, formulaic structure, the poet’s originality, the Serbo-Croatian analog, and Homeric epithets. Concentrates on the diachronic perspective, Homeric language, and the relationship between formulaic density and orality.

30. Carton 1981 (OF)

Jean-Paul Carton. “Oral Traditional Style in the Chanson de Roland: ‘Elaborate Style’ and Mode of Composition.” *Olifant*, 9:3-19.

Reviews the controversy surrounding Duggan’s (1973) extension of the

Parry-Lord theory to the *Song of Roland* and applies Miletich's (1973, 1974) methodology in an analysis of "elaborate style," or "a delay in the flow of the narrative line through the use of certain kinds of repetitions" (5) in the *Roland*. Concludes that the "narrative style of the *Roland* differs considerably from that of oral-traditional or folk poetry and indicates that the poem is most likely not an orally composed text but a literary text which contains both written (or learned) as well as oral or folk stylistic elements" (5-6).

31. Clunies Ross 1983 (AU)

Margaret Clunies Ross. "Modes of Formal Performance in Societies without Writing: The Case of Aboriginal Australia." *Australian Aboriginal Studies*, 1:16-26.

Describes the oral traditions of the Australian Aborigines, describing the "formal performance" as possessing three characteristics: "firstly, that those who practice them consciously consider them to constitute an entity separable from other behavior sets; secondly, that the entity possesses consistent structural features over and above those of the communication medium itself; and thirdly, that it is performed in specific contexts that the practitioners recognise as conventional and appropriate" (18). Enumerates the characteristics of non-literate modes of formal performance.

32. Cohen 1980 (AF)

David William Cohen. "Reconstructing a Conflict in Bonafu: Seeking Evidence Outside the Narrative Tradition." In Miller 1980a:201-20.

Relates the tale of the conflict between Womanfu and Nofa, arguing that the story, as well as the depiction of the context of which it formed a part, reveals the character of the political situation in the pre-colonial Lake Plateau region.

33. Colahan and Rodriguez 1983 (HI, CP)

Clark Colahan and Alfred Rodriguez. "Traditional Semitic Forms of Reversability in Sem Tob's *Proverbios Morales*." *Journal of Medieval and Renaissance Studies*, 13:33-50.

Cites evidence that the Castilian *Proverbios Morales* ultimately employ Semitic literary forms which "derive from an antithetical rhetorical tradition in medieval Semitic literature" (33). Proposes that such a stylistic feature suggests an intellectual relativism in the author's world view.

34. Constantinides 1983 (AG, MG)

Elizabeth Constantinides. "Andreiomeni: The Female Warrior in Greek Folk Songs." *Journal of Modern Greek Studies*, 1:63-72.

A structuralist analysis of conventions employed in the description of female warriors in Greek folk songs.

35. Craigie 1977 (HB, UG, CP)

P. C. Craigie. "The Problem of Parallel Word Pairs in Ugaritic and Hebrew Poetry." *Semitics*, 5:48-58.

Argues for caution in considering M. J. Dahood's proposal (*Ras Shamra Parallels*, vol. 1) that the cognate parallel word-pairs in Ugaritic and Biblical poetry constitute evidence of a "Canaanite thesaurus" from which the Ugaritic and Hebrew poets both drew.

36. Cross 1958-59 (OE)

J. E. Cross. "On *The Wanderer* Lines 80-84: A Study of a Figure and a Theme." *Vetenskaps-Societetens i Lund Årsbok* [for 1958-59]:75-110.

Argues for a Latin Christian source for the *sum*-figure in *The Wanderer* and other Old English poems, contra Magoun's (1955b) explanation using the "Beasts of Battle" theme.

37. Culley 1970 (HB)

Robert C. Culley. "Metrical Analysis of Classical Hebrew Poetry." In Ed. J. W. Wevers and D. B. Redford. *Toronto Semitic Texts and Studies*. Toronto: University of Toronto Press. pp. 12-28.

Reviews various opinions on the metrical structure of Biblical Hebrew poetry and suggests a descriptive approach through syllable-count. Mentions during the discussion of methodology the additional problems posed by orally composed poetry: "we do not know which texts were composed and transmitted orally or how such texts came to be written down" (13). Notes the features of dialect and parallelism typical of oral traditional material.

38. Curschmann 1983 (ON)

Michael Curschmann. "The Prologue of *Thithreks Saga*: Thirteenth Century Reflections on Oral Traditional Literature." *Scandinavian Studies*, 56, ii:140-51.

Discusses *Thithreks Saga* as one of "two occasions in the history of medieval Germanic heroic literature when the transition into a new medium of communication, coupled with an act of deliberate compilation, has given rise to a certain amount of retrospective reflection and stock taking" (140). Maintains that "this literary saga model builds on its own concept of orality and its role in human affairs" and that "writing as well as memorization, in addition to oral composition *ad hoc*, are integral parts of this concept" (146). Goes on to conclude that the distinction between oral and written is never

absolute, and that “one is really not so surprised to read, towards the end, that such a text can apparently lead back again quite naturally—through memory—to purely oral informal prose” (148).

39. Cushing 1980 (VG, OS, CP)

G. F. Cushing. “Ob Ugrian (Vogul and Ostyak).” In Hatto 1980a:211-35.

A general introduction to the languages, culture and religions, and oral traditions of the Vogul and Ostyak peoples of northwest Siberia and to the research performed to date on their epics. Relates several tales of hero-gods, providing examples of the epic’s formal introduction, heroic characteristics, themes associated with war and with peace, and the religious and mythical significance of the Ob Ugrian heroic epic.

40. Damon 1961 (AG)

Philip Damon. *Modes of Analogy in Ancient and Medieval Verse*. University of California Publications in Classical Philology, 15:261-334.

In Chapter 1 (“Homer’s Similes and the Uses of Irrelevance,” 261-72), he explores the “irrelevant” structure and content of the Homeric epiphoneme and, viewing it as a traditional usage, relates it to the frequently contradictory deployment of formulaic elements. In Chapter 2 (“Sappho’s Similes and the Uses of Homer,” 272-80), he describes how Sappho fuses a traditional simile to a metaphorical pattern of her own design and thus embodies a Homeric conceit in a conscious figure.

41. Dégh 1983 (FK)

Linda Dégh. “Foreword: A Quest for Learning.” *Journal of Folklore Research*, 20:145-50.

Provides an introduction to the contents of this issue with a review of the fieldwork and publications of the Oral Literature Research Group.

42. Dessau 1961 (OF, HI, SC, CP)

Adalbert Dessau. “Relations épiques internationales: Les Changes de thèmes entre légendes héroïques françaises et espagnoles.” In *Atti del 2° Congresso Internazionale della “Société Rencesvals.”* [= *Cultura Neolatina*, 21]. pp. 83-90.

Without taking a firm stance on the oral or written composition of the *Roland* and the *Cid*, he treats the traditional character of the narrative elements, comparing the accounts of Serbo-Croatian oral epic given by Gesemann (1926) and Murko (1931).

43. Doan 1983 (OI)

James E. Doan. "A Structural Approach to Celtic Saints' Lives." In Ford 1983a:16-28.

A structural interpretation of a group of four Welsh and Breton Saints' *vitae* from the seventh to eleventh centuries, highlighting particular elements suggesting oral origins in the tales.

44. Duggan 1982 (OF)

Joseph J. Duggan. "The Manuscript Corpus of the Medieval Romance Epic." In *The Medieval Alexander Legend and Romance Epic: Essays in Honour of David J. Ross*. Ed. Peter Noble et al. Millwood, NY: Kraus International Publications.

An overview of the extant corpus of 312 texts and fragments of the medieval Romance epic combining discussion of the nature of the texts, problems in definition, and critical approaches with a description of the chronological distribution of the manuscripts and their contents. Contains a list of 30 Romance epic manuscripts.

45. Dunn 1980 (JP)

C. J. Dunn. "Ainu." In Hatto 1980a:328-44.

An overview of the heroic and epic traditions of the Ainu peoples of northern Japan, offering a description of religion, cults, and gods as well as a discussion of Ainu literature (which is completely oral) and its various genres. Discusses possible origins of the Ainu epic tradition and describes modes of its performance.

46. Duvernay-Bolens 1983 (SAI)

Jacqueline Duvernay-Bolens. "All but One: The Sense of Moderation in Toba and Mataka Myths." *Journal of Folklore Research*, 20:171-84.

