

Oral Tradition, 3/1-2 (1988): 191-228

ANNOTATED BIBLIOGRAPHY TO 1985

Lee Edgar Tyler
with the assistance of Sarah Feeny

This compilation, the second installment of *Oral Tradition's* continuing annotated bibliography of research and scholarship relevant to the field, seeks to accomplish the same goals as its predecessor: first, to continue John Miles Foley's comprehensive bibliography, *Oral-Formulaic Theory and Research* (Garland, 1985) by listing and annotating as many resources addressing the Parry-Lord theory of oral composition as possible; and second, to expand that compilation's scope to cover even more areas of interest to the scholar of oral traditional literature and related forms. While the emphasis of the bibliography remains on the oral-formulaic theory, we have once again included entries addressing approaches other than the Parry-Lord Theory.

In an effort to make this listing as useful as possible to the scholar, we have extended coverage through 1985; thus the annual publication of our installments will henceforth run approximately two years in arrears of the date of publication.

Once again, we ask that *all authors contribute regularly by sending two copies of recent publications to the editor*. The extremely heterogeneous nature of scholarship on oral traditions necessitates the compilation of resources from most continents and in many languages. Our own research resources will prove insufficient to create and sustain an effective reference tool without the assistance and participation of the people for whom the bibliography was created—its users. Your articles and books will receive annotation in forthcoming bibliographies; your books and monographs will be listed in our "Books Received" column annually and will also be eligible for published review.

Your suggestions, additions, recommendations, and especially your publications are welcome. We seek to provide a genuinely useful and worthy service to the community of scholars of oral traditions, and hope that the current and future listings serve to answer your bibliographical needs.

For the first *OT* installment, see volume 1, issue iii (October 1986): 767-808.

Area Abbreviations

AB	Albanian	ARM	Armenian
AF	African	AU	Australian
AG	Ancient Greek	BA	Barbar
AI	American Indian	BB	Bibliography
AL	American Literature	BG	Byzantine Greek
AN	Afghan	BH	Bahamian
AND	Andaman Islands	BI	Bible
ANR	Anglo-Norman	BL	Blues (see also MU: Music)
AR	Arabic	BQ	Basque

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

1. Alden 1983 (AG)

Maureen Alden. "When Did Achilles Come Back?" In *Mélanges Edouard Delebecque*. Aix-en-Provence: Publications Université de Provence. pp. 3-9.

Addresses the problem of Achilles' return to battle in the *Iliad*, concluding that the epic contains three versions of the story, one in which the return is precipitated by the embassy of Book IX, one in which he returns upon the firing of a ship and the entreaty of Patroclus, and one in which he returns to avenge the death of Patroclus.

2. Alden 1985 (1E, AG, OI, CP)

_____. "The Role of Calypso in the Odyssey." *Antike und Abendland*, 31:97-107.

Argues that the *Odyssey*-poet did not invent Calypso but that analogs with the *Táin Bó Cuailnge* suggest that he drew upon traditional sources of Indo-European origin.

3. d'Alquen and Trevers 1984 (OHG, OLF, CP)

Richard d'Alquen and Hans-Georg Trevers. "The Lay of Hildebrand: A Case for a Low German Written Original." *Amsterdamer Beiträge zur altern Germanistik*, 22:12-72.

Posits a confluence of Low- and High-German written and oral versions of the *Hildebrandslied* which "are not necessarily translations of each other in various dialects" (19), but which nonetheless suggest the influence of Anglo-Saxon or Low German poetics. Provides orthographic, dialectological, and formulaic evidence to suggest a "Franconian connection" which "points to Old Low Franconian more consistently than Saxon as the dialect of the original" (72).

4. Allen 1984 (ME)

Rosamund Allen. *King Horn: An Edition Based on Cambridge University Library MS Gg. 4.27 (2)*. Garland Medieval Texts, A. S. G. Edwards, General Editor. New York and London: Garland Publishing.

This edition contains an extensive analysis of the textual transmission of *King Horn*, including discussions on the textual tradition, analyses of variation (conscious and unconscious variation are treated separately), and unresolvable residual variants of the manuscripts.

5. Andersen 1985 (FB, ST, FA, BR, TH)

Flemming G. Andersen. *Commonplace and Creativity*. Odense University Studies from the Medieval Centre, vol. 1. Odense: Odense University Press.

The first comprehensive study of oral-formulaic narrative technique in the traditional ballads of England and Scotland, this work offers a new definition of the ballad formula in which “formulas combine narrative and supra-narrative functions, and are characterized by variation on the narrative level, and stability on the supra-narrative level. *Ideally*, formulas can thus be seen to operate on three levels in all” (pp. 33-34): the supra-narrative or associative level, the level of formulaic lines and stanzas (the surface structure level), and the deep structure level, or that of the basic narrative idea. Part I of the book is dedicated to the development of this definition. Part II describes the narrative function of ballad formulas, including discussion of the linear and stanzaic formulas and the “formulaic situation” (pp. 59-67), with special emphasis placed upon the role of the formula in ballad transmission. Part III deals with the supra-narrative function of the ballad formula and analyzes separately the introductory, situational, transitional, and conclusion types, noting that, while the specifics of the ballad formula cannot be transferred from one tradition to another due to significant differences in subject matter, “this particular stylistic function of formulaic diction may be a characteristic feature of traditional balladry in general” (p. 285). Part IV is an application of the author’s ideas to ballad texts from Falkland, Gloucestershire, and Aberdeen.

6. Armistead 1977 (HI)

Samuel G. Armistead. “Two Further Citations of the *Libro de Buen Amor* in Lope García de Salazar’s *Bienandanzas e Fortunes*.” *La Corónica* 5, ii:75-77.

Describes two additional citations of Juan Ruiz’s masterpiece *Libro de Buen Amor* in the works of Salazar, one a free rendering of quatrain 71, the other a closer rendering of quatrain 105b-c attributed to Solomon, that suggest a considerable literate transmission of the material from the fourteenth through the seventeenth centuries.

7. Armistead 1981 (HI, US)

_____. “Hispanic Folk Literature Among the *Isleños*.” In *Perspectives on Ethnicity in New Orleans*. Ed. John Cooke and Mackie J-V. Blanton. New Orleans: The Committee on Ethnicity in New Orleans. pp. 21-31.

Describes examples of forms of oral literature, including the *décima*, *coplas*, cumulative song, counting rhyme, riddles, folktales, and memorates from the Isleño people of St. Bernard Parish, Louisiana. Discusses social and geographic influences on the transmission of the traditionally Hispanic forms to the present day Isleño population.

8. Armistead 1982 (HI, MG, CP)

_____. “Greek Elements in Judeo-Spanish Traditional Poetry.” *Laographia*, 32:134-64.

Studies the presence of six folktale types with Greek analogs in the Judeo-Spanish Romancero tradition, concluding that "...hypothetical Sephardic contact with the Hellenic traditional ballad did indeed take place and it was to result in a significant thematic enrichment of the Judeo-Spanish Romancero" (137).

9. Armistead 1983a (HI, US, FK)

_____. "Spanish Riddles from St. Bernard Parish." *Louisiana Folklore Miscellany*, 5, iii: 1-8.

Describes the author's new collection of nine riddles from the Isleño oral tradition first collected in the St. Bernard Parish of Louisiana and published by Raymond R. MacCurdy in 1948.

10. Armistead 1983b (HI, FB)

_____. "The Ballad of *Celinos* at Uña de Quintana (In the Footsteps of Americo Castro)." In *Essays on Hispanic Literature in Honor of Edmund L. King*. Ed. Sylvia Molloy and Luis Fernandez Cifuentes. London: Tamesis. pp. 13-21.

An account of the author's fieldwork in collecting three repetitions of *Celinos*, a modern peninsular romance that is derived from an unquestionably epic source, from performances by the folk poet Dona Martina of Uña, Spain on July 22, 1980. He compares these repetitions with a text collected by Don Americo Castro in 1912.

11. Armistead 1984 (HI)

_____. "The Initial Verses of the *Cantar de Mio Cid*." *La Corónica*, 12, ii:178-86.

Studies the *Crónica de Veinte Reyes* (Chronicle of Twenty Kings) in the beginning of the *Cantar de Mio Cid* and provides transcriptions of the passages from the *Cantar* discussed, concluding that "...in the late fifteenth or early sixteenth century, the famous initial verses of the *Cantar* were still circulating in the oral tradition" (182).

12. Armistead and Katz 1974 (HI)

_____ and Israel J. Katz. "Tres cuentos tradicionales de la Provincia de Soria." *Celtiberia*, 47:7-20.

Descriptions of three traditional "cuentos" representative of the popular oral tradition of the province of Soria, Spain, collected in 1973. The first and second are variants of the "Love Like Salt"/"Cinderella" narrative type, and the third is representative of the "Three Golden Sons" type.

13. Armistead and Katz 1979 (HI)

_____. "El Romancero tradicional en la Provincia de Soria." *Celtiberia*, 58:163-72.

Descriptions of five traditional romances from the oral tradition of Soria collected in 1972, with background information on collection procedures and methodologies.

14. Armistead and Monroe 1984 (HI)

_____ and James T. Monroe. "A New Version of *La Morica De Antequera*." *La Corónica*, 12, ii:228-40.

A description of a fifteenth- or sixteenth-century manuscript found in a convent wall in Albacete, Spain during construction in 1982 that contains the longest known variant of *La Morica Garrida de Antequera*. They address the problem of oral and literate textual transmission, concluding that "not to take into account the possibility, indeed the probability, of such lost texts and intermediate versions is to remain limited to a distorted, chronologically and culturally subjective view of the problems of textual transmission in early Hispanic literature" (236).

