

Annotated Bibliography 1986-1990

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The following compilation represents the third installment of *Oral Tradition's* ongoing annotated bibliography of scholarship relevant to the field. This addition, covering the years 1986-1990, maintains the goals of the first two installments: 1) to update John Miles Foley's original bibliography, *Oral-Formulaic Theory and Research* (Garland 1985), which provided an annotated listing of scholarship on the Parry-Lord theory of oral composition up until 1982, and 2) to expand the scope of the bibliography into other fields related to the study of oral traditions. The initial year of this installment also marks the beginning of *Oral Tradition* itself, and all articles published in the journal from 1986-1990 are herein annotated.

Although the bibliography emphasizes the Parry-Lord approach, we have continued to expand coverage into related areas in order to make the bibliography as useful as possible for scholars studying the world's oral traditions. You will therefore discover entries related to orality/literacy theories, performance approaches, and ethnopoetics, as well as oral-formulaic theory. While it would probably be impossible within the scope of this bibliography to provide a comprehensive listing of *all* scholarship from *all* of these areas, we have attempted to highlight some of the major theoretical contributions in these fields and to reference some of the geographic and language areas that have not been well represented in the oral-formulaic approach but nevertheless contain important insights for scholars of oral tradition.

Of course, the only way such a wide-ranging bibliography can continue to be of use is if experts in all of the represented areas participate. Therefore, we ask that *all authors contribute regularly by sending copies of recent publications to the editor*. Relevant articles and books will be annotated in forthcoming installments, and any books received will be eligible for published review. We also would appreciate any suggestions our readers may have for making this bibliography a genuinely useful and relevant tool.

To this end, we have recently made the leap into the electronic age. In 1995, the Center for Studies in Oral Tradition entered cyberspace by establishing a home page on the World Wide Web that, among other things, provides a downloadable edition of Foley's original bibliography. Soon to come will be a searchable index of all entries from the original and all installments of the bibliography. We invite you to visit the site and explore the information available at <http://www.missouri.edu/~csottime>.

For previous installments of the bibliography, see *Oral Tradition* 1, iii (1986):767-808; and *Oral Tradition* 3, i-ii (1988):191-228.

Area Abbreviations

AA	African American	CZ	Czech	JV	Japanese
AB	Albanian	DN	Danish	KR	Kirghiz
AF	African	EG	Egyptian	KZ	Kazakh
AG	Ancient Greek	EK	Eskimo	LA	Latvian
AI	American Indian	ES	Estonian	LG	Languedoc
AL	American Literature	ET	Ethiopian	LO	Laotian
AN	Afghan	FA	Faroese	LT	Latin
AND	Andaman Islands	FB	Folk Ballad	ME	Middle English
ANR	Anglo-Norman	FK	Folklore	MG	Modern Greek
AR	Arabic	FM	Film	MHG	Middle High German
ARM	Armenian	FN	Finnish	MI	Modern Irish
AU	Australian	FP	Folk-preaching	MK	Molokan
BA	Barbar	FR	French	ML	Melanesian
BB	Bibliography	FU	Fulani	MN	Mongol
BE	Belgian	GM	Germanic	MS	Malaysian
BG	Byzantine Greek	GR	Greenlandic	MU	Music
BH	Bahamian	HA	Haitian	MY	Mayan
BI	Bible	HB	Hebrew	NR	Narte
BL	Blues (see also MU)	HI	Hispanic	NW	Norwegian
BQ	Basque	HN	Hindi	NZ	New Zealand
BR	British	HT	Hittite	OE	Old English
BU	Bulgarian	HW	Hawaiian	OF	Old French
BY	Babylonian	HY	Hungarian	OHG	Old High German
CA	Canadian	ID	Indonesian	OI	Old Irish
CC	Concordance	IE	Indo-European	ON	Old Norse (Old Icelandic)
CH	Chinese	IN	(Asian) Indian	OS	Ostyak
CN	Contemporary Poetry & Fiction	IR	Iranian	OSX	Old Saxon
CP	Comparative	IS	Islamic	PH	Phillippine
		IT	Italian		
		JP	Japanese		

PL	Polynesian	ST	Scots	UK	Ukrainian
PO	Polish	SU	Sumerian	US	United States
PR	Persian	SW	Swedish	UZ	Uzbek
PT	Print Technology	TB	Tibetan	VG	Vogul
RM	Romanian	TD	Toda	WI	(British) West Indies
RU	Russian	TH	Theory	WL	Welsh
SAI	South American Indian	TI	Thai	YI	Yiddish
SC	Serbo-Croatian	TK	Turkish		
SCN	Scandinavian	TU	Tunisian		
SK	Sanskrit	UG	Ugaritic		

1. Achtemeier 1990 (BI, TH)

Paul J. Achtemeier. “*Omne Verbum Sonat: The New Testament and the Oral Environment of Late Western Antiquity.*” *Journal of Biblical Literature*, 109:3-27.

Notes significant characteristics of the residually oral environment from which the New Testament documents emerged, and concludes that the NT must be understood as speech. To understand the organizational principles behind NT composition, one must look for verbal clues that by being *heard* would aid a listener in understanding the complex writings of the NT. Based on this conclusion, Achtemeier questions as anachronistic typical scholarly assumptions about NT authors’ use of “sources.”

2. Agovi 1989 (AF)

Kofi Agovi. “Oral Tradition and Social Change in Contemporary Africa.” *Crosscurrent*, 2, ii-iii:44-54.

Demonstrates that, within turmoil, instability, and constantly shifting social and political structures in Africa, oral traditions are a unifying force and symbol of continuity within change. Specific traditions do change, but new forms, contents, and contexts “will always be absorbed and merged in the permanence of oral tradition” (53).

3. Aitchison 1987 (OI)

N. B. Aitchison. “The Ulster Cycle: Heroic Image and Historical Reality.” *Journal of Medieval History*, 13:87-116.

Contends that the form of the tales of the Ulster cycle indicates that they “belong to a literary medium of composition and transmission” (115) rather than an oral one.

4. Alexander 1990 (BI)

Loveday Alexander. "The Living Voice: Scepticism towards the Written Word in Early Christian and in Graeco-Roman Texts." In *The Bible in Three Dimensions: Essays in Celebration of Forty Years of Biblical Studies in the University of Sheffield*. Ed. by David J. A. Clines, Stephen E. Fowl, and Stanley E. Porter. Journal for the Study of the Old Testament Supplement Series 87. David J. A. Clines and Philip R. Davies, gen. eds. Sheffield: Sheffield Academic Press. pp. 221-47.