A study of the recurring formulaic expressions equivalent to the Modern English phrase "all but one" in oral narratives of the Toba and Mataka tribes of the Pilcomayo River basin of Paraguay. Notes the widely divergent range of uses of the formulas and identifies two particular applications: situations in which "all but one" member of a group are successively selected and those in which only one is selected and all others dismissed. Cites seven examples from Toba and Mataka narrative myth.

47. Evers 1980 (AI)

Larry Evers, ed. *The South Corner of Time: Hopi Navajo Papago Yaqui Tribal Literature*. Sun Tracks. Tucson: University of Arizona Press.

Each of the four sections is devoted to a different tribal literature and contains a core of oral narratives, including songs, tales, and autobiographical and historical accounts. The editor notes the importance of keeping the intended audience in mind, since that audience brings to the performance innumerable associations gained from prior experience.

48. Farrell 1983 (TH)

Thomas J. Farrell. "IQ and Standard English." *College Composition and Communication*, 34:470-84.

Presents an environmental hypothesis to account for the problem of black children scoring lower than white children on standardized IQ tests, taking exception to Arthur R. Jensen's hypothesis that such differences could be accounted for by a hereditary or genetic explanation. Suggests that the essentially oral culture of American blacks can account for much of the disparity in IQ scores, and concludes that "IQ test scores reveal that black ghetto children have not developed the power of abstract thinking and they do not speak and write standard English" (481) and that "IQ differences have nothing to do with genetics or race per se, but can be accounted for entirely in terms of environmental or cultural differences" (481).

49. Foley 1981 (SC, OE, AG, CP)

John Miles Foley. "Editing Oral Texts: Theory and Practice." *TEXT (Yearbook of the Society for Textual Studies)*, 1:75-94.

Proposes solving the problem of variant and equally authoritative texts of an oral work by employing a computerized text-processor that "reads" all variants simultaneously, giving priority to no single text. The program locates formulaic and thematic correspondences and sets them alongside each other, thus re-creating the multiformity characteristic of an oral traditional work. Includes examples of the operation of the program upon South Slavic oral texts from the Milman Parry Collection.

50. Foley 1982 (SC, AG, OE, CP)

_____. "Computerized Editions of Oral Poetry: The Evolution of the Text-Processor HEURO-1." In *Actes du Congrès d'informatique et sciences humaines*. Ed. L. DeLatte. Liège: Université de Liège. pp. 377-85.

A shorter account of the project more fully described in Foley 1981. The present report also suggests extensions to Old English and ancient Greek epic.

51. Foley 1983 (OE, SC, CP)

_____. "Literary Art and Oral Tradition in Old English and Serbo-Croatian Poetry." *Anglo-Saxon England*, 12:183-214.

Begins by considering the differences between the Moslem epic tradition of the South Slavs, on which the Parry-Lord oral theory is based, and the Christian tradition of much shorter epic songs, stressing the fact that the Christian songs provide an opportunity for a poet to manipulate inherited traditional patterns of language and narrative. The Christian songs thus exhibit both oral provenance and "literary" aesthetics, a combination that does not exist in the Moslem material and which therefore was thought to be impossible in other oral traditions. The Christian poems are then compared to shorter Old English poems, such as the elegies, which also combine literary art and the elements of oral tradition.

52. Fontenrose 1983 (AG, MG, FK, CP)

Joseph Fontenrose. "The Oracular Response as a Traditional Narrative Theme." *Journal of Folklore Research*, 20:113-20.

Argues that storytellers, after the foundation of oracular shrines, began to attribute popular legends and prophecies to the oracular divinities because the oracles were "of the same kind as those found in folktales and legends" (119). Citing several examples of such stylistic oracularization of legend and prophecy in Modern Greek folktales, he contends that they are thus direct descendants from ancient Greek folklore.

53. Ford 1983a (OI, WL)

Patrick K. Ford, ed. *Celtic Folklore and Christianity: Studies in Memory of William H. Heist*. Santa Barbara: McNally and Loftin.

A collection of essays on various aspects of the influence of Christianity on early Celtic literature. Separately annotated are Doan, Ford 1983b, J. Nagy, and Slotkin.

54. Ford 1983b (OI)

_____. "Aspects of the Patrician Legend." In Ford 1983a:29-49.

A diachronic examination of fire and snake symbols in Patrician legend from their origin through collected tales of the Oral tradition in the nineteenth and twentieth centuries.

55. Fowler 1984 (AG)

Barbara Hughes Fowler. "The Archaic Aesthetic." *American Journal of Philology*, 105:119-49.

A composite overview of aesthetic principles surrounding common themes in archaic Greek lyrics.

56. Friedman 1983 (FB)

Albert Friedman. "The Oral-Formulaic Theory of Balladry: A Re-Rebuttal." In Porter 1983:215-40.

Rejects the notion that oral-formulaic theories apply to the Child corpus of English and Scottish popular ballads: "to fit the ballad into the spectrum of European narrative poetry requires a wrenching of criteria" (229). Disputes, because of considerations regarding the accompanying music, that the ballad commonplace is a device of oral composition and endorses a theory of "memorial transmission" (231) which does not preclude the adaptation and variation of text.

57. Gentili 1977 (AG)

Bruno Gentili. "Preistoria e formazione dell'esametro (I cosiddetti dattilo-epitriti nella poesia orale preomerica, nelle iscrizioni archaiche e nella lirici citarodica e corale da Stesocoro a Pindaro)." In Brillante et al. 1977:75-86.

Includes relevant discussion of those sections of metrical arguments by Parry, G. Nagy, and Peabody that touch on formulaic structure.

58. Gossen 1974 (MY)

Gossen, Gary H. *Chamulas in the World of the Sun: Time and Space in a Maya Oral Tradition*. Rpt. Prospect Heights, IL: Waveland, 1984.

Aims to present the oral tradition of a contemporary Mayan community as a complete information system. All genres as defined by the Chamulas are considered both as works in themselves and in relation to the cultural background. Offers an alternative analytical language that takes into account the general sociological nature of the data on oral aesthetic forms as well as concrete data on a specific oral tradition. Contains sample narratives, games, prayers, and songs.

59. Hague 1983 (AG, EG, BI, CP)

Rebecca H. Hague. "Ancient Greek Wedding Songs: The Tradition of Praise." *Journal of Folklore Research*, 20:131-43.

Working from the premise that wedding songs are a genre with characteristic themes and language, contends that Greek wedding songs as found in Homer, Xenophon, Lucian, and Aristophanes follow a definable pattern of praise of the bridegroom in terms of a comparison with things of nature, especially plants. Suggests, following Dornseiff (1936), that a similar pattern of motif and imagery in Egyptian and Biblical songs argues for "a very old tradition of wedding songs common to many peoples of the Eastern Mediterranean" (139).

60. Hainsworth 1977 (AG)

J. Bryan Hainsworth. "Criteri di oralità nella poesia arcaica non omerica." In Brillante et al. 1977:3-28.

A review of scholarly opinions on the orality of non-Homeric AG poetry, with special emphasis on the criteria for definition and including formulaic analyses of sample passages from the *Iliad* and from Hesiod's *Theogony* and *Works and Days*.

61. Hainsworth 1980 (AG, CP)

_____. "Ancient Greek." In Hatto 1980a:20-47.

Covers the historical setting of the Homeric epic, along with the literary situation, content, ethos, heroism, historicity, manner of composition and performance, style, social function, audience, and other topics. Fine general introduction for the comparatist.

62. Hansen 1983 (AG)

William Hansen. "Greek Mythology and the Study of the Ancient Greek Oral Story." *Journal of Folklore Research*, 20:101-12.

Argues for a more comprehensive view of the ancient Greek oral story, one which includes comic tales, fables, and the like from sources as disparate as Herodotus, Pausanias, and Plutarch in order to remedy the lack of a "systematic treatment of the folktale or of the traditional story" (103). Sees this approach as alleviating the problem that material which does not qualify as mythology *per se* is very often not included in handbooks of the Greek folktale.

63. Harms 1980 (AF)

Robert W. Harms. "Bobangi Oral traditions: Indicators of Changing Perceptions." In Miller 1980a:178-200.

Focuses on the Bobangi society and its traditions for an example of the analysis of change in oral tales. Claims that changes point to underlying shifts in the cultural, social, and political realities that the traditions reflect. Concludes that the same characteristics of oral tradition which complicate the reconstruction of historical narratives can prove useful in providing evidence of an underlying process of change.

64. Harsh 1937 (AG)

Philip W. Harsh. "Repetition of Lines in Euripides." *Hermes*, 72:435-49.

