ANOTATED BIBLIOGRAPHY TO 1985

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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**

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<th>Albanian</th>
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1. **Alden 1983 (AG)**


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)**


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

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


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)**


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)**

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)


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)


Describes examples of forms of oral literature, including the décima, coplas, cumulative song, counting rhyme, riddles, folktale, 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).


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 Raymand R. MacCurdy in 1948.

10. Armistead 1983b (HI, FB)


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)


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)


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)


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)


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

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)**


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.


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.


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.


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 poetized history. They use history-like elements for a purpose which is essentially nationalistic” (24).

22. Blong 1981 (ML)


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)


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.


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)


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).


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)


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)


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)


Drawing upon works by Thomasin of Circclaria, 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)


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)


Studies the treatment of Queen Wealththeow in the Old English heroic epic *Beowulf*, emphasizing her archetypal qualities and the thematic composition of the Wealththeow 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)


Part One is a diachronic study of the Indo-European origins of the Iranian *Shānāma (Book of Kings)*; Part Two is a synchronic study of the epic’s traditional formulaic structure.
33. Delclos 1984 (OF)


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)


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)


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)


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)


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)


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)


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

40. Duggan 1984b (OF)

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)


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)


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


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. Emenanjọ 1984 (AF)


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)


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)


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

47. S. Farrall 1981 (OF)


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)


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)


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)


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)


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
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)

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 srpskokrvatski 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)


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)

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)


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)


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)


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. Haggo and Kuiper 1983 (TH)


Criticizes the book for its inadequate handling of important material and goes
on to suggest an application of the Jackendoff generative theory of full entries to the question of formulae.

60. Haggo and Kuiper 1985 (FK)


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)


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)


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)


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. **Hieatt 1985 (OE, ON, GM)**


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 [eorthe/upheofon] at the same time that it contradicts it” (496).

65. **Huntsman 1981 (PL)**


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)**


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.


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)


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)


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)


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)


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)


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)


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

74. Kligman 1984 (RO)


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)


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)


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
212  BIBLIOGRAPHY

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)


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

79. Lacey 1981b (ML)


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)


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)


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)

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)


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)


 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)


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)


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)


Summarizes the history of attempts at systematic ballad classification, suggesting a return to classification by the repertories 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)


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)


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)


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)


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)


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)


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)**


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)**


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)**


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)**


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 Tömörkeren 1985 (MN)


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

100. Niditch 1985 (BI)


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)


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

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)


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)


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)


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)


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)


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)


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)


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)


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 scap 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)


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)


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)


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)


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)


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)


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)


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

118. Reidinger 1985 (OE)


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)


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.
220. Ricci 1929 (OE)


Asserts that, substantial external evidence for the dates of most Anglo-Saxon poems being insufficient, “it has been found indispensible 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)


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

122. Schmiel 1984 (AG)


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)


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)


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)


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)


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)


Discusses the social and cultural contexts of Nabaṭī 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 Nabaṭī 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)


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)


Provides a 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)


Part One contrasts Boethius’ and Peter Abelard’s commentaries on the opening paragraph of Aristotle’s *Peri ermeneias*, seeing language as the object of Boethius’ commentary while 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)


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)


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)


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)


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)

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)**


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)**


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. **Vīķis-Freibergs 1984 (LA, CP, TH)**


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*,
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 folktalese found in the Norse traditions” (390).

140. Waiko 1981 (ML)


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

141. Weston 1985 (OE)


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)


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)


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)


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.”


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)


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)


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.