Explicates a fragment of Papias that expresses preference for the living voice over the written word, and asserts that antipathy toward writing was not exclusive to early Christians, but was a widespread Greco-Roman attitude.

5. Alhoniemi 1990 (FN)

Pirkko Alhoniemi. "The Reception of the *Kalevala* and its Impact on the Arts." In Honko 1990a. pp. 231-44.

Traces the early reception process of Lönnrot's *Kalevala* in Finland and across Europe, and describes the work's influence on nineteenth-century Finnish art, poetry, music, and drama.

6. Almqvist et al. 1987 (CP, FN, AF, AG, AR, FA, IN, LA, OI, ON, SC, ST, TK, UG, WL)

Bo Almqvist, Séamas Ó Catháin, and Pádraig Ó Héalaí, eds. *The Heroic Process: Form, Function and Fantasy in Folk Epic*. Proceedings of the International Folk Epic Conference, Dublin, September 2-6, 1985. Dublin: Glendale Press.

Varied collection on world epics, commemorating the one hundred and fiftieth anniversary of the publication of the *Kalevala*, and the fiftieth anniversary of the establishment of the Irish Folklore Commission. Separately annotated are the 1987 entries for Blackburn, Bruford, Erlingsson, Foley (1987c), Gwyndaf, Koljević, Lord (1987b), Mac Cana, Mac Innes, MacQueen, Meek, J. Nagy (1987a), Nolsøe, Norris, Ó Fiannachta, Ó hÓgáin, Oinas (1987b), Okpewho, O'Nolan, J. D. Smith, Uysal, and Wagner.

7. Anahory-Librowicz 1988 (FB, HI)

Oro Anahory-Librowicz. *Cancionero sephardi du Quebec*, vol. 1. Montreal: Fonds FCAR, College du Vieux Montreal.

Transcriptions and analysis of the ballad traditions among the Sephardic communities in Quebec.

8. Andersen 1990 (AG)

Øivind Andersen. "The Making of the Past in the *Iliad*." *Harvard Studies in Classical Philology*, 93:25-45.

Considers how Homer, through the speeches of the characters in the *Iliad*, creates a sense of the past. Notes that "an oral culture is not only a culture of tradition but a 'culture of occasion'" (43),

and that the re-creation of the past is, at the moment of the creation of the poem, the “valid” version: “the tradition is a potential which achieves specificity and form only in an actual poem” (44).

9. Armistead 1989-90 (HI)

Samuel G. Armistead. “Modern Ballads and Medieval Epics: *Gaiferos y Melisenda*.” *La Corónica*, 18, ii:39-49.

Demonstrates that the modern versions of *Gaiferos y Melisenda* derive not from the sixteenth-century print versions, but from an unbroken oral traditional continuum.

10. Armistead 1989 (HI, FB, BB)

Samuel G. Armistead. “Bibliografía del Romancero (1985-1987).” In *El Romancero: Tradición y Pervivencia a Fines del Siglo XX*. Ed. by Pedro M. Pinero, Virtudes Atero, Enrique J. Rodríguez Baltanas, and María Jesús Ruiz. Fundación Machado. pp. 749-89.

Bibliography of articles published between 1980 and 1988 on Romance ballads.

11. Armistead 1988 (HI)

Samuel G. Armistead. “The ‘Paragogic’ -d- in Judeo-Spanish *Romances*.” In *Hispanic Studies in Honor of Joseph H. Silverman*. Ed. by Joseph V. Rikapito. Newark, DE: Juan de la Cuesta. pp. 57-75.

Describes the origin in oral epic of the paragogic “d” and “e” in Judeo-Spanish *romances*.

12. Armistead 1987 (HI)

Samuel G. Armistead. “Schoolmen or Minstrels? Rhetorical Questions in Epic and Balladry.” *La Corónica*, 16, i:43-54.

Argues that rhetorical questions in medieval Hispanic narrative poetry need not be the invention of persons formally educated in rhetoric; the comparative evidence from modern traditions provides many examples of the device’s use in oral traditions.

13. Armistead 1986 (HI)

Samuel G. Armistead. “*Encore Les Cantilènes*: Prof. Roger Wright’s *Proto-Romances*.” *La Corónica*, 15, i:52-66.

Challenges the contentions of a certain strand of neoindividualist thinking that claims that Spanish epics are made up of the older ballads strung together, productions most likely of learned persons. Instead, the article argues for the traditionality of *both* genres, epic and ballad, noting that ballads often derive from episodes of traditional epics.

14. Armistead and Silverman 1987 (HI)

Samuel G. Armistead and Joseph H. Silverman. "The Judeo-Spanish Ballad Tradition." *Oral Tradition*, 2:633-44. Rpt. in R. Webber 1989, pp. 235-46.

Surveys the ballad repertoire of the Sephardic Jews in the Balkans and in Morocco.

15. Armistead and Silverman 1986 (HI)

Samuel G. Armistead and Joseph H. Silverman. With musical transcriptions and studies by Israel J. Katz. *Judeo-Spanish Ballads from Oral Tradition: I. Epic Ballads*. Folk Literature of the Sephardic Jews, 2. Berkeley: University of California Press.

First volume of a definitive multi-volume collection of Sephardic oral traditions from around the world. This volume includes musical and lyric transcriptions of variant versions of six epic ballads, extensive bibliography, and detailed indices of tunes, motifs, and topoi, among others.

16. Arthur 1990 (AU, BR, CD, EK, TH)

Kateryna Olijnyk Arthur. "Beyond Orality: Canada and Australia." *ARIEL: A Review of International English Literature*, 21, iii:23-36.

Believes that writing derived from oral traditions is "in an ideal position to set up" (24) a dialogue with European-centered colonial histories. Uses *Hamlet* as a metaphor for competing colonial histories, as an "allegory of dialogic history, of histories confronting each other and fighting for their lives" (26).

17. AshShareef 1989 (AR)

Teirab AshShareef. "Banī Halba Classification of Poetic Genres." *Oral Tradition*, 4:236-53.

Explains the Banī Halba (an Arabic-speaking group in the Sudan) classification of poetic genres as based on gender, tune, and type of musical accompaniment.

18. Aus 1985 (BI, HB)

Roger David Aus. "Luke 15:11-32 and R. Eliezer ben Hyrcanus's Rise to Fame." *Journal of Biblical Literature*, 104:443-69.

Finds that Jesus' parable of the Prodigal Son and the parallel tales in the Eliezer narratives were "probably both dependent on a common oral tradition" (445). The differences between the versions arise through the theological interests and emphases of the respective storytellers.