Argues that lines repeated in the Euripidean corpus are valid and should not be rejected indiscriminately as interpolations. Points to various artistic purposes such as characterization, emphasis, and comedy for which Euripides may have employed repetition and suggests that some repetitions may be considered to be formulas.

65. Harvey 1980 (HI)

L. P. Harvey. "Medieval Spanish." In Hatto 1980a:134-64.

In the section of this introductory essay devoted to the place of epic in the contemporary literary tradition, he argues that the *Poema de Mio Cid* "belongs to an oral genre...and appears to be an exceptional case of an oral epic set down in writing" (146). His analysis of the Castilian tradition proceeds from this judgment.

66. Hatto 1980a (AF, AG, HI, JP, KR, MHG, MN, NR, OF, OHG, OS, SC, SK, VG, CP)

A. T. Hatto, ed. *Traditions of Heroic and Epic Poetry. Volume One: The Traditions*. Publications of the Modern Humanities Research Association, 9. London: The Modern Humanities Research Association.

Separately annotated are Auty, Bailey, Bawden, Cushing, Dunn, Hainsworth, Harvey, Hatto 1980b, Hatto 1980c, H. Morris, Ross, and Smith.

67. Hatto 1980b (OHG, MHG, CP)

_____. "Medieval German." In Hatto 1980a:165-95.

Views the medieval German heroic lay (the *Hildebrandslied* is the sole surviving example) as a "highly artistic tradition [that] grew from an established tradition of improvisation" (116). Illustrates the development from this stage to the longer narrative form typified by the *Nibelungenlied* and other Middle High German texts.

68. Hatto 1980c (TK)

_____. "Kirghiz: Mid-Nineteenth Century." In Hatto 1980a:300-27.

A two-part general overview of the recorded heroic epic tradition of mid-nineteenth-century Kirghizia. In Part I he discusses the oral-formulaic nature of the poetry in its various genres and surveys the corpus of extant texts, explicating such aspects of the poetry as its heroic ethos, its diction and style of performance, and its idealization of the Khans. Part II examines in more depth the cycle of epic poetry surrounding the Kipchak hero Manas as an example of Kirghiz epic style and speculates on the possible origins of the epic in Kirghiz tradition.

69. Havelock 1983 (AG)

Havelock, Eric A. "The Linguistic Task of the Presocratics." In Robb 1983a:7-82.

In Part One, "Ionic Science in Search of an Abstract Vocabulary," he proposes that the Ionian Pre-Socratics, writing in a period "poised between non-literacy and literacy" (9), would have composed under both a form of immediate audience control in the style of oral poetics and in expectation of a "reception at the hands of readers" (9). Presents evidence from Heraclitus, Parmenides, and Empedocles which shows that these philosophers were concerned to reject the terms of common speech, and hence the rhythmic and narrative precepts of oral poetry. Shows that they attempted to provide an alternative in the form of comprehensive statements designed to replace particular instances, thereby changing the epic language by originating new syntactical relationships, the effect of which was to universalize and unify application. While suggesting that one way of so doing was the Parmenidean use of the verb *einai*, he realizes that it was not until words were "stretched...out of the specificity of a human being to the dimension of cosmic reality" (32) that the beginning of conceptual thought was possible. Thus, still adverting to his belief that thought does not precede language, he concludes that the Pre-Socratics were the linguistic originators of the categories of time, space, matter, and motion. In Part Two, "The Language of the Milesian 'School'," he holds that the prime source—the *Doxai* compiled by Theophrastus—from which our knowledge of Milesian thinking derives, does not employ the language of the Milesians themselves, but rather imposes the conceptual and categorical language of the Aristotelian school upon the original Presocratic thoughts. Proposes that the fragments of undoubted Milesian origin are an attempt "to rationalize the cosmic architecture of Hesiod's *Theogony*" (69) and "to comment upon and correct the cosmic imagery of Homer" (80) in a language close to that of the original epic verse. Thus he posits a linear progression of conceptual language by questioning the likelihood of the Milesians, chronologically pre-Heraclitean, being linguistically more advanced than Heraclitus—an individual who still retained elements of oral poetry in his compositions.

70. Heinemann 1984 (ON)

Frederick J. Heinemann. "The Hero on the Beach in Fóstbroethra Saga." *Neophilologus* 68:557-61.

Discusses the occurrence of the oral-formulaic "Hero on the Beach" theme-composition in a fight in Chapters 4-5 of the Fóstbroethra Saga, a unique occurrence in the corpus of saga literature. Suggests that this occurrence is congruent with the idea that sagas "derived their present form from oral sagas" and calls for a more comprehensive formulaic study of the sagas to "demonstrate how saga style expresses saga mind" (560).

71. Henige 1980 (AF)

David Henige. " 'The Disease of Writing': Ganda and Nyoro Kinglists in a Newly Literate World." In Miller 1980a:240-61.

Questions the oral nature of the tradition of kinglists and argues that such lists demonstrate an oral-written confluence and are not a true reflection of African society and history.

72. Hershbell 1983 (AG)

Jackson P. Hershbell. "The Oral-Poetic Religion of Xenophanes." In Robb 1983a:125-33.

Argues in agreement with Havelock for the inclusion of Xenophanes in the oral poetic tradition; states that Xenophanes had to work within the extant tradition, given the memorial-rhythmic collocation present in oral cultures, if he wished to "correct and replace" (128) Homeric and Hesiodic concepts of the universe with his own. Contends that Xenophanes' advances were not so much in the realm of positing one divinity and arguing against a plurality of gods, but in rejecting anthropomorphism.

73. Herter 1977 (AG)

Hans Herter. "L'Inno Omerico a Hermes alla luce della problematica della poesia orale." In Brillante et al. 1977:183-201.

Argues against the interpretation of shared formulaic lines in Homer and the Hymns as evidence of the orality of the latter, noting also differences in genre, provenance, and audience.

74. Holoka 1983 (AG)

James P. Holoka. "'Looking Darkly (*Hypodra idôn*)': Reflections on Status and Decorum in Homer." *Transactions of the American Philological Association*, 113:1-16.

Examines all 26 Homeric occurrences of the formula *hypodra idôn* ("looking darkly") to show that its force is to connote "irritation and resentment and...to stop short an offender against social decorum" (4). Thus it amounts to conveying a nonverbal signal that one character's "infraction of propriety" (16) has brought interpersonal relations to the breaking point.

75. Holzapfel 1978 (FB, SCN)

Otto Holzapfel. "Skandinavische Volksballadenformeln: Merkmal traditioneller Improvisation oder literarischer/verbaler Tradierung?" In *Sumlen: Årsbok for via- och folkmusikforskning* [for 1978]:102-21.

Discusses the question of improvisation and variability in texts of Scandinavian folk ballads; delineates strophic, "typische," narrative, and epic structures in

the ballad “Stolt Ellensborg.”

76. Irwin 1981 (AF)

Paul Irwin. *Liptako Speaks: History from Oral Tradition*. Princeton: Princeton University Press.

A description of the Liptako oral tradition, containing chapters on lineage, the transmission of the oral tradition through generations of changing political and economic forces, the chronology of the Liptako oral tradition, and the role of the oral tradition in politics and in holy wars.

77. Janko 1981 (AG)

Richard Janko. “Equivalent Formulae in the Greek Epos.” *Mnemosyne*, 34:251-64.

Building largely on the work of Parry, attempts an explanation of Hainsworth’s observation that particular formulae tend to recur within short stretches of the *Iliad*. Concludes that such a distribution supports no artistic scheme of analysis, but only the fact that memory of a previous choice of formulaic epithet influenced the poet’s choice between equivalent formulae.

78. Janko 1982 (AG)

_____. *Homer, Hesiod, and the Hymns: Diachronic Development in Epic Diction*. Cambridge: Cambridge University Press.

Attempts a quantification of language and phraseology with respect to archaism and innovation, based upon the frequency of occurrence of the digamma, alternative morphs, and regional linguistic developments, in order to ascertain approximate relative dates and sequences of composition for the Homeric and Hesiodic canons. Arguing that “consistent treatment of several features” in a work is a “chronological indicator,” he suggests that the texts in question “were fixed at the time when each was composed” (191).

79. Jason 1977 (RU)

Heda Jason. “Precursors of Propp: Formalist Theories of Narrative in Early Russian Ethnopoetics.” *Poetics and the Theory of Literature*, 16:471-516.