15. Armistead and Silverman 1980 (HI)

_____ and Joseph H. Silverman. "El Romancero entre los Sefardíes de Holanda." In *Etudes de philologie romane et d'histoire littéraire offertes à Jules Horrent*. Ed. Jean Marie d'Heur and Nicoletta Cherubini. Liège: Gedit. pp. 535-41.

Describes three variants of the Sephardic romance *Jardín de amadores* found in a Brussels manuscript of the seventeenth century and suggests the significance of their coincidental lines and structure.

16. Armistead and Silverman 1985 (HI, MG)

_____. "Two Judeo-Spanish Riddles of Greek Origin." *Laographia*, 33:169-75.

Describes variants of two Judeo-Spanish riddles, one regarding a radish, the other a rooster, and provides analogs from the Greek tradition, arguing that "the Judeo-Spanish repertoire clearly reflects the diverse cultural contacts experienced by the Sephardim during the half millennium since they were forced to leave their Spanish homeland" (173).

17. Armistead et al. 1979 (HI)

_____, Israel J. Katz, and Joseph H. Silverman. "Judeo-Spanish Folk

Poetry from Morocco." *1979 Yearbook of the International Folk Music Council*, 11:59-75.

Describes eighteen versions of various Sephardic romances collected from the Moroccan oral tradition by Franz Boas and Zarita Nahon in 1930, providing transcriptions and edited text where appropriate. Musical annotations as well as information regarding the collection of the material, bibliographic and discographic data on recorded variants, and full annotations of recorded variants of lines are also provided.

18. Asagba 1985 (AF)

O. A. Asagba. "The Folk-Tale Structure in Amos Tutuola's *The Palm-Wine Drunkard*." *Lore and Language*, 4, i:31-39.

A discussion of the "folktale structure and content" of the contemporary Nigerian author Amos Tutuola's short novel *The Palm-Wine Drunkard* which illustrates the infusion of themes and motifs such as the quest, the "quarrel between heaven and earth," the trickster, and magical transformations into the literate compositions of authors who are the product of traditional cultures. Also provides a brief Proppian analysis of the structure of the novel and demonstrates Tutuola's "episodic linkage" of episodes, which approximates the aesthetics of oral tale-telling.

19. Bäuml 1984 (OF, MHG, OE, TH)

Franz Bäuml. "Medieval Texts and the Two Theories of Oral-Formulaic Composition: A Proposal for a Third Theory." *New Literary History*, 16:31-49.

Studies the structure of the theory of oral-formulaic composition with regard to primary and secondary oral cultures, critiques the theory with a view toward its application to medieval texts such as the *Rolandslied* and *Orendel*, and proposes a tertiary theory, with the written text as its basis, to place such texts "which never were part of the oral tradition in the sense of the Theory" (42) within their literary and sociohistorical contexts.

20. Bauman 1983 (FP, US)

Richard Bauman. *Let Your Words Be Few: Symbolism of Speaking and Silence among Seventeenth-Century Quakers*. Cambridge Studies in Oral and Literate Culture, 8. Cambridge: Cambridge University Press.

A brief monograph (168 pp.) discussing in detail the Quaker symbolism of speech and silence, the role of the preacher, the preacher's rhetoric, and the speech and silence of the Quaker meeting, with emphasis upon the movement's development of institutionalism from its charismatic origins.

21. Berlin 1983 (SU)

Adele Berlin. "Ethnopoetry and the Enmerkar Epics." *Journal of the American Oriental Society*, 103:17-24.

Provides an overview of the epic and its subtypes and discusses the narrative structure and anthropomorphic, zoomorphic, and spatio-temporal contexts of the performance of the Sumerian Enmerkar epics, concluding that the Sumerian epics "share the mode, narrative structure, and contentual aspects of other epics" and that "epics are not poeticized history. They use history-like elements for a purpose which is essentially nationalistic" (24).

22. Blong 1981 (ML)

Russell J. Blong. "Time of Darkness Legends and Volcanic Eruptions in Papua New Guinea." In Denoon 1981. pp. 141-50.

Cites evidence from various scientific methods of geological dating employed in determining the "Time of Darkness" resulting from volcanic eruptions in New Guinea and finds that variance of data in such studies is as least as significant as that acquired from sources in the oral traditions of the area. See Mai 1981.

23. Buchholz 1979 (ON)

Peter Buchholz. "Lügendgeschichten? Wahrheit and Wunder in altisländischer 'Traditionstheorie'." *Vortrag vor der IV. Internationalen Saga-Konferenz, München 1979*. pp. 1-10.

Cites *Thorgils saga ok Hafliða* as evidence that the medieval storytellers and their audiences believed that the stories from the oral tradition were factual. Tradition permitted some degree of individual creativity but maintained the stability inherent to traditional forms. Also discusses pagan Scandinavian attitudes regarding the oral tradition and ideas about obtaining knowledge from the other world.

24. Bynum 1982 (BU, SC, BR, CP)

David Bynum. "The Dialectic of Narrative in a Bulgarian Ballad." In *Folklorica. Festschrift for Felix J. Oinas*. Indiana University Uralic and Altaic Series, 141. Ed. Denis Sinor. Bloomington, IN: Research Center for Inner Asian Studies. pp. 59-71.

Maintains that the dialectical structure of a Bulgarian ballad relating the manner in which the legendary hero Marko came by his phenomenal strength and his magic sword, when contextualized with Serbo-Croatian and British comparands, suggests that "it may well be that both modern Bulgarian balladry and the philosophical tradition that comes down to us from Plato, from the classical revival, from Hegel, Marx, and from other modern

dialecticians both owe their organizing principles of contrastive reasoning to an oral tradition that was older in Europe than either modern poetry or ancient philosophy” (pp. 69-70).

25. Byock 1984 (ON)

Jesse L. Byock. “Saga Form, Oral Prehistory, and the Icelandic Social Context.” *New Literary History*, 16:153-73.

Discusses the controversy regarding oral or literate origins of the Icelandic family sagas, examining in turn the social context of the sagas in the acephalous medieval Icelandic society, genre-wide studies of the saga form, and an alternative view in which Byock suggests that “saga form is built up from a series of small feuds, and these units do not follow fixed patterns” (166) and that “employing the elements of feud, the sagaman shaped his tale according to the choices and the logic of Icelandic procedure. The action unfolds within a societal setting that the sagaman shared with his audience” (167). Isolates three elements of “saga feud”: conflict, resolution (both violent and non-violent), and advocacy, concluding that in the sagas the Icelanders created “a form of narrative sufficient to tell stories about themselves” (168).

26. Carnes 1985 (FK, BB)

Pack Carnes. *Fable Scholarship: An Annotated Bibliography*. Garland Folklore Series, Alan Dundes, General Editor. New York and London: Garland Publishing.

This bibliography contains 1457 annotations on books, articles, pamphlets, and dissertations through 1981; 1982 is partially covered. Comprehensive indexes on author, subject, fables, and tale-type are included.

27. Clover and Lindow 1985 (ON)

Carol J. Clover and John Lindow, eds. *Old Norse-Icelandic Literature: A Critical Guide*. Islandica, 45. Ithaca: Cornell University Press.

A critical handbook on the corpus of Old Norse and Old Icelandic literature including references on the saga, the epic, and other oral or oral-derived genres.

28. Clunies Ross and Wild 1984 (AU)

Margaret Clunies Ross and Stephen A. Wild. “Formal Performance: The Relations of Music, Text and Dance in Arnhem Land Clan Songs.” *Ethnomusicology*, 28:209-35.

Analyzes the effect of dance upon the musical and textual components of formal mortuary rites of the Arnhem Land aborigines. Concludes that such performances must be studied as an integrated whole, and emphasizes

interdisciplinary study “eliminating barriers between the component disciplines in the training of researchers” (210).

29. Curschmann 1984a (MHG)

Michael Curschmann. “Hören—Lesen—Sehen. Buch and Schriftlichkeit im Selbstverständnis der volkssprachlichen literarischen Kultur Deutschlands um 1200.” *Beiträge der Geschichte der deutschen Sprache und Literatur*, 106:218-57.

Drawing upon works by Thomasin of Circlaria, Hartmann von Aue, and Wolfram von Eschenbach, he illustrates the interdependency of oral, literate, and pictorial representation of traditional subject matter.

30. Curschmann 1984b (ON)

_____. “The Prologue of Thidreks Saga: Thirteenth-Century Reflections on Oral-Traditional Literature.” *Scandinavian Studies*, 56:140-51.

Discusses the description of a living oral tradition’s poetry and prose by the author of Thidreks Saga. The Saga “builds on its own concept of orality and its role in human affairs” (146), including writing, oral composition, and memorization.

31. Damico 1984 (OE)

Helen Damico. *Beowulf’s Wealhtheow and the Valkyrie Tradition*. Madison: University of Wisconsin Press.

Studies the treatment of Queen Wealhtheow in the Old English heroic epic *Beowulf*, emphasizing her archetypal qualities and the thematic composition of the Wealhtheow passages of the epic, and paying particular attention to details of traditional diction in her description. Discusses numerous parallels in both pagan and Christian Anglo-Saxon poems.

32. Davidson 1985 (IR)

Olga M. Davidson. “The Crown-Bestower in the Iranian Book of Kings.” In *Papers in Honour of Mary Boyce*. *Hommages et Opera Minora*, 10. Leiden: E. J. Brill. pp. 61-148.

Part One is a diachronic study of the Indo-European origins of the Iranian *Shânâma* (*Book of Kings*); Part Two is a synchronic study of the epic’s traditional formulaic structure.