19. Azuonye 1990a (AF)

Chukwuma Azuonye. "The Heroic Age of the Ohafia Igbo: Its Evolution and Socio-cultural Consequences." *Geneve-Afrique*, 28, i: 7-35.

Suggests that the head-hunting activities of the precolonial Ohafia Igbo people result neither from "savagery nor mercenarisms" but from "that heroic love of adventure and military glory which is characteristic of all heroic societies" (29). Evidence for this interpretation of head-hunting is drawn from the oral traditional heroic epic poetry of the Ohafia people.

20. Azuonye 1990b (AF)

Chukwuma Azuonye. "The Performances of Kaalu Igrigiri, an Ohafia Igbo Singer of Tales." *Research in African Literatures*, 21, iii:17-50.

Study of the traditional aesthetic principles behind the performances of an acclaimed epic singer of tales among the Ohafia Igbo of Nigeria. This study demonstrates that the oral artist is not only guided by these principles but, contrary to widely held assumptions, is quite capable of defining them.

21. Bakker 1988 (AG)

Egbert J. Bakker. *Linguistics and Formulas in Homer: Scalarity and the Description of the particle per*. Amsterdam: John Benjamins Publishing.

A linguistic study of the Greek particle *per* as it occurs in Homer. Chapter Five specifically discusses the meaning and function of *per* in the hexameter lines and the formulaic diction of Greek epic.

22. Balisidya 1987 (AF)

N. M. Balisidya. "Adopted or Adapted To? Neo-Swahili Oral Literature in Tanzania." *Kiswahili*, 54, ii:14-33.

Discusses the Swahili oral literature produced by the Wagogo fo Dodoma in central Tanzania, a group who only recently have adopted the Swahili language for purposes of Tanzanian national identity. Describes two periods in the transition: 1) oral artists' adaptation of content to the new language, and 2) the adoption and acceptance of the language as an effective means of communication.

23. Barber and de Moraes Farias 1989 (AF, CP, TH)

Karin Barber and P. F. de Moraes Farias, eds. *Discourse and Its Disguises: The Interpretation of African Oral Texts*. Birmingham University African Studies Series, 1. Birmingham: Centre of West African Studies.

Collections of essays attempting to articulate interdisciplinary approaches (emphasizing history, poetics, and sociology) to African oral texts.

24. Barr 1986 (BI)

David L. Barr. "The Apocalypse of John as Oral Enactment." *Interpretation*, 40:243-56.

Describes the oral setting and oral methods of structuring the Apocalypse and contends that its orality is "an essential element of its hermeneutic" (243), that its oral enactment within the liturgy brings the presence of the kingdom it describes.

25. Basso 1990 (SAI)

Ellen B. Basso, ed. *Native Latin American Cultures Through Their Discourse*. Bloomington: Indiana University Press.

Essay collection focusing on the role of discourse—oral and written, narrative and non-narrative—in representations of history and culture for various native Latin American groups.

26. Bauman 1989 (FK, TH, US)

Richard Bauman. "American Folklore Studies and Social Transformation: A Performance-Centered Perspective." *Text and Performance Quarterly*, 9:175-84.

Discusses the shift in American folklore studies towards performance-centered approaches. Notes the possibilities of such perspectives for reflective criticism on the methods and practices of folklorists.

27. Bauman 1986 (FK, TH, US)

Richard Bauman. *Story, Performance, and Event: Contextual Studies of Oral Narrative*. Cambridge Studies in Oral and Literate Culture. Ed. by Peter Burke and Ruth Finnegan. Cambridge: Cambridge University Press.

Using a performance approach as a theoretical basis and Texan oral narratives as case studies, this book seeks an "integrated vision of the social and the poetic in the study of oral literature" (2), and demonstrates the complex interrelationships among narrated events, narrative texts, and the narrative events.

28. Bauman and Briggs 1990 (FK, TH)

Richard Bauman and Charles L. Briggs. "Poetics and Performance as Critical Perspectives on Language and Social Life." *Annual Review of Anthropology*, 19:59-88.

An overview and bibliographic essay of performance-based approaches to the study of poetics in anthropology, considering both their contributions and the potential problems inherent in such approaches.

29. Baumann 1986 (AF, AG, BI, BR, HB, HT, IE, PT, CP, TH)

Gerd Baumann, ed. *The Written Word: Literacy in Transition*. Wolfson College Lectures 1985. Oxford: Clarendon Press.

An interdisciplinary collection of essays focusing on the impact of literacy as it relates to “the impact of other social practices in specific cases of historical transition” (4). The central thesis of the collection comes from Ong’s article: “writing is a technology that restructures thought.” See the 1986 entries for A. Davies, Hodgkin, Lewis, Ong (1986b), A. Smith, K. Thomas, and Vermes.

30. Bäuml 1987 (MHG, CP, TH)

Franz H. Bäuml. “The Theory of Oral-Formulaic Composition and the Written Medieval Text.” In Foley 1987a. pp. 29-45.

Distinguishes between a “primary” and “secondary” oral theory, arguing that for medieval works this dichotomy is not helpful, since the reception and transmission processes for medieval works were not exclusively either oral or written. Calls for a “tertiary” theory that explains texts that exhibit formulaic composition “as a reference to, and a comment on, oral tradition” (38).

31. Bäuml 1986 (MHG)

Franz H. Bäuml. “The Oral Tradition and Middle High German Literature.” *Oral Tradition*, 1:398-445.

Surveys the impact of oral-formulaic theory on Middle High German studies. Believes the most promising direction for research lies in the analysis of oral transmission and reception of written texts.

32. Beaton 1990 (BG)

Roderick Beaton. “Orality and the Reception of Late Byzantine Vernacular Literature.” *Byzantine and Modern Greek Studies*, 14:174-84.

Examines the complexities of oral-literate relationships in the composition, performance, and transmission processes of *Digenes Akrites* and other late Byzantine narrative poems.

33. Beaton 1986 (MG)

Roderick Beaton. “Oral Traditions of Modern Greece: A Survey.” *Oral Tradition*, 1:110-33.

Bibliographic survey of six oral traditional genres in the modern Greek language: the “demotic” song, folktales, Karagiozis shadow-puppet theatre, the “historical” tradition, urban folksongs, and medieval vernacular texts. Includes for each genre a description, a chronological list of collections, and a history of scholarly studies.