Reviews the works of Russian “ethnopoeticians” through the 1930’s and provides an overview of the methodologies of Rybnikov, Veselovskij, Eleonskaja, Shklovskij, Skaftymov, Volkov, and Nikiforov. Contains a summary of concepts introduced by these scholars and a brief discussion of the reasons behind structural research in ethnopoetics.

80. E. Jeffreys 1978 (BG)

Elizabeth M. Jeffreys. "The Later Greek Verse Romances: A Survey." In E. Jeffreys et al. 1978: 116-27.

After a review of approaches to these texts and comparative research into the traditions, she suggests that "examination of the vernacular romances and other works in early demotic in terms of an oral-formulaic style promises to bring helpful insights into the genesis of both the language and the literature" (124). Cautions, however, that one must avoid generalizations and pay careful attention to the idiosyncratic nature of the Byzantine romances and to the manuscripts in which they are found.

81. E. Jeffreys and M. Jeffreys 1983a (BG)

_____ and Michael J. Jeffreys. "The Style of Byzantine Popular Poetry: Recent Work." In *Okeanos: Essays Presented to Ihor Ševčenko on His Sixtieth Birthday by His Colleagues and Students* (= *Harvard Ukrainian Studies*, [1983]:309-43).

Confronts three problems that affect the study of Byzantine vernacular poetry: (1) repetitious phraseology, (2) relations between and among different manuscript versions, and (3) the mixed language (dialectal forms and anachronisms) used by the poets. After a review of the various avenues of research, they recommend that attention "be concentrated away from the individual Byzantine vernacular poems, and on the oral tradition which must lie behind them—its metre, its language, its subjects, its formulaic techniques, its social position and function" (334).

82. E. Jeffreys and M. Jefferys 1983b (BG)

_____. *Popular Literature in Late Byzantium*. London: Variorum Reprints.

A collection of reprinted articles on various aspects of the Byzantine language and literature. Of special interest and separately annotated is M. Jeffreys 1975, q.v. Annotated in Foley 1985 are E. and M. Jeffreys 1971, 1979 and M. Jeffreys 1973, 1974.

83. E. Jeffreys et al. 1978 (BG)

_____ and Ann Moffatt, eds. *Byzantine Papers: Proceedings of the First Australian Byzantine Studies Conference, Canberra, 17-19 May 1978*. Canberra: Humanities Research Centre.

A collection of chiefly historical accounts. Separately annotated is E. Jeffreys 1978, q.v.

84. M. Jeffreys 1975 (BG)

Michael J. Jeffreys. "Digenes Akrites Manuscript Z." *Dodone*, 4:163-201. Rpt. in E. & M. Jeffreys 1983b: V.

Argues that oral composition played a part in the creation of many popular Byzantine poems (including *Digenes Akrites*) that now survive only in manuscript, but that not all of the extant tales of *Digenes Akrites* are the "direct result of oral composition or transmission" (167). Finds that the Z manuscript can be explained by the compilation theory and that a likely stemma can be constructed, as opposed to the E manuscript, which shows signs of oral performance or oral composition.

85. M. Jeffreys 1981 (BG)

M. Jeffreys. "Byzantine Metrics: Non-Literary Strata." *Jahrbuch der österreichischen Byzantinistik*, 31:313-34.

A history of the development of Byzantine metrics that takes account of the oral roots of many of the surviving texts, with emphasis on the artificial oral *Kunstsprache* employed in verse composition. Understands the oral tradition as existing in the "non-literary strata of Byzantium" before "inspiring learned experiments in the twelfth century and appearing in its own right in the fourteenth" (333). Concludes that "within the decaying antique forms we shall be able to observe the birth and development of new metres which, after a period of preservation among the non-literary strata of Byzantine society, came into literature in the last centuries of Byzantium and served as the basis of all Greek poetry, until the displacement of stichic metres at the beginning of this century" (334).

86. Jensen 1981-82 (AG)

Minna Skafte Jensen. "A Note on Homer's Use of the Word *kranaós*." *Classica et Mediaevalia*, 33:5-8.

Sees the Homeric use of *kranaós* ("rocky, rugged") in connection with Ithaca as evidence of the Pisistratean recension of Homer: "by applying the adjective proper to Athens to precisely Ithaca [an expert Homericist] established allusive connections between the home country of the clever hero of the Trojan return story and that of the clever hero of the contemporary Athenian return story" (7).

87. Jensen 1983 (AB, AG, CP)

Minna Skafte Jensen. "Studimi krahasues i epikës: disë konsiderata." *Kultura popullore*, 2:117-22.

Against the background of the *Iliad* and *Odyssey*, she compares seven versions of an Albanian epic in order to illustrate the narrative morphology typical of oral-formulaic composition.

88. Kahn 1983 (AG)

Charles H. Kahn. "Philosophy and the Written Word: Some Thoughts on Heraclitus and the Early Greek Uses of Prose." In Robb 1983a:110-24.

Reviews the evidence for understanding sixth-century figures, especially Heraclitus, as having a "special role in developing a new type of prose literature" (111), as possessing "a body of technical literature" (114). Citing such passages as Diogenes IX.6 et al., disagrees with the view that Heraclitus' work was non-literary and implies that he would have understood that prose was the true medium for recording, preserving, and changing the world.

89. Kavros 1981 (OE)

Harry E. Kavros. "Swefan after Symble: The Feast-Sleep Theme in *Beowulf*." *Neophilologus*, 65:120-28.

Arguing that "themes in oral-formulaic poetry are traditional but not necessary" (120), he studies the aesthetic impact of the "feasting-sleeping" theme in *Beowulf* and other Old English poems.

90. Kirk 1983 (AG)

G. S. Kirk. "Orality and Sequence." In Robb 1983a:83-90.

Reviews the essential aspects of the movement away from an oral-based culture towards a literate one. Determines that an important factor in such a transition was the movement from an aorist-sequential narrative to a present-tense dominated discourse concerned not with events, but permanent relationships.

91. Kuiper and Haggio 1983 (TH)

Koenraad Kuiper and Douglas Haggio. "Livestock Auctions, Oral Poetry, and Ordinary Language." *Language in Society*, 13:205-34.

Considers the language used by livestock auctioneers in North Canterbury, New Zealand, finding oral-formulaic and other features to be the result of performance constraints in this medium. Presents evidence that formulas are not confined to oral literature, and that "the difference between traditional oral formulaic and ordinary spoken language is one of degree, not kind" (205).

92. Labrie 1983 (AG)

Vivian Labrie. "Cartography and Graphic Analysis of the Physical Universe in the Odyssey Story." *Journal of Folklore Research*, 20:219-42.

Addresses the question: “is a story perceived in its written form the same as a story perceived orally?” (219), and examines particularly the role of “written cultural tradition” in perception. She deals with the “alphabetical conditioning” of literate researchers and the world-view of the non-literate storyteller, considers briefly the psychological origins of writing systems, and delineates a procedure of “dynamic cartography” through which one may “cartograph the ‘journey’ so important to storytellers” (230), illustrating the manner in which an oral storyteller understands and denotes structural developments and spatial relationships and movement in his narrative.

93. Lang 1983 (AG)

Mabel L. Lang. “Reverberation and Mythology in the *Iliad*.” In Rubino and Shelmerdine 1983:140-64.

Analyzing the episodes in the *Iliad* dealing with interrelations among divinities and divine-human relationships, she examines the Niobe story in Book 24 in terms of the correspondence between non-Trojan War exempla and the *Iliad* episodes which they explain. Suggests that there existed a “process of reverberation between inherited material influencing the *Iliad* and...the *Iliad* narrative influencing inherited narrative material” (140).

94. Lincoln 1983 (AI)

Kenneth Lincoln. “Native American Literatures.” In Swann 1983:3-38.

An excellent, readable introduction to the plethora of American Indian literatures in historical and cultural context. Considers the phenomenological differences between the oral and the written word and recognizes the status of any single text or performance: “‘Text’ is only a stop-time facet of the embracing mode and texture of a cultural performance” (18). Also includes mention of formulaic structure. [Rpt. in part from *The Southwest Review*, 60, ii(1975):101-16 and *American Indian Culture and Research Journal*, 1, iv(1976):14-21 and 4, i-ii(1980):1-17.]

95. Long 1973 (FB)

Eleanor R. Long. “Ballad Singers, Ballad Makers, and Ballad Etiology.” *Western Folklore*, 32, iv:225-36.

Suggests an approach to the problem of ballad etiology based upon an “intensive study of individual singing styles” (228) and proposes four basic types of folk artistry—perseverating, confabulating, rationalizing, and integrating—as aids in the study of Scottish ballad texts and in separating narrative themes from textual traditions.