33. Delclos 1984 (OF)

Jean-Claude Delclos. "Encore le prologue des *Lais de Marie de France*." *Le Moyen âge*, 90:223-32.

Suggests the importance of understanding Marie de France's allusion to the Ancients in the context of the Prologue, in which verses 9-22 explain her purpose in writing the *Lais*. She does not conceal the oral character of the ancient songs she has heard in the recitations which inspired her, but affirms that they are equal in age, truth, and richness to her Latin sources.

34. Denoon 1981 (ML)

Donald Denoon, ed. *Oral Tradition in Melanesia*. Port Moresby, New Guinea: University of Papua, New Guinea and Institute of Papua New Guinea Studies.

A collection of sixteen essays on the oral traditions of Melanesia. Separately annotated are Waiko, Ruhan, Lacey (1981a, 1981b), Opeba, L. Farrall, Loeliger, S. Farrall, Gammage, Mai, Blong, Trompf, Latukefu, Kaniku, Oram, Koila, and Swadling. Includes numerous maps illustrating locations of various legends and migrations discussed in the essays.

35. Doctor 1985 (IN)

Doctor, R. "Gujerati Proverbs: An Analytical Study." *Lore and Language*, 4, i:1-30.

A brief analytical study of Gujerati folk proverbs of western India which discusses the proverb on two levels: that of the internal structure of the proverb itself and that of the argumentative application of the proverb to specific situations. Four sublevels of structure are treated: form of expression, substance of expression, substance of content (theme), and form of content (semiotics and logic). Illustrates how "Gujerati proverbs reflect the society and the ethos which gave rise to them" (2) and discusses the methods through which symbolic logic, linguistic philosophy, and semantics can provide new approaches to the study of proverbs.

36. Dollerup et al. 1984 (FK)

Cay Dollerup, Bengt Holbek, Ivan Reventlow, and Carsten Rosenberg Hansen. "The Ontological Status, the Formative Elements, the 'Filters' and Existences of Folktales." *Fabula: Journal of Folklore Studies*, 25, iii/iv:241-65.

Suggests that transmission of folktales is through "filters": "changes in terms of space, time and media where they come to exist in new dimensions. In these dimensions, the folktales are released in experiences, i.e. 'continua,' which are communal when the tales are told, and individual when the tales are read" (241). Compares Danish, Greek, and Turkish folktale versions of the theme "boy and girl get one another," demonstrating that the apparent

“sameness” of the narratives is superficial due to the transmission of the tales through “filters.” Posits an “ideal tale” which can only be approached by comparative methodology and whose real nature can never be completely determined. Concludes that “to claim that there is identity between tales in different dimensions after they have passed through filters is meaningless—but then on the other hand, there is an indissoluble relationship between an ‘ideal tale’ and tales derived from it in other dimensions and ‘continua’” (265).

37. Donaldson 1985 (AU)

Tamsin Donaldson. “Kids that Got Lost. Variation in Words of Ngiyampaa Songs.” In *Problems and Solutions: Occasional Essays in Musicology Presented to Alice M. Moyle*. Ed. Jamie C. Kassler and Jill Stubington. Sydney: Hale and Iremonger. pp. 228-53.

Studies selectivity in the survival of social naming systems of the preliterate culture of the Aborigines in western New South Wales.

38. Dugaw 1984 (FB, US, BR)

Dianne M. Dugaw. “Anglo-American Folksong Reconsidered: The Interface of Oral and Written Forms.” *Western Folklore*, 43:83-103.

Compares printed and oral texts of English and American versions of female warrior ballads and concludes that the variants “...printed as well as oral, vary the ballad in similar ways. That is, the commercially printed texts of *The Maid of Sorrow* exhibit the same range and kind of variation as the non-commercial oral ones. All four versions exhibit continuity, variation, and selection. Stylistically indistinguishable, all four versions clearly represent a single song tradition” (102).

39. Duggan 1984a (OF, HI)

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. A. Ross*. Ed. Peter Noble, Lucie Polak, and Claire Isoz. Milwood, New York, London, and Nedelin, Liechtenstein: Kraus International Publications. pp. 29-42.

Catalogs and describes the extant manuscripts of romance epics of the Middle Ages.

40. Duggan 1984b (OF)

_____. “Oral Performance, Writing, and the Textual Tradition of the Medieval Epic in the Romance Languages: The Example of the *Song of Roland*.” *Parergon: Bulletin of the Australian and New Zealand Association for Medieval and Renaissance Studies*, 2:79-95.

Discusses the interface of written and oral transmission of the *Song of Roland* and influences upon the extant manuscript corpus of the Old French epic.

41. Dukat 1977 (AG, CP)

Zdeslav Dukat. "Homerska ponavljanja u Maretić—Ivšićevu i Djurićevu prijevodu Homera." *Živa Antika*, 27, ii:323-36.

Discusses the translations of Homer by Toma Maretić and Miloš Djurić. After analyzing 30 groups of three or more verses appearing more than once in the *Iliad* and *Odyssey*, he concludes that Maretić succeeded in retaining the repetitiveness of the Homeric originals, while Djurić handled them more freely and thus lost from his translation the Homeric formulaic qualities, distorting the sense of style. Stjepan Ivšić, in his re-edition of Maretić, failed to change all identical verses in the same manner.

42. Dumézil 1983 (IE, OF, AG)

Georges Dumézil. *The Stakes of the Warrior*. Trans. David Weeks. Ed. Jaan Puhvel. Berkeley: University of California Press.

The English translation of the first third of Dumézil's second volume of *Mythe et Épopée* (Paris 1971).

43. Edmunds and Dundee 1984 (AG, FK, CP)

Lowell Edmunds and Alan Dundes, eds. *Oedipus: A Folklore Casebook*. New York: Garland Publishers.

Presents a comprehensive study of Oedipus folklore, establishing the universal quality of the Oedipus theme. Contains reportings of Oedipal themes in various oral literatures and examines their roots in oral tradition.

44. Emenanjo 1984 (AF)

E. 'Nọlue Emenanjo. "The Anecdote as an Oral Genre: The Case in Igbo." *Folklore*, 95:171-76.

Provides folktale and joke comparands of anecdotes collected from the Igbo people of Nigeria, and discusses the generic problems associated with the study of anecdotes since "even in cultures where these genres [folktales, proverbs, other gnomic forms, folksongs and verses, riddles and tongue twisters] have been identified, it is not always the case that languages of these cultures have distinct, non-sentential names for each of the genres" (171).

45. Espinosa 1985 (AI, HI)

Espinosa, Aurelio M. *The Folklore of Spain in the American Southwest: Traditional Spanish Folk Literature in Northern New Mexico and Southern Colorado*. Ed. J. Manuel Espinosa. Norman and London: University of Oklahoma Press.

The first publication of Espinosa's compiled fieldwork from the late 1930s, this study describes the Spanish folk literature of a region of the American southwest that has been almost completely isolated from the rest of the Spanish-speaking world since its settlement in the late 16th century. Part One of the book, written by the author's son, J. Manuel Espinosa, is a biographical account of the career, fieldwork, and methodology of Aurelio M. Espinosa, the pioneer folklorist of Hispanic New Mexico. Part Two is a compilation of the senior Espinosa's fieldwork in the traditional Spanish folk literature of the area, covering folk ballads, religious folk literature, proverbs, folktales, and traditional religious and secular folk drama. Two appendices describe the Spanish dialects of the area and the nature of Spanish literary traditions among the Pueblo Indians. Also included are a comprehensive bibliography of the writings of Aurelio M. Espinosa and an extensive selective bibliography of works in the field.

46. L. Farrall 1981 (ML)

Lyndsay Farrall. "Knowledge and its Preservation in Oral Cultures." In Denoon 1981. pp. 71-87.

Demonstrates the reliability of seafaring instructions passed in various oral forms among sailors in the Pacific.

47. S. Farrall 1981 (OF)

Stephanie Farrall. "Sung and Written Epics—the Case of the *Song of Roland*" In Denoon 1981. pp. 101-14.

Discusses the survival in the oral tradition and the eventual literate recording of the medieval French traditions surrounding Charlemagne.

48. Foley 1984a (AG, US, SC, CP)

John Miles Foley. "The Price of Narrative Fiction: Genre, Myth, and Meaning in *Moby-Dick* and *The Odyssey*." *Thought*, 59:432-48.

Advances the idea of a reader-response approach to the literary epic, exemplified by *Moby-Dick*, and the oral traditional epic *The Odyssey*, an approach which must take into consideration the genre and mythic pattern of each work. Discusses *Moby-Dick* in terms of its genre (literary epic) and mythic patterns (the mythic qualities of the American whaling venture and the Promethean qualities of Ahab) and describes the traditional Indo-European epic structure of the "Return Song," the performance nature of the oral

tradition, and the value of the Serbo-Croatian analog in developing a reading context for *The Odyssey*: “To the extent that we faithfully recognize phraseological, narrative, and tale-type features as traditional and read the *Odyssey* in their light, we are becoming that original Homeric audience by according these reading signals their echoic due and by reinvesting them with their traditional significance” (443). Narration, a problem in *Moby-Dick*, provides for complexity and various levels of structure, but “at the necessary expense of a seemingly peripatetic, restless narrator” (446), while the *Odyssey*’s dialectical tension between the synchronic nature of performance and the diachrony of that performance’s traditional context “is both the reward and the price of narrative fiction” (447) in the oral tradition.