34. Beaujour 1989 (CP, TH)

Michel Beaujour. “Ils ne savent pas ce qu’ils font: L’ethnopoétique et la méconnaissance des arts poétiques des sociétés sans écriture.” *L’Homme*, 29:208-21.

Criticizes ethnopoetic approaches to non-Western oral poetics for ethnocentrism, for ignoring indigenous poetics and instead applying methods of Western poetics or creating a coherent linguistic system out of the poetry of which the native speaker is not aware.

35. Beck 1986 (AG)

William Beck. “Choice and Context: Metrical Doublets for Hera.” *American Journal of Philology*, 197:480-88.

Examines two metrically equivalent formulae for Hera and concludes that the poet’s choice between the alternatives is contextual.

36. Beissinger 1988 (RM, MU)

Margaret Hiebert Beissinger. “Text and Music in Romanian Oral Epic.” *Oral Tradition*, 3:294-314.

Descriptive analysis of present-day Romanian oral epic songs, demonstrating that textual patterns are reinforced by musical patterns. Compares compositional styles of professional gypsy singers and amateur ethnic Romanian peasant singers.

37. Belcher 1986 (AF)

R. Belcher. “From Literature to Oral Tradition and Back: The Griqua Case History.” In Whitaker and Sienaert 1986. pp. 261-69.

Examines interactions of oral and literate traditions in Griqua culture, with some emphasis on the transformation and assimilation of Dutch hymns into Griqua songs.

38. Bellamy 1989 (AG)

Rufus Bellamy. “Bellerophon’s Tablet.” *Classical Journal*, 84:289-307.

Beginning by comparing the tables found at Nimrud to Bellerophon's tablet and moving through an analysis of hexameter verse as completely dependent upon the alphabet, this article concludes that Homer's art was fully and necessarily literate.

39. Berthelsen 1988 (GR)

Christian Berthelsen. "Main Themes in Greenlandic Literature." *Folk*, 30:133-48.

Includes brief reflections on the presence of oral traditions within postcolonial written Greenlandic literature.

40. Bezuidenhout 1986 (AF)

Morné Bezuidenhout. "Oral Tradition in Medieval Plainchant with Special Reference to MS Grey 64b in the South African Library, Cape Town." In Whitaker and Sienaert 1986. pp. 50-60.

Interprets the notation system used for the chants found in manuscript Grey 64b as a "support" for what largely remains an oral traditional performance. The notation would not encode enough information for a sight-reading performance; "it still relies on the reader's foreknowledge of the contents" (57).

41. Biebuyck 1987 (AF)

Daniel P. Biebuyck. "Names in Nyanga Society and in Nyanga Tales." In Foley 1987a. pp. 47-71.

Describes the use of names in tales and in the society of the Nyanga of eastern Zaire, noting that names convey messages beyond simple identification, messages such as establishing character or noting one's place in the social system.

42. Biernaczky 1989 (AF)

Szilárd Biernaczky. "Orality in African Literature Today." *Neohelicon*, 16:317-57.

Considers the role of oral traditions in African poetry, music, prose, and drama, a role that is different for African audiences than for European. Notes that time and space are compressed in the situation of Africa, creating a cultural syncretism of traditional and modern, oral and written.

43. Blackburn 1988 (IN, TH)

Stuart H. Blackburn. *Singing of Birth and Death: Texts in Performance*. Philadelphia: University of Pennsylvania Press.

Asks “how text affects the telling” (xviii) in the performance of Tamil [India] bow songs, reversing the usual performance studies emphasis on how performance situation affects the text. Includes translations of three performances from a standard bow song festival.

44. Blackburn 1987 (IN)

Stuart H. Blackburn. “Epic Transmission and Adaptation: A Folk *Rāmāyaṇa* in South India.” In Almqvist et al. 1987. pp. 569-90.

Describes an instance in which a written classical epic, specifically a medieval *Rāmāyaṇa*, has been adapted and is now orally performed and transmitted in a folk context, as part of a leather shadow-puppet play. Includes translation of one verse and a puppeteer’s commentary on it from a 1985 performance.

45. Blackburn, Claus, Flueckinger, and Wadley 1989 (IN)

Stuart H. Blackburn, Peter J. Claus, Joyce B. Flueckiger, and Susan S. Wadley, eds. *Oral Epics in India*. Berkeley: University of California Press.

Part I is a collection of essays on the social and performance contexts of various oral epic traditions in India. Part II includes a synopsis and contextual overview of each epic story discussed in Part I.

46. Blacking 1989 (AF, MU)

John Blacking. “Challenging the Myth of ‘Ethnic’ Music: First Performances of a New Song in an African Oral Tradition.” *Yearbook of Traditional Music*, 11:17-24.

Describes the social and musical background of the performances of a new Nsenga (western Zambia) song, emphasizing that the authors of such “ethnic” songs are not just informants from some kind of “folk collective” (17). They truly are *composers*; the use of this term should not be limited to Western European classical music.

47. Bloomfield and Dunn 1989 (OE, OI, ON, ST, WL, CP, TH)

Morton W. Bloomfield and Charles W. Dunn. *The Role of the Poet in Early Societies*. Cambridge: D. S. Brewer.

Discusses the role of the poet and the functions of poetry in early European societies (Irish, Scottish Gaelic, Welsh, Norse, and Old English), drawing comparisons between these societies and twentieth-century societies that are still largely oral. To appreciate the poetry of these “primal” cultures, the modern reader must interpret the poetry within the relevant cultural background, dismissing one’s own tastes and standards and becoming, as much as possible, a member of the “tribe.” Includes chapters on early concepts of wisdom and wisdom literatures.

48. Bolton 1985 (OE)

W. F. Bolton. "A Poetic Formula in *Beowulf* and Seven Other Old English Poems: A Computer Study." *Computers and the Humanities*, 19:167-73.

Databased study of the formula described as "three-word a-verse (X Y Z) in which the first and last words (X, Z) are alliterating content-words and the second word (Y) is a preposition" (167). On the basis of a computer analysis of its presence in both prose and poetry, the article rejects any connection of this formula with oral composition.

49. Botha 1990 (BI)

Pieter J. J. Botha. "Mute Manuscripts: Analysing a Neglected Aspect of Ancient Communication." *Theologia Evangelica*, 23:35-47.

Applies recent research in orality-literacy theories to the study of early Christian texts, noting the literary bias of many New Testament scholars who do not consider in their interpretations the different cultural attitudes of early Christian writers and audiences toward concepts of text, writing, and tradition.

50. Bounou-Poati 1988 (AF)

Gervais Bounou-Poati. "Apports de la tradition orale à la littérature d'expression française." *Notre librairie*, 92-93:65-68.