96. Long 1980 (FB, CP)

_____. “‘Young Man, I Think You’re Dyin’”: The *Twining Branches* Theme in

Christian Legend and in English Tradition." *Fabula*, 21, iii/iv:183-99.

Posits the existence, in the English ballad tradition, of the "twining branches" motif—a reconciliation of lovers only in death symbolized by the intertwining of branches of a rose—in connection with the romance of Tristan and Isolt and derivative stories. Surmises that this may be either a folkloristic oikotype derived from Greek oral tradition or a distinctly English innovation.

97. Longworth 1982 (OF, FB)

Robert M. Longworth. "Sir Orfeo, the Minstrel, and the Minstrel's Art." *Studies in Philology*, 79:1-11.

Supporting the view that improvisations are to be expected given the oral nature of medieval methods of performance, contends that a definitive text of *Sir Orfeo* should not be sought because of the duality—oral and literate—of the medieval romance heritage. Provides evidence, based upon the four versions of the tale, of ornamental license which does not impinge upon, but rather artistically supplements, the fundamental structure and meaning of the story.

98. Lord 1980 (AG, SC, OE, CP)

Albert Bates Lord. "Memory, Meaning, and Myth in Homer and Other Oral Epic Traditions." In *Oralità*. Rome: Edizioni dell'Ateneo. pp. 37-67.

Explores various kinds of repeated lines and phrases, distinguishes between the "type-scene" and the Parry-Lord "theme," and discusses the mythic meaning behind the story-patterns that underlie epic narrative.

99. Lord 1981 (BU, RU, SC, UK, CP)

_____. "Comparative Slavic Epic." *Harvard Ukrainian Studies*, 5:415-29.

Considers the formulaic and thematic structures typical of oral poetry in Russian (the *bylina*), Ukrainian (the *dumy*), Serbo-Croatian (the epic), and Bulgarian (the epic).

100. Lord 1982 (MU, SC)

_____. "Béla Bartók as a Collector of Folk Music." *Cross Currents*, 1:295-304.

Examines the collecting career of Bartók, with emphasis on his field methods and his sense of tradition in folk music. Substantial quotation from his published field notes for illustration of techniques.

101. Lord 1983 (BU, RU, SC, CP)

_____. "Aspects of the Poetics of Bulgarian Oral Traditional Narrative Song." In *Literaturoznanie i folkloristika u čest na 70-godišnjata na akademik Pet'r Dinekov*. Sofia: Bulgarska Akademija na Naukite. pp. 353-59.

Illustrates formulaic structure and various manifestations of "interlocking style" in Bulgarian narrative, with references to the Serbo-Croatian and Russian traditions.

102. MacCana 1972 (OI)

Proinsias MacCana. "Conservation and Innovation in Early Celtic Literature." *Etudes celtiques*, 13:61-119.

Explores the limited definition of literature as a written medium and charts the simultaneous development of both oral and written traditions of literature in Ireland, emphasizing the impact of oral transmission on the development of early Irish literary history.

103. MacCana 1981 (OI)

_____. "Mythology in Early Irish Literature." In Robert O'Driscoll, ed. *The Celtic Consciousness*. New York: Braziller and Toronto: McClelland and Stewart, 1981. pp. 143-54.

Provides a brief introduction to the historical context of early Irish written literature and its development from oral traditional sources from the viewpoint that "oral literature did not cease with the coming of writing; on the contrary, it continued as abundant as ever, independent of the written literature although not necessarily unaffected by it. In the nature of things, however, we can know it only in so far as it is reflected in the written texts" (145). Compares and contrasts the *Noinden Ulad (The Debility of the Ulstermen)* with an early version of the Deirdre story, demonstrating that "while immersed in native tradition, the author is also able to exploit it for his own literary ends, so that in the finished composition mythological concept and literary artifice combine and fuse in an indissoluble unity" (148), and goes on to discuss the relationship of Christianity to the pagan myth, citing *Caillech Bhérri (The Hag of Beare)* as an example of the literary fusing of the two systems. Concludes that the clerical authors were men who were "admirably equipped by instinct and training to approach the orally transmitted mythology with a combination of sympathy and sophistication" (154).

104. Mair 1983 (CH)

Victor H. Mair, ed. and trans. *Tun-huang Popular Narratives*. Cambridge: Cambridge University Press.

A translation of four vernacular Chinese stories from the seventh through tenth centuries that stand at the intersection of popular storytelling and the beginnings of fiction and drama. Introduction includes comments on the oral

storytelling tradition.

105. Mandler and Johnson 1977 (TH)

Jean M. Mandler and Nancy S. Johnson. "Remembrance of Things Parsed: Story Structure and Recall." *Cognitive Psychology*, 9:111-51.

Describes the structure of both single- and multi-episode stories in terms of tree structures containing basic units and their connections, analyzing the underlying structures of simple stories and examining the implications such structures have for recall.

106. Margolis 1983 (AG)

Joseph Margolis. "The Emergence of Philosophy." In Robb 1983a:228-43.

Disagrees with Havelock's (1983) view about the conceptual capacity of members of an oral culture inasmuch as such a culture, while lacking an alphabet, "is bound to produce either a philosophical practice or an alternative but equally abstractive practice" (234). Disputes the view that philosophy had to await the Ionians in the sixth century because there is no reason that a non-democratized philosophical tradition could not have existed co-extensively with a general popular oral culture. Supports his own view by pointing to the verse philosophy of Parmenides and the *Epicheirêmata* of Zeno, and holds that such an impulse could well have begun with the Milesian school.

107. Maxwell 1983 (AF)

Kevin B. Maxwell. *Bemba Myth and Ritual: The Impact of Literacy on an Oral Culture*. American University Series, XI, 2. New York and Berne: Peter Lang.

Basing his analysis on the orality-literacy studies of Walter J. Ong and his own fieldwork among the Bemba in 1978-79 and 1981, Maxwell treats the implications of orality for this people's belief-system and the changes wrought by the onset of literacy. Sophisticated consideration of hermeneutical realities includes observations such as the following on intelligence: "A proverb expresses the idea: *Mano nambulwa* 'wisdom consists in being told'" (12).

108. McAllister 1978 (AI, CN, CP)

H. S. McAllister. "'The Language of Shamans': Jerome Rothenberg's Contribution to American Indian Literature." *Western American Literature*, 10:293-309.

An assessment of the contribution of the publication of Jerome Rothenberg's *Shaking the Pumpkin* (1972), an anthology of North American Indian traditional poetry, to the field of American Indian studies. Explicates the nature of the "aural word" (297) and the aesthetic differences in reading, as

opposed to hearing, poetry. Praises Rothenberg's success at communicating a "non-European sense of man's relationship to his language" (309).

109. Mieder 1982 (BB, FK)

Wolfgang Mieder, ed. *International Proverb Scholarship: An Annotated Bibliography*. New York: Garland.

A thoroughly annotated listing of international scholarship from 1800. Contains 2142 entries, together with name, subject, and proverb indexes.

110. Mieder and Dundes 1981 (FK)

_____ and Alan Dundes, eds. *The Wisdom of Many: Essays on the Proverb*. New York: Garland.

Reprinted essays on the proverb, providing overviews and discussions of definitions and of function and meaning in social context, examples of proverbs in literary milieus, individual proverbs, and other subjects, such as the use of proverbs in psychological testing and in modern media.

111. Miller 1980a (AF)

Joseph C. Miller, ed. *The African Past Speaks: Essays on Oral Tradition and History*. Hamden, CT: Archon.

A collection of essays on the interrelationship between oral tradition and history. Separately annotated are Berger, Cohen, Harms, Henige, Miller 1980b, Packard, Schechter, Sigwalt, Vansina, Yoder.

112. Miller 1980b (AF)

_____. "Introduction: Listening for the African Past." In Miller 1980a:1-60.

Claims that the only real expression of the African past survives in oral, not written, form. Thus, true evidence is often indirect. Particularizes the definition of oral tradition as a narrative intended to describe eras before the time of the person composing or relating it. Offers a background of African oral tradition, defining terms, concepts, and structures.

113. Mondì 1983 (AG, FK)

Robert Mondì. "The Homeric Cyclopes: Folktale, Tradition, and Theme." *Proceedings of the American Philological Association*, 113:17-38.