49. Foley 1984b (OE, CP)

_____. “Genre(s) in the Making: Diction, Audience, and Text in the Old English *Seafarer*.” *Poetics Today*, 4:683-706.

Considers two modes of generating meaning in the OE *Seafarer*—the traditional patterns that derive from a Germanic oral past and the poet’s personal designs—that are woven into a single poetic fabric. Argues that these complementary modes, when viewed from a Receptionalist perspective, comprise not a *planctus*, *peregrinatio*, or any of the usual assortment of medieval genres into which the poem is forced, but rather an idiosyncratic “genre-in-the-making,” a poetic type unique to Anglo-Saxon England in the period of transition from oral to oral-derived verbal art.

50. Foley 1984c (OE, CP)

_____. “*Beowulf* Oral Tradition behind the Manuscript.” In *Approaches to Teaching Beowulf*. Ed. Jess B. Bessinger, Jr. and Robert F. Yeager. New York: Modern Language Association. pp. 130-36.

A general account of what is known or can be discerned about the Anglo-Saxon oral tradition from which *Beowulf* emerges.

51. Foley 1985a (BB, TH, CP)

_____. *Oral-Formulaic Theory and Research: An Introduction and Annotated Bibliography*. Garland Folklore Bibliographies, 6. Alan Dundes, General Editor. New York and London: Garland Publishing.

The introduction contains a comprehensive history of scholarship and research in the field from its beginnings through 1982 and offers as suggestions for future work, three methodological principles for comparative criticism: *tradition-dependence*, a recognition of the unique features of each oral poetic tradition which in comparing works from different traditions “admits both similarities and differences concurrently, which places the general characteristics of oral structures alongside the particular forms they may take in a given literature” (69); *genre-dependence*, “demanding as grounds for comparison among traditions nothing less than the closest generic fit available, and,

further, calibrating any and all comparisons according to the comparability of the genres examined" (69), a principle which also "encourages comparison of genres if a basic congruity can be established" (69); and *text-dependence*, "the necessity to consider the exact nature of each text" (69) including the circumstances surrounding the collection, transmission, editing processes, and text diplomacy. The bibliography contains a comprehensive list of annotations on studies through 1982 in 100 language areas, as well as theory, bibliography, concordance, film, and music.

52. Foley 1985b (SC, OE, AG, PT)

_____. "Oral Narrative and Edition by Computer." In *Proceedings of the Xlth International Conference of the Association for Literary and Linguistic Computing*. Ed. Jacqueline Hamesse and Antonio Zampolli. Paris and Geneva: Champion and Slatkine. pp. 173-82.

A companion to earlier articles on establishing computerized editions of oral epic (see Foley 1981, 1982), this article presents examples of the phraseological and narrative analyses made possible by the text-processor HEURO.

53. Foley 1985c (IE, SC, AG, OE, CP)

_____. "Indoevropski metar i srpskohrvatski deseterac." *Naučni sastanak slavista u Vukove dane*, 15:339-44.

A brief description of the Indo-European background of the South Slavic decasyllable and of the implications of that history for the prosody and phraseology of the SC oral epic. References to other IE meters are included.

54. Gammage 1981 (ML, PT)

Bill Gammage. "Oral and Written Sources." In Denoon 1981. pp. 115-24.

Describes oral evidence of Papuan leaders from the Raubal Strike taken a generation after written accounts of the strikebreaking were published and establishes the accuracy of the informal oral sources.

55. Görög-Karady 1985 (HU)

Veronika Görög-Karady. "The Image of Gypsies in Hungarian Oral Literature." *New York Folklore*, 11:149-59.

Describes stories relating to the origins of the Gypsies in the Hungarian oral tradition and finds them to be of two types: one in which the Gypsies come into being through separation from the surrounding population and one in which they are created separately from all other races.

56. Gould 1985 (OE, ON, CP)

Kent Gould. "Beowulf and Folktale Morphology: God as Magical Donor." *Folklore*, 96:98-101.

Provides Icelandic analogs to the *Hrunting* element of *Beowulf* with emphasis upon the aspect of the donor of a gift, who "actually has two functions: testing and donating" (99). Sees the Christian God of the Anglo-Saxons becoming the "magical donor" with Beowulf's discovery of the giant sword after the failure of Hrunting because "He replaces Unferth's failed sword with an unfailing one, supplanting any heathen donors" (100). Concludes that a significant difference between pre-Christian and Christian myth is apparent in the Hrunting episode and its analogs, since in the Christian tradition the "magic is workable only when the man is pure and strong enough himself to put it to use" (99) and that such overlays of subsequent traditions illustrate, in the case of *Beowulf*, the "unique meld of ancient Germanic hero worship and recent Christian submission to God" (101).

57. Green and Pepicello 1984 (FK)

Thomas A. Green and W. J. Pepicello. "The Riddle Process." *Journal of American Folklore*, 97:189-203.

Discusses ambiguity in the riddling process on the levels of phonology, morphology, and syntax with regard to the "blocking element." Discusses potential factors influencing the origin and transmission of both grammatically- and metaphorically-based riddles.

58. Gurevich 1984 (CP, OE, ME, OF, LT)

Aaron J. Gurevich. "Oral and Written Culture in the Middle Ages: Two 'Peasant Visions' of the Late Twelfth-Early Thirteenth Centuries." *New Literary History*, 16:51-66.

Discusses the interaction of oral and literate traditions in two accounts of visions, one of which relies upon an oral account to substantiate its validity, while the other claims a written source, concluding "...if the historian does not seek the sources for this or that genre, or the genesis of particular motives, but wants rather to approach culture as an integration which actually functioned in the given society, at one and the same time reflecting its attitudes and forming them, he must admit that in fact only in such a symbiosis with the scholarly tradition could popular culture exist in the Middle Ages" (64-65).

59. Haggio and Kuiper 1983 (TH)

Douglas Haggio and Koenraad Kuiper. Review of *Conversational Routine*. Ed. Florian Coulmas. *Linguistics*, 21:531-51.

Criticizes the book for its inadequate handling of important material and goes

on to suggest an application of the Jackendorff generative theory of full entries to the question of formulae.

60. Haggio and Kuiper 1985 (FK)

_____. "Stock Auction Speech in Canada and New Zealand." In *Regionalism and National Identity*. Ed. Reginald Berry and James Acheson. Christchurch, NZ: Association for Canadian Studies. pp. 189-97.

Compares discursive structure, formulae, and prosody of livestock auctioneers in Canada and New Zealand with detailed descriptions of each, concluding that "...the similarities are largely due to their descent from a common ancestor. We take the differences to be the result of divergent development" (196).

61. Hale 1984 (AF)

Thomas A. Hale. "Kings, Scribes, and Bards: A Look at Signs of Survival for Keepers of the Oral Tradition among the Songhay-speaking Peoples of Niger." *Artes Populares*, 10-11:207-20.

Describes the declining social importance of the oral poets of the Songhay peoples of Niger and government efforts to preserve the tradition, suggesting that the tradition can be saved through the application of appropriate efforts.

62. Havelock 1984 (AG, AF, CP)

Eric A. Havelock. "Oral Composition in the *Oedipus Tyrannus* of Sophocles." *New Literary History*, 16:175-97.

Studies the nature of the Greek drama, which was composed in writing but performed orally and before a live audience and which demonstrates that acoustic echoes of the sort inherent to African oral traditional mnemonics played a significant role in its composition.

63. Hieatt 1984 (OE)

Constance B. Hieatt. "Modthrytho and Heremod: Intertwined Threads in the *Beowulf*-Poet's Web of Words." *Journal of English and Germanic Philology*, 83:173-82.

Describes the traditional mythic identities of the bad rulers Modthrytho and Heremod and the influence of such identities on the reception of the poem. Suggests that the anagrammatic nature of their names may be significant, arguing that "...the connections between characters are multiple and often far more subtle than they might appear at first glance. However, attention to this particular parallel is especially helpful in that it provides, I believe, the solution to the most vexed difficulty in the passage concerned, the matter of the lady's name" (182).

64. Heatt 1985 (OE, ON, GM)

_____. "Cædmon in Context: Transforming the Formula." *Journal of English and Germanic Philology*, 84:485-97.

Compares creation hymns from Old Norse and Anglo-Saxon to *Cædmon's Hymn* with respect to formulaic composition and the use of motifs and themes to describe the manner in which pre-Christian poetics addresses Christian ideas. Noting that traditional Germanic poetry relates the creation in terms of earth being formed before heaven, she concludes that *Cædmon's Hymn* is an example of Lönnroth's "Creation theme" type-scene and that Cædmon expands "upon the formula's basic content [*eorthelupheofon*] at the same time that it contradicts it" (496).

65. Huntsman 1981 (PL)

Judith Huntsman. "Butterfly Collecting in a Swamp: Suggestions for Studying Oral Narratives as Creative Art." *Journal of the Polynesian Society*, 90:209-18.

Describes the oral traditions of Polynesia and emphasizes the contextual and performance aspects of studies in oral tradition. Notes that the views expressed by members of a culture toward their own oral traditions may not reconcile with objective findings by researchers, since many view any deviation from a definitive version of a tale to be a fault; in practice, however, she finds that there is a difference between what these subjects say and the manner in which they respond to live oral traditional performances.

66. Jackson 1982 (AF)

Michael Jackson. *Allegories of the Wilderness: Ethics and Ambiguity in Kuranko Narratives*. Bloomington: Indiana University Press.

Based upon 230 narratives collected by the author in 1969-70, 1972, and 1979, this work discusses the function of oral narrative among the Kuranko society of Sierra Leone as a means of coping with everyday ethical problems and illustrates its importance as "a technique for investigating problems of correct action and moral discernment" (p. 24), emphasizing the nature of the particular storytelling event as a means to establish and maintain the norms of the Kuranko society at large.

67. J. D. Johnson 1983 (OE)

James D. Johnson. "A Note on the Substitution of 'Door' for 'Beach' in a Formulaic Theme." *Neophilologus*, 67:596-98.