Describes the remnant elements from oral tradition in francophone literature of the Congo: the omnipresence of the narrator, the mixing of literary genres, the inclusion of songs and proverbs in prose works, etc. Concludes that "the presence of the tradition in modern literature of Congo is a heritage of the past, but remnant, full of new meaning and not a simple imitation nor a direct passage from oral tradition to literacy" (68).

51. Bourke 1988 (MI)

Angela Bourke. "The Irish Traditional Lament and the Grieving Process." *Women's Studies International Forum*, 11:287-91.

Contends that the keening of Irish women for the dead consists not of inarticulate outcries, but is instead a significant form of oral-formulaic poetry, embodying a "disciplined and powerful expression" of the stages of a grieving process (287).

52. Bowen 1989 (ID)

John R. Bowen. "Poetic Duels and Political Change in the Gayo Highlands of Sumatra." *American Anthropologist*, 91:25-40.

Considers how the changes in Gayo society (Indonesia)—from relatively egalitarian to hierarchical—has restructured the formal and semantic features, as well as the performance

contexts, of poetic dueling. The shift of the dueling in function from exchange to rivalry is interpreted through Bakhtinian terminology as a shift from monologic to dialogic.

53. Bremer, de Jong, and Kalff 1987 (AG, TH)

J. M. Bremer, L. J. F. de Jong, and J. Kalff, eds. *Homer: Beyond Oral Poetry. Recent Trends in Homeric Interpretation*. Amsterdam: B. R. Grüner.

Collection of essays from a 1986 symposium exploring Homer's unique artistry, how Homer the poet transcends a fixed tradition.

54. Briggs 1988 (HI, TH)

Charles L. Briggs. *Competence in Performance: The Creativity of Tradition in Mexicano Verbal Art*. Philadelphia: University of Pennsylvania Press.

Transcriptions, translations, and analyses of several genres performed in a Hispanic community in northern New Mexico. The analyses of *la plática de los viejitos de antes* ("the talk of the elders of bygone days")—historical discourse; proverbs; scriptural allusions; jests, anecdotes, and humorous tales; legend and treasure tales; and hymns and prayers—demonstrate that these performance genres are highly complex dialectics between the text and context. The structure and meaning of the text are incomprehensible apart from "the way in which mental representations unfold in performance" (6). The introduction includes a concise yet thorough discussion of both the advances and the remaining problems of performance theories and ethnopoetics.

55. Bright 1990 (SAI)

William Bright. "'With One Lip, With Two Lips': Parallelism in Nahuatl." *Language*, 66:437-52.

Defines the patterns of parallelism in classical Nahuatl (Aztec) oratory as "binary and embedded." Underlines the necessity of ethnopoetic reconsiderations of Native American texts taken from oral tradition in order to understand and make accessible the intrinsic aesthetic value of the oral literature.

56. Brody 1988 (MY)

Jill Brody. "Incipient Literacy: From Involvement to Integration in Tojolabal Maya." *Oral Tradition*, 3:315-52.

Through the comparison of native authors writing in the Mayan language Tojolabal with equivalent oral narratives, the author examines "differences between spoken and written narrative for languages without a written tradition" (315). Includes interlinear transcriptions, translations, and linguistic analyses of the sample texts.

57. Brown 1986 (HN, TH)

C. MacKenzie Brown. "Purāna as Scripture: From Sound to Image of the Holy Word in the Hindu Tradition." *History of Religions*, 26:68-86.

Discusses the mistrust of writing and the pervasiveness of oral traditions and transmission reflected in the Hindu Purānas. Believes many of Ong's psychodynamics of orality to be "out of place in the Hindu context" (86).

58. Bruchac 1989 (AI)

Joseph Bruchac. "The Storytelling Seasons: Some Reflections on Native American Storytelling Traditions." *Parabola*, 14:87-92.

Emphasizes the importance of studying and/or telling Native American tales with awareness of their context, including function within the culture and the appropriate time and place for telling.

59. Bruford 1987 (OI)

Alan Bruford. "Oral and Literary Fenian Tales." In Almqvist et al. 1987. pp. 25-56.

Considers oral tales from the Fenian cycle that evince some literary influence. Classifies various elements in these tales according to whether their origins stem from literary and/or oral sources.

60. Buchholz 1990 (GM)

Peter Buchholz. "Geschichte, Mythos, Märchen - drei Wurzeln germanischer Heldensage?" In *Atti del 12 Congresso internazionale di studi sull'alto medioevo*. Sp. A. Arti Graphiche Panetto & Petrelli. pp. 391-404.

Discusses the conflicting relationship between stability and variability in oral Germanic tradition, which does not necessarily exclude the consistency of particular details such as names, situations, and reminiscences.

61. Butcher 1987 (OE)

John W. Butcher. "Formulaic Invention in the Genealogies of the Old English *Genesis A*." In Foley 1987a. pp. 73-92.

Discusses how the *Genesis A* poet "employs both tradition-wide and individual . . . formulas in composing" (73) an Old English metrical version of Genesis. Notes that epithets are more than metrical "filler"; they also echo the rich tradition of Germanic heroic epic.

62. Bynum 1990 (FN, SC, CP)

David E. Bynum. "The Väinämöinen Poems and the South Slavic Oral Epos." In Honko 1990a. pp. 311-41.

Discovers, despite the obvious surface differences, parallel motifs between stories of Väinämöinen and South Slavic epic heroes, including the hero's resourcefulness after a mishap, the illegitimate son who becomes king, the wedding test, and the taking on of the character of an artisan during a crucial journey.

63. Bynum 1987 (AG)

David E. Bynum. "Of Sticks and Stones and Hapax Legomena Rhemata." In Foley 1987a. pp. 93-119.

In order to elucidate how much of the Hesiodic and Homeric versions of the story of Amphitryon is formulaic, and whether or not those formulas are oral traditional, the author draws analogies from similar stories in the South Slavic tradition. Finds that "statistical frequency of any particular phrase in the diction of an oral traditional epic poet can never be taken as evidence" of original invention (118).

64. Bynum 1986 (SC, TH)

David E. Bynum. "The Collection and Analysis of Oral Epic Tradition in South Slavic: An Instance." *Oral Tradition*, 1:302-43.