Understanding the sources of the *Odyssey* to be oral traditional, he argues that the apparent inconsistencies in the characterization of Polyphemos and the Cyclopes are attributable to a diachronic displacement: "the man-eating ogre

Polyphemos stems from a folk tradition which is not specifically Greek; but the Cyclopes themselves—the storm-demons who arm Zeus with the thunderbolt—clearly are products of Greek mythological speculation” (22).

114. H. Morris 1980 (AF)

H. F. Morris. “East African: The Bahima Praise Poems.” In Hatto 1980a:345-76.

A five-part overview of the traditions surrounding the praise poem genre of the Bahima tribes of Uganda and Tanzania. The first part, “The Background,” provides information regarding Bahima political, religious, social, and linguistic characteristics in the kingdom of Ankole. The second part, “The Literary Tradition of the Bahima,” discusses the oral literary tradition and its mode of performance. The third part, “The Nature of the Praise Poems,” describes the two categories of the genre—those composed by men and those composed by women—and delineates their characteristics, providing numerous examples in translation. The fourth part, “The Development of the Tradition of Praise Poetry,” discusses the creation and transmission of the oral literature of the Bahima and the adaptation of its traditional patterns to contemporary material. Part V, “An Appreciation of Some Examples,” presents three examples of Bahima praise poetry (one a 76-line *ekyevugo* on the Second World War) with annotations and critical commentary.

115. J. Morris 1983 (AG)

James F. Morris. “‘Dream Scenes’ in Homer, A Study in Variation.” *Transactions of the American Philological Association*, 113:39-54.

In answer to Arend’s (1933) and Gunn’s (1971) charges of Homer’s clumsiness or lack of pattern in the “dream scenes,” he attempts “to show that Homer’s variation of the description, likeness, and standing elements in these scenes is typologically meaningful and consistent” (40). The conclusion reached is that Homer is a skillful literary craftsman “firmly in control of his traditional forms” (53).

116. G. Nagy 1983 (AG, IE)

Gregory Nagy. “On the Death of Sarpedon.” In Rubino and Shelmerdine 1983:189-217.

An etymological investigation into the meaning of *tarchuô* in *Iliad* 16.456 based on the premise that both the Greek language and Greek institutions are “cognate with the corresponding institutions of other Indo-European-speaking peoples” (192). Suggests that the implication of “overcoming the obstacle of death” inherent in the word (derived through Anatolian from the Indo-European) is corroborating evidence for the existence of a cult of heroes ultimately derived from the worship of ancestors.

117. J. Nagy 1983 (OI)

Joseph F. Nagy. "Close Encounters of the Traditional Kind in Medieval Irish Literature." In Ford 1983a:129-49.

A continuation of the scholarship of Proinsias MacCana, examining such medieval Christian tales as *Síaburcharpat Con Culáinn* and *Acallam na Senórach* and demonstrating the probability of their origins in the Oral tradition.

118. O'Coileáin 1977 (OI)

Seán O'Coileáin. "Oral or Literary? Some Strands of the Argument." *Studia Hibernica*, 17/18:7-35.

Discusses various aspects of the application of the Parry-Lord theory of oral-formulaic composition to the extant corpus of Old Irish texts.

119. Omidshar 1984 (PR)

Mahmoud Omidshar. "Storytellers in Classical Persian Tales." *Journal of American Folklore*, 97:204-12.

Translates six passages from Persian historiographical and theological works which adumbrate the early storytelling tradition in Persia.

120. Opland 1969 (AF, OE, CP)

Jeff Opland. "On the Necessity for Research into the Bantu Oral Tradition." In *Papers in African Languages 1969*. Cape Town: School of African Studies, University of Cape Town. pp. 79-84.

Reviews the theory of oral-formulaic composition and compares the literary situation among the Bantu, who are undergoing a transition from a primarily oral culture to a literate one, to that of the Anglo-Saxons, suggesting that studies in the Bantu oral tradition may have relevance to the analysis of transitional poetry found in Old English manuscripts.

121. Opland 1970 (AF)

_____. "Two Xhosa Oral Poems." In *Papers in African Languages 1970*. Cape Town: School of African Studies, University of Cape Town. pp. 86-98.

Provides a brief review of oral traditional studies in general and a discussion of the applicability of Lord's work in non-Indo-European cultures before describing the oral praise-poems of the Nguni and the distinction in that tradition between spontaneously composed oral poems and those that are memorized. Demonstrates the difference in roles between the oral poet and the "memorizer," with the former having the ability to comment on current

affairs or even on the trend in an important debate. Presents transcripts of and commentary on two Xhosa oral poems as examples of this African oral tradition.

122. Opland 1983a (AF, CP)

_____. *Xhosa Oral Poetry: Aspects of a Black South African Tradition*. Cambridge: Cambridge University Press.

A study of the history and present character of Xhosa oral poetry from documentary evidence and the author's fieldwork, with special emphasis on the court poet (*imbongi*).

123. Opland 1983b (AF, OE, CP)

_____. "Scop and *Imbongi* III: The Exploitation of Tradition." In Norman Simms, ed. *The Word-Singers: The Makers and the Making of Traditional Literatures*. Hamilton, New Zealand: Outrigger. pp. 44-59.

Finds in Anglo-Saxon manuscripts and Xhosa oral poetry an "exploitation" of literary tradition by artists who possess an "objective awareness" of such traditions. Defines *exploitation* as "the deliberate use of a traditional element in order to extend or deny its relevance in altered circumstances" (45). Cites examples of the Old English *Seafarer* and the contemporary Xhosa *imbongi* D. L. P. Manisi and discusses the functions of *scop* and *imbongi* in their respective societies.

124. Packard 1980 (AF)

Randall M. Packard. "The Study of Historical Process in African Traditions of Genesis: The Bushu Myth of Mahiyi." In Miller 1980a:157-77.

Analyses the historical value of oral myth. Concludes that Bushu traditions in particular suggest that while specific events described in traditions of genesis are often ahistorical, they may in certain cases symbolize historical processes of considerable duration.

125. Pattison 1982 (TH)

Robert Pattison. *On Literacy: The Politics of the Word from Homer to the Age of Rock*. New York: Oxford University Press.

Through a discussion of the advent of writing in Greece and of oral Christianity in a fully lettered Latin world, he develops a view of literacy as a non-essential feature of human mental and economic development. Suggests also that literacy should not be defined by the technologies of rhetoric and writing, but rather should be viewed as the consciousness of the problems posed by language.

126. Pavese 1977 (AG, CP)

Carlo O. Pavese. "Poesia ellenica e cultura orale (Esiodo, gli 'Inni' e la tradizione orale)." In Brillante et al. 1977:231-59.

In considering the possible oral composition of Hesiod's *Theogony* and several Homeric Hymns (to the Pythian and Delian Apollo), he reports a comparative analysis of formulas, formulaic expressions, and modified formulas shared between various texts. Also treats economy (or thrift), the systematization of the diction, the testimony of rhapsodes, the history of the uses of writing in ancient Greece, and the question of the independence of the Hymns. Stresses his five-part taxonomy of ancient poetry and the differences between ancient Greek and later comparands (Old English, Russian, Serbo-Croatian, Old Norse).

127. Porter 1983 (FB)

James Porter, ed. *The Ballad Image: Essays Presented to Bertrand Harris Bronson*. Foreword by Wayland D. Hand. Los Angeles: Center for the Study of Comparative Folklore and Mythology.

A collection of essays on the ballad. Separately annotated are Buchan, Friedman, and Shields.

128. Renoir 1983 (OE)

Alain Renoir. "The Old English *Ruin*: Contrastive Structure and Affective Impact." In *The Old English Elegies: New Essays in Criticism and Research*. Ed. Martin Green. Rutherford, NJ: Fairleigh Dickinson University Press. pp. 148-73.

An analysis of *The Ruin* in terms of audience response as based on its knowledge of the Old English rhetorical tradition and archetypal paradigms embodied in the elegies and elsewhere. Suggests that the poem's power derives from the fact that its expression of the relationship between splendor and decay is "unexpected and therefore noticeable" (154). Adduces examples of such differentiation in the poem's diction, syntax, and rhetorical patterns.

129. Robb 1983a (AG)

Kevin Robb, ed. *Language and Thought in Early Greek Philosophy*. La Salle, IL: Monist Library of Philosophy/ The Hegeler Institute.

A collection of essays on the development of early Greek philosophy and language. Separately annotated are Adkins, Barnes, Havelock, Hershbell, Kahn, Kirk, Margolis, Robb 1983b, and Willard.