Offers support for Renoir (1964) that the threshold of a door often functions in the formulaic theme of the "Hero on the Beach" as "a symbolic boundary between the lands of the living and the dead" (597).

68. J. W. Johnson 1985 (AF)

John William Johnson. *The Epic of Son-Yara: A West African Tradition*. Bloomington: Indiana University Press.

A study of the Manding oral traditional epic providing a text and translation of a performance by the *griot* Fa-Digi Sisoko in Kita, Western Mali, with complete data on the collection and discussion of the generic and poetic characteristics of the performance.

69. Kalinke 1984 (ON)

Marianne E. Kalinke. "Sigurthar saga Jórsalafara: The Fictionalization of Fact in *Morkinskinna*." *Scandinavian Studies*, 56:152-67.

Addresses the function of narrative intrusion in the saga, which she sees as a "conflation of history and fiction" (153) concluding that "the anonymous author transmits not only historical incident but also, and especially, an interpretation of historical incident. Moreover, the author creates pseudo-historical incident in order to make historical incident more vivid and hence more memorable" (165).

70. Kaniku 1981 (ML)

Anne Kaniku. "Milne Bay Women." In Denoon 1981. pp. 188-206.

Discusses the value of the oral tradition in recovering the histories of Melanesian women converts to Christianity who have been neglected in written accounts.

71. Kennedy 1984 (LT, PT)

William J. Kennedy. "Petrarchan Audiences and Print Technology." *Journal of Medieval and Renaissance Studies*, 14:1-20.

Addresses the question of the literary reception and transmutation of the Petrarchan lyric upon its interaction with the emerging print culture of Europe.

72. Kinney 1985 (OE)

Clare Kinney. "The Needs of the Moment: Poetic Foregrounding as a Narrative Device in *Beowulf*." *Studies in Philology*, 82:295-314.

Describes narrative "moments" in *Beowulf* in which the poet "foregrounds" particular narrative sequences in order to lend immediacy to his tale, concluding that "*Beowulf* is full of potential tensions between the ultimately linear nature of the heroic poem and its tendency to generate spontaneous

alternative realities, near-autonomous parts which temporarily take over the narrative foreground and can only be ordered, retrospectively and synchronically, after the hero has died and his story has been closed" (314).

73. Kirwin 1985 (FK)

William Kirwin. "Folk Etymology: Remarks on Linguistic Problem-Solving and Who Does It." *Lore and Language*, 4, ii:18-24.

Discusses the motivation of language users to provide folk etymologies for uncommon terms and the transmission of these etymologies.

74. Kligman 1984 (RO)

Gail Kligman. "The Rites of Women: Oral Poetry, Ideology, and the Socialization of Peasant Women in Contemporary Romania." *Journal of American Folklore* 97:167-87.

Discusses the changing socioeconomic factors, especially the government's ideological emphasis upon sexual equality, surrounding the wedding rites of Romanian peasant women of Transylvania, concluding that peasant rites and their attendant attitudes are "in contrast to the primary concerns of state ideology, which is normative in scope but only operates at the formal institutional level" (186).

75. Koila 1981 (ML)

John Koila. "The Lala and Balawaia in Central Province." In Denoon 1981. pp. 231-39.

Discusses the roles of art, architecture, and language in establishing a cultural pattern upon which to evaluate a society's oral tradition.

76. Kuiper and Haggio 1985 (FK)

Koenraad Kuiper and Douglas Haggio. "On the Nature of Ice Hockey Commentaries." In *Regionalism and National Identity*. Ed. Reginald Berry and James Acheson. Christchurch, New Zealand: Association for Canadian Studies. pp. 167-75.

Demonstrates that the rules of discursive structure, a set of lexicalized oral formulae, and characteristic prosody identify the English of ice hockey commentaries as "an oral formulaic variety of English like other such varieties..." (167).

77. Kuiper and Tillis 1985 (FK)

Koenraad Kuiper and Frederick Tillis. "The Chant of the Tobacco

Auctioneer." *American Speech*, 60, ii:141-49.

Citing prosodic and musical evidence, describes the chant of American tobacco auctioneers of the Deep South as a joint product of the seventeenth-century British auctioneering drone and black slave music derived from West African tradition.

78. Lacey 1981a (ML)

Roderic Lacey. "Traditions of Origin and Migration: Some Enga Evidence." In Denoon 1981. pp. 45-56.

Describes genesis stories and migration lore of the oral tradition of the Enga people of Melanesia.

79. Lacey 1981b (ML)

_____. "Oral Sources and the Unwritten History of Papua New Guinea." In Denoon 1981. pp. 252-68.

Reviews scholarship to date relating to the history of the Papuans and calls for an interdisciplinary effort to employ historical studies in the service of the peoples involved.

80. Latukefu 1981 (ML)

Sione Latukefu. "Oral History and Pacific Islands Missionaries: The Case of the Methodist Mission in Papua New Guinea and the Solomon Islands." In Denoon 1981. pp. 175-87.

Cites oral evidence regarding the coming of Christian missionaries to the Solomon Islands and New Guinea and compares it with the written records maintained by the missionaries.

81. Laucirica 1985 (HI)

Julio Camarena Laucirica. "La bella durmiente en la tradición oral ibérica e iberoamericana." *Revista de Dialectología y Tradiciones Populares*, 40:261-78.

Gives an account of the transmission, diffusion, and literary treatment of the "Sleeping Beauty" legend in Iberian and Ibero-American oral tradition, discussing the confluence of oral and written traditions and analyzing multiforms of the tale.

82. Lawless 1983 (FP, US)

Elaine J. Lawless. "Shouting for the Lord: The Power of Women's Speech in the Pentecostal Religious Service." *Journal of American Folklore*, 96:439-59.

Based on fieldwork in a rural all-white Pentecostal congregation in south Indiana, this study discusses styles of women's preaching and resulting conflicts with Biblical teaching regarding the woman preacher and the status of women. Gives seven examples of women's "testimony" and lists formulaic phrases occurring in them, describing testimony structure and style.

83. Lawless 1985 (FK, US, TH)

_____. "Oral 'Character' and 'Literary' Art: A Call for a New Reciprocity Between Oral Literature and Folklore." *Western Folklore*, 44:77-98.

Discusses the application of the Parry-Lord theory to folklore studies and provides a summary of the major influences in the area. Utilizing the example of women's sermons as "oral art," she provides a methodology for applying the Parry-Lord theory to "non-metered, non-narrative oral forms of poetic creativity" (89) and calls for a "reassessment of both concept and terminology and a refusal to accept the dichotomy of oral 'character' and literary 'art'" (96).

84. Loeliger 1981 (BI, ML, PT, CP)

Carl Loeliger. "Oral Sources and Old Testament Texts." In Denoon 1981. pp. 88-100.

Discusses the methodologies of Biblical scholars in their studies regarding the interface of oral and written traditions in the Old Testament and the relevance of these methodologies to the study of Melanesian oral tradition.

85. Levine 1984 (AG)

David B. Levine. "Odysseus' Smiles." *Transactions of the American Philological Association*, 114:1-9.

Argues that instances of Odysseus' smiling, as an example of formulaic language, mark important structural points in Books 20-23, and further that such phraseology can contribute to individual characterization: "since the psychology behind Odysseus' smiles changes in accordance with the development of the narrative, we see how Homeric formulaic language can be charged with thematic meaning" (8-9).

86. Long 1984a (FK)

Eleanor R. Long. "How the Dog Got Its Days: A Skeptical Inquiry into Traditional Star and Weather Lore." *Western Folklore*, 43:256-64.

A cross-cultural study of the origin and transmission of folklore regarding the "dog days" of August and September, concluding that people in Western Europe and the United States have maintained in their extant oral traditions

ancient fundamental beliefs regarding decay and rottenness.

87. Long 1984b (FK)

_____. "If You Spill Salt, Then You Must Throw Some Over Your Shoulder... Unless You Were Going to do That Anyway." *Kentucky Folklore Record*, 30:97-108.

A description of beliefs regarding spilt salt in Western culture, suggesting that the beliefs have survived due to "patterns which are perceived and developed, not in the rational, but in the associative thought processes of the human mind" (106).

88. Long 1985 (FB, BR, US, MI, CP)

_____. "Ballad Classification and the 'Narrative Theme' Concept Together with a Thematic Index to Anglo-Irish-American Balladry." In *Ballad Research: The Stranger in Ballad Narrative and Other Topics*. Proceedings of the Fifteenth International Conference of the Kommission für Volksdichtung of the Société Internationale d'Ethnologie et de Folklore. Ed. Hugh Shields. Dublin: Folk Music Society of Ireland. pp. 1-19.

Summarizes the history of attempts at systematic ballad classification, suggesting a return to classification by the repertoires of individual singers and by the social contexts of particular performances. Defines the concepts of "narrative unit" and "thematic unit" and describes the manner in which the two operate in actual ballad composition. Provides as an appendix a "Thematic Index to the International Popular Ballad" which catalogs thematic and narrative units and various sub-types of narrative units identified during the process of the author's earlier research.

89. Lord 1983 (BU)

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

Describes numerous examples of narrative song from the Bulgarian oral tradition and discusses their structure, formulaic nature, and compositional techniques.

90. Lord 1984 (SC, AL, CP)

_____. "The Battle of Kosovo in Albanian and Serbo-Croatian Oral Epic Songs." In *Studies on Kosovo*. Ed. Arshi Pipa and Sami Repishti. New York: Columbia University Press. pp. 65-83.