Examines Miroslav Pantič's reconstruction of a poem imperfectly recorded by Rogeri de Pacienza di Nardo in 1497, widely considered to be the first text ever written down from the South Slavic epic tradition. Several of Pantič's lines, which he reconstructed conservatively from Rogeri's text and adapted to an epic meter, contain severe metrical irregularities. Bynum re-reconstructs the poem in the meter of a lyric song, as a forerunner to the *bugarstica*-form, and discovers that the meter is, in fact, quite regular and consistent. This example is used to demonstrate the problems of intervention in a text from oral tradition by *literary* transcribers and editors. Includes a comprehensive list of collectors of South Slavic epics.

65. Camargo 1987 (ME)

Martin Camargo. "Oral Traditional Structure in *Sir Gawain and the Green Knight*." In Foley 1987a. pp. 121-37.

Characterizes the deep structure of *Sir Gawain and the Green Knight* as a "quest" pattern. Assumes that an oral traditional audience would recognize this structural technique, but asserts that it is "more than a convention. It provides an underlying control that enables the poet to multiply signifiers at the surface level and thus keep the reader/listener off balance without ever sacrificing coherence" (131).

66. Cancel 1989 (AF)

Robert Cancel. *Allegorical Speculations in an Oral Society: The Tabwa Narrative Tradition*. University of California Publications in Modern Philology. Berkeley: University of California Press.

Transcriptions, translations, and analysis of the Tabwa *inshimi*, or oral narrative, traditions. Takes from both formalist and performance-centered approaches to demonstrate the role of allegory in the narratives, to join “often disparate elements to create a cultural argument or statement” (196), and that the meaning emerges in contextualized performance.

67. Cancel 1988-89 (AF)

Robert Cancel. “Three African Oral Narrative Versions: Text, Tradition and Performance.” *The American Journal of Semiotics*, 6:85-107.

Compares three versions of one narrative told in different contexts in order to discuss the “meaning-making channels that exist in the oral tradition’s system of communication” (87).

68. Canonici 1989 (AF)

N. N. Canonici. “The Sour Milk of Contention: Analysis of a Zulu Folktale.” *African Studies*, 48, i:1-36.

Comparative structural analysis of three written versions of the Zulu folktale “The Mother-in-Law and the Sour Milk,” each with different situations of writing/recording and intended audience. The assumption that Zulu folktales are fundamentally an oral traditional performance art underlies the analysis of the written versions.

69. Capper 1988 (AU, CN)

Wendy Capper. “Facey’s *A Fortunate Life* and Traditional Oral Narratives.” *Australian Literary Studies*, 13:266-81.

Contends that an oral traditional approach is more relevant to understanding Bert Facey’s book than a literary poetics, for the book reflects both an oral traditional mindset and form.

70. Carpentier 1988 (FR)

André Carpentier. “Yves Theriault et la fiction brève.” *Etudes Littéraires*, 21, i:27-43.

Discusses the difference between oral narrator and the written “nouvelle” and short prose and enumerates the characteristics in Theriault’s work that make his way of narrating similar to that of an oral narrator.

71. Carrier and Carrier 1990 (ML)

James Carrier and Achsah Carrier. "Every Picture Tells a Story: Visual Alternatives to Oral Tradition in Ponam Society." *Oral Tradition*, 5:354-75.

Using Ponam ceremonial gift displays as an example, this article demonstrates that significant elements of a tradition can be communicated without words—spoken or written. Although words are a part of such displays among the Ponam, the arrangement or re-arrangement of the gifts itself is what actually conveys information about the state of social relations within the community.

72. Catalán 1987 (HI)

Diego Catalán. "The Artisan Poetry of the *Romancero*." *Oral Tradition*, 2:399-423. Rpt. in R. Webber 1989, pp. 1-25.

Urges scholars of Hispanic literatures "to rescue the *romancero* from the hands of critics who close their eyes to the poem/song" in its oral state and who concentrate only on the fixed written version. Offers advice to researchers on collecting, editing, and archiving the oral texts, and on analyzing the oral poetics of the *romances*.

73. Charlot 1990 (PL)

John Charlot. "Aspects of Samoan Literature I: The Structure of the Single Story Form and Its Uses." *Anthropos*, 85:415-30.

Analyzes narrative elements of published collections of Samoan texts, occasionally making comparisons between texts directly transcribed from an oral informant and texts edited into more Western formats.

74. Cherniss 1989 (OE)

Michael D. Cherniss. "'Beowulf Was Not There': Compositional Aspects of *Beowulf*, Lines 1299b-1301." *Oral Tradition*, 4:316-29.

Uses the seemingly awkward placement of the lines noting Beowulf's absence from the hall *after* Grendel's mother has attacked to discuss the poet's oral-influenced compositional habits. When compared to similar narrative sequences in the poem, this mention of Beowulf's absence is read not as a "correction" nor a simple explanation of the avenger's success, but provides an essential component (the hero) of a conventional narrative pattern of elements.

75. Chesnutt 1987 (ME)

Michael Chesnutt. "Minstrel Reciters and the Enigma of the Middle English Romance." *Culture and History*, 2:48-67.

Declares fallacious two common scholarly assumptions about minstrel reciters and the Middle English romance: 1) that the minstrel recitation of the romance was abandoned by the fifteenth-century upper classes and only then was it transmitted by oral traditional means among the lower

classes; and 2) that the existence of literary sources for formulaic texts makes oral theory invalid for the study of Middle English verse narration.

76. Chesnutt 1986 (BR, FB, ST)

Michael Chesnutt. "The Ballad History of the Lifetime of Mary Queen of Scots." *Unifol*, 125-52.

Attempts to establish a chronology of historical poems from Child's *The English and Scottish Popular Ballads* that refer to events from the lifetime of Mary, Queen of Scots. Includes some remarks on possible oral composition and formulaic diction in these ballads.

77. Chicote 1988 (HI)

Gloria Chicote. "Selección de Romances y Rimas Infantiles Recientemente Documentados en la Tradición Oral." *Incipit*, 8:133-44.

A list of ballads and infantile rimes of Argentina recently taken down from oral tradition.

78. Clark 1986 (AG, TH)

Mark Edward Clark. "Neoanalysis: A Bibliographic Review." *Classical World*, 79:379-94.

Surveys developments in the neoanalytic approach to the Homeric question, which may be a potential bridge between the analysts and the proponents of the Parry-Lord theory.

79. Clements 1990 (BI)

R. E. Clements. "The Prophet and His Editors." In *The Bible in Three Dimensions: Essays in Celebration of Forty Years of Biblical Studies in the University of Sheffield*. Ed. by David J. A. Clines, Stephen E. Fowl, and Stanley E. Porter. Journal for the Study of the Old Testament Supplement Series 87. David J. A. Clines and Philip R. Davies, gen. eds. Sheffield: Sheffield Academic Press. pp. 203-20.