130. Robb 1983b (AG)

_____. "Pre-literate Ages and the Linguistic Art of Heraclitus." In Robb 1983a:153-206.

Establishes the pre-literate and protoliterate condition of Heraclitus' audience and argues that Heraclitus composed his works both with a maximum economy of words and with mnemonic devices. Suggests a possible Semitic influence on Heraclitus with respect to the form of his sayings, inasmuch as he uses parallelism to create a poetic unit and thus make it memorable for an oral audience. Examines the first fifteen fragments of Heraclitus as printed by Diels from the point of view of the density of oral compositional devices employed therein, concluding that Heraclitus intentionally used devices of mnemonic utility and persuasive euphony.

131. Roemer 1983 (AI)

Kenneth M. Roemer. "Native American Oral Narratives: Context and Continuity." In Swann 1983:39-54.

Concentrates on establishing a context for American Indian oral narratives through discussion of genre distinctions (creation stories, emergence narratives, migration tales, trickster stories, hero tales, accounts of journeys to other worlds, etc.), tribal differentiations, language and style, and types of repetition. Emphasizes the variety and vitality of such narratives, as well as their ability "to adapt creatively to the present" (52).

132. Rose 1971 (AG)

G. P. Rose. "Odyssey 15.143-82: A Narrative Inconsistency?" *Transactions of the American Philological Association*, 102:509-14.

Disagrees with Gunn's (1970) and Hoekstra's (1965:117, n. 3) assertions that there is a narrative inconsistency in the scene of Telemachos' departure from Menelaos' palace in the *Odyssey* (15.144ff.) Sees the apparent "nod" not as evidence of oral composition but as a feature of Homeric characterization: "the interrupted departure puts the final, convincing touch on an amusing tension that has developed between Telemachos' impetuous eagerness to return home and Menelaos' persistent failure to incorporate this in his mind" (510).

133. Rosenberg 1971 (FP)

Bruce A. Rosenberg. "The Aesthetics of the Folk Sermon." *Georgia Review*, 25:424-38.

A discussion of the oral traditional aspects of the extemporaneous sermon composition of the American folk-preacher, including citations from actual recorded sermons. Places particular emphasis upon the preacher-audience interaction during the sermon and the manner in which a sermon's aesthetic qualities serve to enhance its goal of edification.

134. Ross 1980 (OF, CP)

D. J. A. Ross. "Old French." In Hatto 1980a:79-133.

A general introduction to the Old French *chanson de geste*, which includes commentary on a period of oral-formulaic composition and oral transmission preceding the surviving texts (96-104).

135. Rossi 1977 (AG)

Luigi E. Rossi. "Gli oracoli come documento di improvvisazione." In Brillante et al. 1977:203-19.

Warns against an easy equation of "oral" and "improvised" and argues that "una certa *formularità oracolare* non prova una oralità autonoma degli oracoli" (216).

136. Roth 1977 (FB)

Klaus Roth. "Zurmündlichen Komposition von Volksballaden." *Jahrbuch für Volksliedforschung*, 22:49-65.

Examines various aspects of extemporaneous oral composition, improvisation, and memorization in the European folk ballad tradition with an awareness of the effects of musical accompaniment and audience-performer interaction.

137. Rubino and Shelmerdine 1983 (AG)

Carl A. Rubino and Cynthia Shelmerdine, eds. *Approaches to Homer*. Austin: University of Texas Press.

A collection of recent critical essays on Homer. Separately annotated are Austin, Bergren, Lang, G. Nagy, and Simpson.

138. Russo 1983 (AG, FK)

Joseph Russo. "The Poetics of the Ancient Greek Proverb." *Journal of Folklore Research*, 20:121-30.

Shows that the Greek proverb is identifiable as a formal genre with distinct linguistic and stylistic features. Using the example of the Candaules and Gyges episode of Herodotus I.6ff., he demonstrates that a thorough knowledge of the proverb genre allows for a clearer interpretation of relevant passages.

139. Sale 1984 (AG)

William Merritt Sale. "Homeric Olympus and Its Formulae." *American Journal of Philology*, 105:1-28.

In an attempt to explain the existence in Homer of two sets of formulas denoting the home of the gods, he proposes, in the context of Parry's definition of the formula, that the *ouranos*-set of formulas evolved after the *olympos*-set in order to fill a metrical gap in the latter. Argues that, based upon occurrences of four formulaic sets, Olympus and Ouranos are one and the same, and that, since the formulaic method of expressing "Olympos" is the more highly developed, the concept of "Olympos-Ouranos" is a relatively late one.

140. Sayre 1982 (CN)

Henry M. Sayre. "David Antin and the Oral Poetics Movement." *Contemporary Literature*, 23:428-50.

A discussion of the antagonism between formalist academic poetry and avant-garde poetics, with particular attention to the theories and implications of David Antin's essay "Modernism and Postmodernism," the "first manifesto" of the oral poetics movement in America.

141. Schein 1983 (AG)

Seth L. Schein. *The Mortal Hero: An Introduction to Homer's Iliad*. Berkeley: University of California Press.

A review of the developments in Homeric scholarship in this century with particular stress on the positive and negative implications of the oral tradition theory. Overview of the functions of the gods, war, death, and heroism in the poem and chapters on the character and role of Achilles and Hektor.

142. Schecter 1980 (AF)

Robert E. Schecter. "A *Propos* the Drunken King: Cosmology and History." In Miller 1980a:108-25.

Renounces an unsophisticated literal reading of oral tales and treats the traditions as representations of real historical events and processes. Focuses on tales from the Luba and Lunda areas. Concludes that traditional historical literature only twists the facts in order to make the past conform more closely to accepted cosmological categories.

143. Shields 1983 (FB, OF, HI, ST)

Hugh Shields. "Impossibles in Ballad Style." In Porter 1983:192-214.

Points to *adynaton* as a stylistic feature of oral composition in many genres ranging from the Old French *chansons de geste* to 16th-century Spanish ballads. Reviews examples of embellishment deployed with a high degree of conventionality in the Scottish ballad tradition.

144. Sigwalt 1980 (AF)

Richard Sigwalt. "The Kings Left Lwindi; The Clans Divided at Luhunda: How Bushi's Dynastic Origin Myth Behaves." In Miller 1980a:126-56.

Examines selected aspects of the original tradition surrounding the Mwoca dynasty. Argues that myths which comprise this tradition yield firm historical data. Concludes that "myth can help make our understanding of the past richer, but only with the tools of comparative ethnography and only if we admit that our goals are not to recover historical personages and specific events, but to understand the broad current of human change" (154).

145. Simpson 1983 (AG)

Richard Hope Simpson. "Mycenean Greece and Homeric Reflections." In Rubino and Shelmerdine 1983:122-39.

A reassertion and defense of the tenet that the Achaean section of the Catalogue of the Ships in the *Iliad* is "a remarkably good poetic reflection of Mycenean Greece as so far revealed by archeology" (123). While observing that precision is not to be expected in Homeric descriptions, maintains that general inferences may be drawn, since Homer gives "the traditional details of people and places, as handed down by oral poets before him" (125).

146. Slotkin 1978 (OI, SC, CP)

Edgar M. Slotkin. "Medieval Irish Studies and Fixed Texts." *Eigse*, 19:437-50.

Making careful distinctions between oral and literary composition and between "creative" and "retentive" oral transmission, he considers the complex case of the medieval Irish saga manuscripts and their provenance. Notes that "scribes did not treat saga texts as fixed texts in the way in which we think of fixed texts. They do seem reluctant to leave out anything in the manuscript before them. Yet they may add or rearrange or 'correct,' if they deem it necessary and the context seems proper" (449-50). Includes comparisons to Serbo-Croatian epics.

147. Slotkin 1983 (OI, FK, CP)

_____. "Folkloristics and Medieval Celtic Philology: A Theoretical Model." In Ford 1983a:213-25.

Argues in favor of combining folkloristics and philology in the pursuit of a

scholarly methodology suitable to the needs of medieval Irish narrative. Emphasis on Parry-Lord approach to style.

148. Smith 1979 (IN)

John D. Smith. "Metre and Text in Western India." *Bulletin of the School of Oriental and African Studies*, 42:347-57.

As part of an explanation of meter in the medieval *Viśaḷadevarasā* and the modern Rajasthani oral epic, he provides textual history and comparisons. In addition to his metrical findings, he proposes that oral composition of the type observed in the modern epic always includes "extra verbiage," thus personalizing a given singer's performance with non-metrical material; this process would account for irregularities in some manuscript texts.