Describes the formulaic and thematic structures surrounding the Battle of Kosovo in Albanian and Serbo-Croatian oral traditional epics and discusses

the differences in treatment of an actual historical occurrence in the two separate Balkan oral traditions.

91. Lord 1985 (SC, MU)

_____. "Béla Bartók and Text Stanzas in Yugoslav Folk Music." In *Music and Context: Essays for John M. Ward*. Ed. Anne D. Shapiro. Cambridge, MA: Harvard University Department of Music. pp. 385-403.

Discusses Bartók's contribution to the study of Serbo-Croatian folk music and describes Serbo-Croatian couplet text stanzas and the adaptation of couplets to the traditional three-section melody; also describes the "interruption" of semantically and syntactically coherent verse lines by the singer Murat Zunić in performances recorded in 1935.

92. Mai 1981 (ML)

Paul Mai. "The 'Time of Darkness' or *Yuu Kuia*." In Denoon 1981. pp. 125-40.

Describes the oral evidence surrounding the *Yuu Kuia* period of relative darkness resulting from volcanic eruptions, among the highland peoples of New Guinea, suggesting that evidence from the oral tradition, while differing somewhat from tribe to tribe, is no less accurate than accounts from geological surveys of the area, which differ significantly depending upon the research methodology employed. See Blong 1981.

93. Maier 1982 (SU)

John R. Maier. "The 'Truth' of a Most Ancient Work: Interpreting a Poem Addressed to a Holy Place." *Centrum*, 2, i:27-44.

Describes a Sumerian cuneiform text composed by Priestess Enheduanna, daughter of Sargon, containing a temple hymn and suggests hermeneutical approaches toward its interpretation.

94. Mann 1984 (ON)

Jill Mann. "Proverbial Wisdom in the *Ysengrimus*." *New Literary History*, 16:93-109.

Describes traditional wisdom in the *Ysengrimus*, which is often pessimistic in its cautions against the efficacy of its own genre, samples of which "seem to claim validation through the seriousness of their surroundings. But in fact the context in which they are set [the epic], so far from validating them, cynically demonstrates their complete lack of connection with any experience that would give them true force" (106).

95. Martin 1984 (AG, LT, OI, CP)

Richard P. Martin. "Hesiod, Odysseus, and the Instruction of Princes." *Transactions of the American Philological Association*, 114:29-48.

Reinterprets the crux involving the two related passages at *Theogony* 79-93 and *Odyssey* 8.166-77 as parallel elements that "can be said to share a common *genre*, which generates the similar phrases in each place" (30). By comparing the Old Irish genre of *tecosc* ("instruction"), he argues that both the Hesiodic and the Homeric passages are instances of Prince-Instruction and that this generic matrix serves as a kind of deep structure for the common phraseology.

96. Nagy 1984 (FB, ME, ON, OI, CP)

Joseph Falaky Nagy. "Vengeful Music in Traditional Narrative." *Folklore*, 95:182-89.

Compares the Scandinavian/English ballad "The Two Sisters," the *Hymn to Hermes*, and Medieval Irish and Old Norse analogs to the "Singing Bone" narrative pattern, presenting "a structure of narrative motifs and associated ideas that appears in many separate traditions—a structure, or pattern, through the analysis of which we gain insights into the inner meanings of the various sources in which it occurs" (189).

97. Nagy 1985 (OI, IE, MI)

_____. *The Wisdom of the Outlaw: The Boyhood Deeds of Finn in Gaelic Narrative Tradition*. Berkeley: University of California Press.

Argues for the essential consistency of the narratives of the boyhood deeds of Finn in the Gaelic tradition from the twelfth century through recent folktale versions collected in Ireland and Scotland, maintaining that such variations as have occurred have enriched the tradition's ideological significance. Suggests that the tales of Finn's boyhood deeds, while rooted in pre-history, express and preserve fundamental Indo-European and Celtic beliefs regarding passage into adulthood, the relationship between this world and "the other," outlawry, and the institution of the bards which transcend the specific historical situation of any particular audience or performance.

98. Nauer 1975 (US, PT)

Barbara Nauer. "Soundsript: A Way to Help Black Students to Write Standard English." *College English*, 36:586-88.

Describes a method by which mistakes made by black students in compositions due to oral residue are rectified by teacher re-dictation to students of their own corrected compositions, so as to facilitate better hearing of the "proper" sounds and thus achieve not only an improved revision of the originally submitted work, but also a realization on the part of the students of

the differences between dialectal and standard speech.

99. Nekljudov and Tömörçeren 1985 (MN)

S. Ju. Nekljudov and Z. Tömörçeren. *Mongolische Erzählungen über Geser*. Asiatische Forschungen, 92. Wiesbaden: Harrassowitz.

Text and German translation of Mongolian Geser oral performances collected in 1972.

100. Niditch 1985 (BI)

Susan Niditch. *Chaos to Cosmos: Studies in Biblical Patterns of Creation*. Chico, CA: Scholars Press.

Discusses the five creation themes of Genesis chapters 1 through 11 as multiforms and treats the relation of genealogies to creation stories, the creation patterns of prophetic literature, and traditional literary themes.

101. Niles 1983 (OE)

John D. Niles. *Beowulf: The Poem and Its Tradition*. Cambridge, MA: Harvard University Press.

An in-depth analysis of the Old English heroic epic *Beowulf* which addresses its place in the Old Germanic heroic tradition with special emphasis upon its oral traditional nature. Part I discusses *Beowulf* in its mythological and Christian contexts with particular attention to the aesthetics of composition and reception in a culture in which Christian and pagan concepts are coexistent. Part II addresses the Old English formulaic system, in which formula, ring composition, and “barbaric style” (a poetics relying primarily upon recognizable contrasts and integrity of familiar episodes) operate together to confer meaning. Taking these aspects of *Beowulf* into consideration, Part III goes on to discuss at length an interpretation of the poem, addressing in turn the elements of the mythic continuum of time in the traditional epic; the voice of the oral poet with respect to traditional knowledge and wisdom and the listening audience’s reception of that voice; the concept of reciprocity, a “complex system of exchange that was at the heart of the social order” (p. 213) of which the social history of “heriot,” or the bestowing of armor, is an example; thematic unity of the epic in which material that concerns characters and events other than those immediately touched upon by the narrative operates to broaden the poem’s scope; and the theme of *Beowulf*, which he finds to be a contradiction “lodged in the recalcitrant breasts of human beings who in times of crisis find themselves unable to live up to the ideals to which their lips give assent” (p. 226).

102. Ó Catháin 1985 (MI)

Ó Catháin, Séamus, trans. and ed. *An Hour by the Hearth: Stories Told by*

Pádraig Eoghain Phádraig Mac an Luain. Folklore Studies, 14. Dublin: University College Press.

A compilation of the oral prose tales of one of Ireland's most noted storytellers collected in 1972 and 1973 and provided with extensive annotations, notes on dialect, and indexes of motif and type. Accompanied by a cassette tape of approximately sixty minutes containing the actual performances of Pádraig Eoghain Phádraig Mac an Luain.

103. Oinas 1983 (FI, IE)

Felix Oinas. "The Sower." *Journal of Folklore Research*, 20:83-88.

Describes two recorded versions of the Finnish folksong "The Sower," the first recorded in Ugric in 1883 and the second a defective recording of unknown date from North Karelia. Isolates two themes in the song: the hero's disappearance, which causes grain to stop growing, and his invitation to return, concluding that "it can be assumed that the Anatolian myth of the temporary disappearance of the fertility divinity migrated to the Greeks and, through several intermediaries, also to the north, reaching the Karelians and Finns via the Russians" (87).

104. Ojoade 1985 (AF)

J. Olowo Ojoade. "Hunter and Hunting in Yoruba Folklore." *Lore and Language*, 4, ii:36-54.

Describes seven themes surrounding the hunter and hunting in the Yoruba oral tradition and provides examples of each. Discusses the future of Yoruba lore and the changing role of the hunter, and predicts corresponding changes in the folk tradition.

105. Okafor 1983 (AF)

C. A. Okafor. *The Banished Child: A Study in Tonga Oral Literature*. London: The Folklore Society.

Summarizes and analyzes one hundred oral (spoken and sung) *cante-fables* collected in southern Zambia among the Tonga peoples as evidence that fables with human characters possess a wider scope of potential action than those with animal characters. Includes chapters on poetics, themes and episodes, multiforms, and the repertoires of individual storytellers.

106. Olsen 1983 (OE, LT, CP)

Alexandra Hennessey Olsen. "Old English Poetry and Latin Prose: The Reverse Context." *Classica et Mediaevalia*, 34:273-82.

Suggests that "Old English poetry composed, copied, and recited in English

monasteries affected the Latin prose written therein, providing what might be called a reverse context for the poetry which the Latin thereafter influenced” (273). Based upon the evidence of Old English manuscripts containing works in Latin, Bede’s account of Cædmon, and statements by Alcuin regarding Latin and vernacular songs, she argues that the Latin context of Old English poetry may be one of both direct and of reverse influence” (280).

107. Olsen 1984 (OE)

_____. *Speech, Song, and Poetic Craft: The Artistry of the Cynewulf Canon*. New York and Berne: Peter Lang.

Analyzes the Cynewulf poems of the Anglo-Saxon Poetic Records and their poetic tradition with special attention to textual transmission, cultural diglossia, translations of Latin original works, and the reinforcement of legends and hagiographies through poetic language.

108. Ong 1984 (LT, TH, PT)

Walter J. Ong. “Orality, Literacy, and Medieval Textualization.” *New Literary History*, 16:1-12.