Traces scholarly research on the relationship of editors and redactors to the "actual" words of the prophet Jeremiah and the preserved Jeremiah tradition.

80. Clemoes 1986 (OE)

Peter Clemoes 1986. "'Symbolic' Language in Old English Poetry." In *Modes of Interpretation in Old English Literature: Essays in Honour of Stanley B. Greenfield*. Ed. by Phyllis Rugg Brown, Georgia Ronan Crampton, and Fred C. Robinson. Toronto: University of Toronto Press. pp. 3-14.

Expresses dissatisfaction with Parryan definitions of formula in Old English contexts. Would instead view formulas as a form of symbolic language for Old English poets, in that these

“dramatically exploitable and evocative pieces of language [combine] socially established semantic potential with culturally established conformity” (10).

81. Clerk 1990 (PL)

Christian Clerk. “‘That Isn’t Really a Pig’: Spirit Traditions in the Southern Cook Islands.” *Oral Tradition*, 5:316-33.

Introduction to the *tūpāpaku* (“spirit”) narratives of the Cook Islands, noting the possible connections of these modern stories with the divinities of the pre-Christian Polynesian religious traditions.

82. Clunies Ross 1986 (AU)

Margaret Clunies Ross. “Australian Aboriginal Oral Traditions.” *Oral Tradition*, 1:231-71; 446-56.

Surveys history of research on Australian Aboriginal traditions, with special emphasis on mortuary rituals. Notes several problems involved in such research: the traditions are secretive, they combine several different media into one ritual event, and they include few recognizable equivalents to Western literary genres, making the aboriginal aesthetic difficult to understand. Predicts that the state of scholarship will improve, as aborigines themselves are becoming interested in disseminating their traditions, and suggests several possible avenues for future research. Includes two sample texts with translations and musical transcriptions.

83. Cohen 1989-90 (AG)

I. M. Cohen. “Traditional Language and the Women in the Hesiodic *Catalogue of Women*.” *Scripta Classica Israelica: Yearbook of the Israel Society for the Promotion of Classical Studies*, 10:12-27.

Examines the traditional and innovative ways that women are described in the *Catalogue of Women*, finding that the poet occasionally adapts traditional language in new ways “to emphasize the extraordinary attributes of this poem’s heroines” (26).

84. Combellack 1987 (AG)

Frederick M. Combellack. “The λύσις ἐκ τῆς λέξεως.” *American Journal of Philology*, 108:202-19.

Believes to be incorrect Parry’s translation and interpretation of the title phrase as “the solution of the passage is found in its context” as it appears in the Homeric scholia. The author prefers “the solution based on language” as more appropriate to the problematic passages explained in the scholia by this phrase.

85. Comprone 1986 (TH)

Joseph Comprone. "An Ongian Perspective on the History of Literacy: Psychological Context and Today's College Student Writer." *Rhetoric Review*, 4:138-48.

Examines possible implications of Ong's research into orality and literacy for modern writing pedagogy. Notes that today's students are "products of Romantic reaction" (146) against the use of traditional, conventional expression. However, students also need guidance in writing as a "social game" (147) in which conventional expression is necessary for a sense of connectedness to a broader discourse context.

86. Connelly 1986 (AR)

Bridget Connelly. *Arab Folk Epic and Identity*. Berkeley: University of California Press.

Defends the notion that the Arabic legendary folk biographies, called *al-sīra*, are a vital oral traditional epic genre, especially when considered "from the point of view and aesthetic tastes of its intended audience" (25). Chapter Four considers specifically the application of oral-formulaic theory to musical improvisation in the performance of these epics.

87. Connelly and Massie 1989 (AR, TU)

Bridget Connelly and Henry Massie. "Epic Splitting: An Arab Folk Gloss on the Meaning of the Hero Pattern." *Oral Tradition*, 4:101-24.

As Tunisian folk artisans picture the "epic splitting" (slicing the enemy in half from head to toe) as the representative scene for the *Sīrat Banī Hilāl*, so the authors employ this symbol to illuminate, through a psychological reading, the departure-return pattern of the epic. The choice of this symbol by the Tunisians functions as a ventilation of repressed anxieties toward the Arabic migrations, "to spell out the rupture, to expose the 'cleaving' of Berber onto Arab" (119).

88. Conrad 1987 (BU)

Joseph L. Conrad. "Bulgarian Magic Charms: Ritual, Form, and Content." *Slavic and East European Journal*, 31:548-62.

Introductory study of Bulgarian charms, with comments on common formulae and on the ritual healing process associated with the charms.

89. Cooper 1989 (AA, AL, FP)

Grace Cooper. "Black Preaching Style in James Weldon Johnson's *God's Trombones*." *Middle Atlantic Writer's Association (MAWA) Review*, 4, i:13-16.

Demonstrates how Johnson textually creates an authentic oral traditional black preaching style in his novels.

90. Cope 1986 (AF, TH)

A. T. Cope. "Literacy and the Oral Tradition: The Zulu Evidence." In Whitaker and Sienaert 1986. pp. 151-61.

Contends that the evidence from Zulu written poetry cannot support the thesis that a people's world vision changes with the transition to literacy; instead, "the nature of Zulu thought and expression has been conditioned rather by the models the poets chose to adopt than by the degree of literacy" (161).

91. Coplan 1988 (AF)

David B. Coplan. "Musical Understanding: The Ethnoaesthetics of Migrant Workers' Poetic Song in Lesotho." *Ethnomusicology*, 32, iii:337-68.

Examines the significance of musical and rhythmic qualities to meaning in performances of Basotho (southern Africa—Lesotho and South Africa) migrant worker's and women's sung poetry.

92. Coplan 1987 (AF)

David B. Coplan "The Power of Oral Poetry: Narrative Songs of the Basotho Migrants." *Research in African Literatures*, 18:1-35.

Introduction to the sung poetry, *sefela*, of the migrant workers in Lesotho. Notes the neglect of this genre by researchers, and questions Finnegan's (1970) and Opland's (1983) notion that all poetry in southern Africa is praise poetry or a variant of praise poetry.

93. Couch 1989 (TH, CP)

Carl J. Couch. "Oral Technologies: A Cornerstone of Ancient Civilizations?" *The Sociological Quarterly*, 30:587-602.