149. Smith 1980 (SK, IN, CP)

_____. "Old Indian: The Two Sanskrit Epics." In Hatto 1980a:48-78.

An introductory essay on the *Mahābhārata* and the *Rāmāyaṇa*, with attention to their relation to oral tradition and the complex literary history underlying the received texts. Uses his own experience with the modern Pābūjī epic as a comparative gloss.

150. Smith 1981 (IN)

_____. "Words, Music, and Memory." In *Memory and Poetic Structure: Papers of the Conference on Oral Literature and Literary Theory Held at Middlesex Polytechnic, 1981*. London: Middlesex Polytechnic. pp. 50-65.

Reports that oral performances of the West Indian epic of Pābūjī are formulaic yet repeated near-verbatim in each singing. Ascribes this apparent paradox to the set of processes and constraints involved in this traditional performing art. Notes that a singer does not learn the text by heart: "What he has learnt by heart are all the major occurrences of the story, and all the obligatory formulae; performance consists of a process of recalling and matching these" (57).

151. Stone and Gillis 1978 (MU, AF)

Ruth M. Stone and F. J. Gillis, eds. *African Music and Oral Data: A Catalog of Field Recordings 1902-1975*. Ann Arbor: Books on Demand.

A catalog of non-commercial collections of African music and oral data providing concise summaries of collections and phonograph recordings with references to primary resources.

152. Swann 1983 (AI)

Brian Swann, ed. *Smoothing the Ground: Essays on Native American Oral Literature*. Berkeley: University of California Press.

A collection of twenty essays (approximately half of them reprinted) on American Indian oral literature, with emphasis on context and overview, the question of translation and literary criticism, example stories, and the blend of cultures. Separately annotated are Lincoln and Roemer. Tedlock is treated in Foley 1985.

153. Talashoma 1983 (AI)

Herschel Talashoma, narr. *Hopitutuwutsi: Hopi Tales*. Rec. and trans. Ekkehart Malotki, illus. Anne-Marie Malotki. Sun Tracks, 9. Tucson: University of Arizona Press.

A collection of 42 brief oral tales in a facing-page bilingual format, followed by a glossary of names and terms (and a brief phonology) and a selected bibliography.

154. Tenèze 1982 (FK, FR)

Marie-Louise Tenèze. "The Devil's Heater: On the 'Contexts' of a Tale." *Journal of Folklore Research*, 20:197-209.

Examines the "service in hell" motif in the French oral tradition, emphasizing "the complementary importance of looking at folktales *stricto sensu* within the broader perspective of traditional oral prose narratives" (197). Illustrates the differing meanings one motif may possess "depending on its needs and uses" (199).

155. Thomas 1983 (CD)

Gerald Thomas. *Les Deux traditions: Le Conte populaire chez les Franco-Terreneuviens*. Montreal: Les Editions Bellarmin.

Basing his analysis on fieldwork begun in 1970, the author surveys the oral folktale traditions of the Terre-Neuve province in Canada. Finds two traditions—"private and familial" versus "public"—and discusses performers from each. Also includes numerous examples of both types of folktales.

156. Trypanis 1977 (AG)

C. A. Trypanis. *The Homeric Epics*. Warminster: Aris & Phillips, Ltd.

A survey touching on the authorship question, theories of dating, oral epic narrative technique and artistry, and the structure of the poem in terms of "principal traditional epic themes" (12). A final chapter dealing with the

influence of the Homeric epics briefly examines the contributions of the Alexandrian scholars to Homeric studies.

157. Tsopanakis 1983 (AG)

Tsopanakis, Agapitos G. *Homeric Researches: From the Prosodic Irregularity to the Construction of the Verse*. Thessaloniki: Institute for Balkan Studies.

Interprets the complexity of the ancient Greek hexameter, and even of Homeric formulaic phraseology, as the result of combinations of metrical word-types. Also considers grammatical and rhetorical forms as sources of complexity and irregularity.

158. Vansina 1980 (AF, TH)

Vansina, Jan. "Memory and Oral Tradition." In Miller 1980a:262-79.

Analyzes the impact of memory on oral traditional literature and claims that the repeated passage of a message through several memories compounds its effects. Summarizes relevant findings in psychology on memory and discusses the implications of these findings for personal reminiscences and for the oral tradition which stems from such reminiscences.

159. Vivante 1979 (AG)

Paolo Vivante. "Rose-fingered Dawn and the Idea of Time." *Ramus*, 8:125-36.

Argues that the "rosy-fingered dawn" formula is not merely a convenient element of diction but that it "reflects a mode of perception and thought" (125) and must be explained poetically. Views the phrase as engendering an extra-narrative meaning that provides a continuing context for any particular situation: "It is this persisting aspect of continuous time which gives life to the encompassing stylization by imparting rhythm into any happening, so that even the most tragic event takes the form of a natural phenomenon. The recurring phrases are like key-notes to this pattern" (136).

160. Watkins 1982 (IE)

Calvert Watkins. "Aspects of Indo-European Poetics." In Edgar C. Polomé, ed. *The Indo-Europeans in the Fourth and Third Millennia*. Ann Arbor: Karoma Publishers. pp. 104-121.

A survey of the features of Indo-European poetics, including discussion of the role of the poet and poetry in an oral society, formal aspects such as the poet's techniques, and the character of poetic language and message. Focuses on the formulaic element in the poetry and proposes that formulas are "different realizations" (112) of a synchronic thematic deep-structure text and of a diachronic prototext. Explicates the relationship between oral poetic transmission of societal knowledge and poetic definitions couched in formulas.

161. Webber 1983 (OE)

Phillip Webber. "Pre-literate Formulaic Patterns Suggested by Old English *earfoþe*." *Michigan Germanic Studies*, 9:109-12.

A study of several occurrences of the Old English word *earfoþe* ("hardship") in the Anglo-Saxon poetic corpus, concluding that the word's usage, especially in E-type half-lines, may be a "fossil trace" from a "period antedating the production of written records" and that "it is also possible that we are dealing, in some instances, with non-formulaic half-lines, in which the poet senses and avails himself of the rhythmic 'valence' established for a word by previous—and perhaps indeed ancient—usage" (111).

162. Willard 1983 (AG)

Dallas Willard. "Concerning the 'Knowledge' of the Pre-Platonic Greeks." In Robb 1983a:244-54.

Averring that such a thesis is not necessary to support Havelock's view of the development of Greek culture from orality to literacy, argues against Havelock's contention that the pre-Homeric Greeks could not possess "knowledge" in the sense of "a true generalization couched in the language of universals" (245) because not all thought is a linguistic activity.

163. Winn 1981 (MU, AG)

James Anderson Winn. "The Poet as Singer: The Ancient World." In his *Unsuspected Eloquence: A History of the Relations between Poetry and Music*. New Haven: Yale University Press. pp. 1-29.

During a discussion of the roots of ancient Greek music and musical theory, he points out that melodic pitch-accent constituted an important (but still largely unstudied) aspect of oral-formulaic composition, maintaining that "each of the verbal formulae from which the lines are constructed has a melodic identity, a fact which doubtless helped the bard retain it in his memory" (6). Also fully aware of the effect of the advent of literacy (14 ff.).

164. Woodward 1984 (HI, CP)

L. J. Woodward. "Hebrew Tradition and Luís de León." *Bulletin of Hispanic Studies*, 61:426-31.

A two-part note offering first a review of lore supporting the author's views of the intellectual development of Luís de León, and secondly the author's interpretation of details in three of de León's poems in light of Hebraic oral commentary and the Kabbala.

165. Wright 1977 (AG)

H. Curtis Wright. *The Oral Antecedents of Greek Librarianship*. Provo, UT: Brigham Young University Press.

Traces the idea of the library from its evolution to its realization, from ancient Greek oral culture forward to Alexandria. In the process (especially Chapter 4) he divides early Greek civilization into four periods, based on the inroads made by literacy: preliterate, assimilative, transitional, and bookish. Includes a section on the Parry-Lord theory and its implications (129-40).

166. Yoder 1980 (AF)

John C. Yoder. "Historical Study of a Kanyok Genesis Myth: The Tale of Citend a Mfumu." In Miller 1980a:82-107.

Argues that genesis stories, because they are mythical in nature, should not be overlooked in historical inquiry. Focuses on Kanyok myth and claims that its older, often archaic, elements can be placed within appropriate time settings, enabling one to trace the general evolution of the genesis tale as well as ideals and culture at remote periods of the Kanyok past.