Describes the interactions between orality and literacy in the European Middle Ages and discusses primary and academic orality in terms of the cultural diglossia fostered by the compartmentalization of literate and oral facets of the culture. Traces this situation to the use of Latin, which “programmatically fostered orality but at the same time was so textualized that it appeared never to have been a grammatically malleable, unwritten tongue” (11).

109. Opeba 1981 (ML)

Willington Jojoga Opeba. “The Migration Traditions of the Sebage Andere, Binandere and Jaua Tribes of the Orokaiva: The Need for Attention to Religion and Ideology.” In Denoon 1981. pp. 57-70.

Discusses the oral traditions surrounding the migrations of the Orokaiva peoples of Melanesia in terms of the religious and cultural values of the respective tribes and their importance in the understanding and interpretation of evidence gathered through fieldwork.

110. Opland 1984 (AF, OE, CP)

Jeff Opland. “*Scop and Imbongi III: The Exploitation of Tradition*.” In *The Word Singers: The Makers and the Making of Traditional Literatures*. Ed. Norman Simms. Hamilton, New Zealand: Outrigger Press. 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. Yali-Manisi and discusses the functions of *scop* and *imbongi* in their respective societies, concluding that “in the altered social circumstances, Manisi exploits the tradition within which he operates to deliver his modern message. In a similar way, the Anglo-Saxon author of *The Seafarer* exploits traditional images for his own purposes in the altered conditions in England after its conversion to Christianity” (56).

111. Oram 1981 (ML)

Nigel Oram. The History of the Motu-speaking and the Koita-speaking Peoples According to their own Traditions.” In Denoon 1981. pp. 207-30.

Reviews evidence from anthropological and historical studies surrounding the histories of the Motu- and Koita-speaking peoples of coastal Central Province and describes the oral traditions of these peoples that he recorded near Port Moresby over a period of ten years, substantiating the general accuracy of the oral tradition in this area.

112. Pandey 1971 (HN)

Shyam Manohar Pandey. “The Hindi Oral Epic *Canaini* or *Loriki*.” *Orientalia Lovaniensia Periodica*, 2:191-210.

Describes the Hindi oral epic *Canaini* or *Loriki* in detail by chapters, and discusses its singers and their background, performance styles, themes, formulae, and metrics.

113. Paraskevaides 1984 (AG)

H. Paraskevaides. *The Use of Synonyms in the Homeric Formulaic Diction*. Amsterdam: Hakkert.

Lists synonymous nouns sharing epithets and those used with different epithets in Homer and discusses the poetic and metrical use of each, concluding that “the terms [epithets] are used without distinction of meaning” (p. 83).

114. Poe 1984 (OF)

Elizabeth Wilson Poe. “The Three Modalities of the Old Provençal Dawn Song.” *Romance Philology*, 37, iii:259-72.

Suggests several minor variations to Pierre Bec’s scheme of the standard *alba* or “Dawn Song” and provides modifications of his chart to adapt it to the *contre-aube* and the *Aube Pieuse*, or “Religious Alba.”

115. Pope 1985 (AG)

Maurice Pope. "A Nonce-word in the *Iliad*." *Classical Quarterly* 35:1-8.

Discusses the implications of the translation of *panaopios*, arguing that Homer's use of repetition is his method of supplying detailed development of the character. Argues against the theory of oral formulation using the number of hapax legomena which appear unique to Homer as evidence of literary composition.

116. Reichl 1984 (UZ, OE, OF, IE, CP)

Karl Reichl. "Oral Tradition and Performance of the Uzbek and Karakalpak Epic Singers." In *Fragen der mongolischen Heldendichtung*, vol 3. Wiesbaden: Harrassowitz. pp. 613-43. With musical transcriptions.

Maintains that a common Indo-European tradition accounts for the similarities of the Uzbek oral epic with medieval European epic literature and demonstrates the Uzbek oral tradition to be a valid comparand for Old English and Old French.

117. Reichl 1985 (UZ)

_____, ed. *Rawšan: Ein usbekisches mündliches Epos*. Asiatische Forschungen, 76. Wiesbaden: Harrassowitz.

A German translation of the Uzbek *Epic of Rawšan*.

118. Reidinger 1985 (OE)

Anita Reidinger. "The Old English Formula in Context." *Speculum*, 96:294-317.

Discusses the Old English formulaic system in terms of its traditional Germanic origins, sociocultural contexts, and thematic and poetic environments.

119. de Rhett 1984-85 (HI)

Beatriz Mariscal de Rhett. *La Muerte ocultada*. Romancero tradicional, XII. Diego Catalán, General Editor. Madrid: Editorial Gredos.

A study of the traditional pan-Hispanic romance "La Muerte ocultada" providing an introduction addressing octosyllabic and hexasyllabic versions, the history of the European ballad and romance, transmission of the text through Western Europe and America, and models of poetics. With musical transcriptions.

120. Ricci 1929 (OE)

Aldo Ricci. "The Chronology of Anglo-Saxon Poetry." *Review of English Studies*, 5:259-69.

Asserts that, substantial external evidence for the dates of most Anglo-Saxon poems being insufficient, "it has been found indispensable to turn to internal evidence, and see whether a study of the language, meter, style, etc., can lead to any useful conclusion, especially by comparison with the usage of such datable material—characters, glosses, certain inscriptions, the form of the names in Bede, etc.—as we possess" (259) in order to establish an Anglo-Saxon poetic chronology, offering three caveats in the application of the chronological tests of Morbach (1906) and Richter (1910): 1. "that the language of poetry is more archaic than that of prose" 2. that it is doubtful that "all the complicated rules elaborated by modern scholarship were strictly adhered to by all poets of all times" and 3. that with respect to short poems, meter is "not decisive" since "short poems furnish too few data to go upon" (259). Concludes that charms, gnomes, elegies, and epics are "pre-Christian types" and that "in varying degrees, we may actually reconstruct, or at least infer the forms of the originals. This will then give us a first group of poems, that we may conveniently call heroic. It comes first *logically* and ultimately chronologically, but it is independent of the difficulties raised by the dating of the actual MS *forms* of the poems" (265-66).

121. Ruhan 1981 (ML)

Antony Ruhan. "Preserving Traditions or Embalming Them? Oral Traditions, Wisdom, and Commitment." In Denoon 1981. pp. 31-44.

Describes wisdom forms of the oral traditions of preliterate Melanesian peoples and discusses their changing roles in the respective cultures.

122. Schmiel 1984 (AG)

R. Schmiel. "Metrically Interchangeable Formulae and Phrase-clusters in Homer." *Liverpool Classical Monthly*, 9, iii:34-38.

In comparing occurrences of three pairs of equivalent formulae, the author illustrates that "suitability to the context is the best explanation for the choice of formula..." (37).

123. Scholz 1984 (MHG)

Manfred Gunter Scholz. "On Presentation and Reception Guidelines in the German Strophic Epic of the Late Middle Ages." *New Literary History*, 16:137-51.

Studies the application of marginal directions to readers in Middle High German manuscripts, suggesting that they may apply to lone readers as well as those reading for an audience, since the solitary reader may have actually

sung the strophes to himself. Notes that the verbs *hören* and *lesen* are most frequently used in these directions when referring to the audience, and that *sager* and *singen* appear most often in reference to the reciter.

124. Simpson 1985 (FK, BR)

Jacqueline Simpson. "The Lost Slinfold Bell: Some Functions of a Local Legend." *Lore and Language*, 4, i:57-67.

An analysis of a Sussex legend and its attendant motifs regarding a sunken church bell. Considering printed versions of the story which are "close to their oral sources and mercifully free from literary 'improvements'" (57), this essay discusses the significance of lost-bell legends which owe their appeal to a "coded message about the relationship of the secular and the sacred" (65) and applies its findings to the contemporary novel *The Bell* by Iris Murdoch.

125. Slotkin 1978 (OI)

Edgar M. Slotkin. "Medieval Irish Scribes and Fixed Texts." *Éigse*, 17:437-50.

Addresses the question of "to what extent a scribe copying a text received from oral tradition will tamper with that text" (443-44), utilizing Irish translations of Latin epics as a control. Concludes that "given the attitude of scribes toward their work, we can think of each one of their productions as a kind of multiform of the original" (450).

126. Smirnov 1984 (RU)

I. P. Smirnov. "On the Systematic-Diachronic Approach to Medieval Russian Culture of the Early Period." *New Literary History*, 16:111-36.

Discusses the early medieval Russian culture as a system in the Russian tradition and addresses the question of the nature of the relationship between its perception and conceptual thinking. Describes the nature and purposes of texts in the society, concluding that the nonaesthetic purpose of texts was such that the text "did not take the place of any reality but only of that reality which was referential and became conceptual, or conversely of that reality which was conceptual but which could or should be referential" (134).

127. Sowayan 1985 (AR)

Saad Abdullah Sowayan. *Nabaṭi Poetry: The Oral Poetry of Arabia*. Berkeley: University of California Press.

Discusses the social and cultural contexts of Nabaṭi poetry, which, according to the author, determine the salient features of this form of oral literature; describes the composition, transmission, and performance of the poetry with special attention to the role of orality and memory in its transmission, and compares Nabaṭi with classical Arabian poetry. Demonstrates the connections

between Nabaṭi and its ancient Pre-Islamic counterparts. While emphasizing the orality of the composition and transmission of the poetry, he challenges the applicability of the Parry-Lord theory to Nabaṭi, maintaining “that ‘orality’ does not always, or necessarily, mean ‘oral-formulaic,’ and that attempts to fit ancient Arabic poetry into this classification are in error” (p. 183).

128. Spear 1981 (AF)

Thomas Spear. “Oral Traditions: Whose History?” *History in Africa*, 8:165-81.

Summarizes previous work on the African oral tradition and describes modes of oral communication and their relationship to traditional thought and history, concluding that “we must accept that oral traditions exist within an oral mode of thought which, regardless of how irrational it may appear to us, is rational and coherent when understood on its own terms. The task of the historian is not to prune away the irrational, leaving what we judge to be rational, but to accept the whole as rational within a mode of thought that is different from ours and then to try to translate the rationality of that mode into the rationality of ours” (177).

129. Stiles 1985 (HI)

Neville Stiles. “Apuntes sobre la tradición oral indígena y su uso en la educación bilingüe-bicultural.” *Winak: Boletín Intercultural*, 1:28-33.

Provides an brief overview of the qualities of oral tradition in general, with specific application to bilingual Guatemalan societies, and suggests the use of radio, cassette tapes, and when possible, the use of oral narrative accompanied by written texts for educational purposes in the schools of the indigenous bilingual community of Guatemalan Indians who still have considerable Mayan influences in their language and culture.

130. Stock 1984 (LT, AG, CP)

Brian Stock. “Medieval Literacy, Linguistic Theory, and Social Organization.” *New Literary History*, 16:13-29.

Part One contrasts Boethius’ and Peter Abelard’s commentaries on the opening paragraph of Aristotle’s *Peri hermeneias*, seeing language as the object of Boethius’ commentary while to that of Abelard it was both object and subject. Part Two discusses the linguistic theories of each and places these theories in the context of medieval society. Part Three discusses the origins of the medieval interpretive stances and the theories of language upon which they were based. Part Four concludes the study with observations regarding the division of the medieval study of language into grammar, logic, and rhetoric and discusses medieval theories of interpretation.

131. Strutynski 1984 (IE, FK, GM, CP)

Udo Strutynski. "The Survival of Indo-European Mythology in Germanic Legendry: Toward an Interdisciplinary Nexus." *Journal of American Folklore*, 97:327-43.

Briefly traces the history of interdisciplinary studies in the Germanic context of Indo-European legends, offering the *couvade* as an example, and recommends an approach synthesizing the disciplines of ethnography, anthropology, and mythology in order to broaden the potential of folklore studies.

132. Swadling 1981 (ML)

Pamela Swadling. "The Settlement History of the Motu- and Kiota-speaking People of the Central Province, Papua New Guinea." In Denoon 1981. pp. 240-52.

Discusses archaeological methodologies for fieldwork in establishing dates for migration and settlement of preliterate peoples and the importance of the oral traditions of these peoples in such studies.

133. Tappe 1984 (RO, BR, FB, CP)

Eric Tappe. "A Rumanian Ballad and its English Adaptation." *Folklore*, 95:113-19.

Describes the adaptation of a ballad from the Transylvanian oral tradition, "The Clement Mason," by W.M.W. Call in his *Manoli: A Moldo-Wallachian Legend* published by *The Cornhill Magazine* in September 1862, in which the central motif is the interment of a woman in a castle wall. The conclusion offers two additional appearances of the legend in English fiction of the nineteenth century.

134. Toelken 1983 (FB, US, BR, CP)

Barre Toelken. "Context and Meaning in the Anglo-American Ballad." In *The Ballad and the Scholars: Approaches to Ballad Study*. Los Angeles: William Andrews Clark Memorial Library, UCLA. pp. 17-25.

Sees "textual and contextual approaches not as opposed alternatives but as mutually enriching modes of critical analysis" (33) and suggests five "contexts" (the human, the social, the cultural-psychological, the physical, and the occasional) in which any given ballad might be evaluated.

135. Trompf 1981 (ML)

Garry Trompf. "Oral Sources and the Study of Religious History in Papua New Guinea." In Denoon 1981. pp. 151-74.

Addresses the issue of the effects of doctrines taught by literate missionaries on the perception of religious ideas from the period before Christianity in Papua and suggests methodologies for the accurate recovery of such ideas in current fieldwork.

136. Vansina 1971 (AF)

Jan Vansina. "Once Upon a Time: Oral Traditions as History in Africa." *Daedalus*, 100:442-68.

Part One describes forms of oral historical account and the transmission of written and oral records; Part Two discusses problems in translating material from the oral tradition into written texts; and Part Three describes uses of the African oral tradition for historians.

137. Vargyas 1983 (FB, BY, CP)

Lajos Vargyas. *Hungarian Ballads and the European Ballad Tradition*. Budapest: Akademiai Kiado.

A two-volume set, the first of which discusses the theoretical and historical background of European ballad studies in general and traces the development of the Hungarian ballad from its peasant Walloon and Northern French origins in the Middle Ages to the present, with special attention to transitional genres and to the relationship and differences between the ballad and the epic. The second volume includes historical and comparative essays on 134 Hungarian ballad types with examples of each, some including music notations.

138. Viķis-Freibergs 1984 (LA, CP, TH)

Vaira Viķis-Freibergs. "Creativity and Tradition in Oral Folklore or the Balance of Innovation and Repetition in the Oral Poet's Art." In *Cognitive Processes in the Perception of Art*. Ed. W. R. Crozier and A. J. Chapman. Amsterdam, New York: North-Holland Publishers. pp. 325-43.

Addresses the question of individual creativity by working "backward from the creative product to make inferences about the psychological processes that must have been at work in producing it" (325). Utilizing examples from the Latvian folksong, she describes the functional and technical qualities of the folk poet and concludes that the traditional *daina* ("folksinger") "is much more intent on expressing folk wisdom and beliefs about various aspects of the human condition than on giving vent to any personalized, individually subjective feelings" (341).

139. Wachsler 1985 (ON, OE, CP)

Arthur A. Wachsler. "Grettir's Fight with a Bear: Another Neglected Analogue of *Beowulf* in the *Grettis Saga Asmundarsonar*." *English Studies*,

5:381-90.

Describes similarities in the attacks of Grendel and those of a bear in *Grettis Saga* and concludes that the evidence “should lead to a reappraisal of the relevance of the *Grettis Saga* for the understanding of the *Beowulf* poet’s use of folktales found in the Norse traditions” (390).

140. Waiko 1981 (ML)

John D. Waiko. “Binandere Oral Tradition: Sources and Problems.” In Denoon 1981. pp. 11-30.

Describes the oral tradition of the Binandere people of Melanesia and discusses methodologies of fieldwork.

141. Weston 1985 (OE)

L. M. C. Weston. “The Language of Magic in Two Old English Metrical Charms.” *Neuphilologische Mitteilungen*, 86:176-86.

Discusses the interrelationship of the poetics of *Against a Sudden Stitch* and the *Nine Herbs Charm* and their magical purpose, addressing specifically their functional aesthetics which, through the use of rhythm, paradigmatic repetition, and fragmentation of action, combines ritual and poetry in such a manner as to alter the consciousness of the participants to produce a type of magical thought which “triggers changes in the healer, who with increased force of will causes changes in the physical world by non-physical means” (186).

142. Wilgus 1983 (FB, CP)

D. K. Wilgus. “The Comparative Approach.” In *The Ballad and the Scholars: Approaches to Ballad Study*. Los Angeles: William Andrews Clark Memorial Library, UCLA. pp. 1-28.

Argues that the comparative approach to ballad studies “can and should utilize any results that contribute to the understanding of the ballad as a product of humankind, just as the contextualist needs comparative evidence to prevent errors in interpretation” (21).

143. Wilgus 1985a (FB, MI, US)

_____. “The *Aisling* and the Cowboy: Some Unnoticed Influences of Irish Vision Poetry on Anglo-American Balladry.” *Western Folklore*, 44:255-300.

Studies the influences of three types of Irish vision poetry, the love- or fairy-*aisling*, the prophecy *aisling*, and the allegorical *aisling*, in folk ballads of the western United States, concluding that geographical distances are “spanned by the tenacity of the folk tradition of which we are all a part...” (300).

144. Wilgus 1985b (FB, MI, CP)

_____. "The Catalogue of Irish Traditional Ballads in English." In *Ballad Research: The Stranger in Ballad Narrative and Other Topics*. Proceedings of the Fifteenth International Conference of the Kommission für Volksdichtung of the Société Internationale d'Ethnologie et de Folclore. Ed. Hugh Shields. Dublin: Folk Music Society of Ireland. pp. 21-33.

Describes the background and format of the forthcoming *Catalogue of Irish Traditional Ballads in English*, providing examples from ballads on "Love Relations" and "Irish History."

145. Wilgus and Long 1985 (FB, US)

_____ and Eleanor R. Long. "The *Blues Ballad* and the Genesis of Style in Traditional Ballad Song." In *Narrative Folksong: New Directions (Essays in Appreciation of W. Edson Richmond)*. Ed. Carol L. Edwards and Kathleen E. B. Manley. Boulder: Westview Press. pp. 437-82.

Describes the American "Blues Ballad" and provides examples from black and white American traditions, some with musical text. Discusses origins of the "Blues Ballad idea" in the two traditions and the traditions' interactions in the history of the American blues ballad.

146. Yazzie 1984 (AI)

Alfred W. Yazzie. *Navajo Oral Traditions I*, vol. 1. Ed. Jeri Eck. Rough Rock, AZ: Navajo Curriculum Center Press, Rough Rock Demonstration School.

An illustrated collection of Navajo myths containing elementary definitions and explanations of the oral traditional literature of the Navajo culture. Designed primarily for young readers.

147. Zumthor 1984 (TH)

Paul Zumthor. "The Text and the Voice." *New Literary History*, 16:67-92.

Defines communication and preservation as the two functions of the medieval text, describes modes of composition, and demonstrates to what degree voice and gesture function to impart meaning in oral performances, which he sees as more closely related to the dance than to a written text.