Contends that "oral technologies were a necessary precursor for the emergence of civilizations" (587). Technical information was preserved orally in ancient societies, as well as artifactually (e.g. tokens to represent quantitative information), but because oral studies have focused mostly on epics, scholars have missed the significance of orally maintained technologies such as calendars, agricultural and navigational methods, astronomy, mathematics, and genealogies. Draws evidence from both ancient and modern oral traditions.

94. Crane 1988 (AG)

Gregory Crane. *Calypso: Backgrounds and Conventions of the Odyssey*. Frankfurt am Main: Athenäum.

Considers how the poet of the *Odyssey* is able to use and manipulate traditional patterns for various effects because both poet and audience are familiar with the conventions. The poet is able to play “obliquely upon the knowledge that his listeners bring with them” (13).

95. Crane 1987 (AG)

Gregory Crane. “The *Odyssey* and Conventions of the Heroic Quest.” *Classical Antiquity*, 6:11-37.

Claims that the traditional thematic patterns in the *Odyssey* form the basic patterns for the stories of other Greek heroes, such as Jason, Perseus, or Heracles. Specific comparisons are made with the stories of the Argonautica.

96. Creed 1990 (OE)

Robert Payson Creed. *Reconstructing the Rhythm of Beowulf*. Columbia: University of Missouri Press.

A study of the prosody of *Beowulf*, based on the assumption that *Beowulf* is indeed a poem and on the hypothesis that “certain parts of certain measures are created not by speech but by silence” (3). Also contends that this form of prosody reflects how speech is produced in the brain.

97. Creed 1989a (OE, IE, TH)

Robert Payson Creed. “A Student of Oral Traditions Looks at the Origins of Language.” In *Studies in Language Origins, Vol. 1*. Ed. by Jan Wind, Edward G. Pulleyblank, Eric de Grolier, and Bernard H. Bichakjian. Amsterdam: John Benjamins Publishing. pp. 43-52.

Contends that the oral traditions of the *Beowulf* poet “may help explain how the human brain and even the vocal tract evolved” (49). Suggests a process by which protohumans may have invented spoken language.

98. Creed 1989b (OE)

Robert Payson Creed. “*Beowulf* and the Language of Hoarding.” In *Medieval Archaeology: Papers of the Seventeenth Annual Conference of the Center for Medieval and Early Renaissance Studies*. Ed. by Charles L. Redman. Binghamton, NY: Medieval and Renaissance Texts and Studies. pp. 155-67.

Assumes an oral origin for *Beowulf*, and demonstrates the value of the poem as a source for information on religious rituals and beliefs of preliterate Germanic peoples.

99. Creed 1987 (OE)

Robert Payson Creed. “*Beowulf* on the Brink: Information Theory as Key to the Origins of the Poem.” In Foley 1987a. pp. 139-60.

Theorizes that the versification of *Beowulf* is a work of “oral technology.” Describes a computer program used to demonstrate this theory by delineating the poem into lines and half-lines without recourse to line endings or verse/line numbers in edited texts.

100. Creed 1986 (OE)

Robert Payson Creed. “The Remaking of *Beowulf*.” In Foley 1986a. pp. 136-46.

Believes the *Beowulf* poet was a “virtuoso traditional poet” who preserved traces of his Germanic past by transforming parts of that past to make it acceptable to Christianity.

101. Crosby 1988 (BI)

Michael R. Crosby. “The Rhetorical Composition of Hebrews 11.” *Journal of Biblical Literature*, 107:257-73.

Discusses how the author of Hebrews employs rhetorical strategies in the list of examples of faithfulness in Hebrews 11 to appeal to a listening audience.

102. Culley 1986 (BI)

Robert Culley. “Oral Tradition and Biblical Studies.” *Oral Tradition*, 1:30-65. Rpt. in Foley 1990a. pp. 189-225.

A bibliographic essay arranged by three methodologies for studying oral tradition in the biblical texts: 1) looking for clues in the text itself; 2) analogies to oral materials from other cultures; and 3) theories of oral cultural models applied to texts, often in contrast with literate cultural models. Concludes that, although most Biblical scholars acknowledge oral antecedents for the Old and New Testaments, much disagreement remains as to the degree of influence of oral tradition on the texts and how the connection between oral and written may be established.

103. Curtis 1987 (TH)

James M. Curtis. “Coming of Age in the Global Village.” *Oral Tradition*, 2:357-70.

Examines the present-day violence against public figures (such as the Kennedys, George Wallace, Ronald Reagan, and John Lennon) as an attempt at compensation “for the absence of ritualized combat with planned aggression in the form of assassinations” (364) by unbalanced persons in a society whose consciousness is shaped by secondary oral media. In each case, the assassin saw himself in the role of hero or savior, and desired to close the gap between the “mediated” figures and himself as an “unmediated” figure in this highly technologized society.

104. da Costa Fontes 1987 (HI)

Manuel da Costa Fontes. "Collecting Portuguese Ballads." *Oral Tradition*, 2:547-72. Rpt. in R. Webber 1989, pp. 149-74.

Describes fieldwork methods used by the author and his wife for collecting Portuguese ballads in Portugal and in North American Portuguese communities.

105. Dakubu 1987 (AF)

M. E. Kropp Dakubu. "Creating Unity: The Context of Speaking Prose and Poetry in Ga." *Anthropos*, 82:507-27.

Examines a form of Ga (Ghana) oratory, the *amanie* *bɔɔ*, or "exchange of news," in which a host and a visitor give speeches surrounded by a series of formalized greetings and prayers. Considers the role of water as the central symbol in the rituals, and includes transcriptions and translations of one speech sequence and several examples of prayers.

106. Dargie 1986 (AF, MU)

D. Dargie. "Problems of Music Literacy: Gains and Losses, with Particular Reference to Xhosa Music." In Whitaker and Sienaert 1986. pp. 249-60.

Details the inadequacies of Western musical theory (as it was imposed by colonizers) for understanding and notating the complexities of Xhosa music.

107. Dauenhauer and Dauenhauer 1987 (EK)

Nora Marks Dauenhauer and Richard Dauenhauer, eds. *Haa Shuká, Our Ancestors: Tlingit Oral Narratives*. Seattle: University of Washington Press; Juneau: Sealaska Heritage Foundation.

Collection of texts and translations of Tlingit clan stories, with introductory ethnographic and linguistic materials.

108. Davidson 1988 (IR)

O. M. Davidson. "A Formulaic Analysis of Samples Taken from the *Shâhnâma* of Firdowsi." *Oral Tradition*, 3:88-105.

Examines formulaic variants in one passage of the *Shâhnâma* to establish its poetics as fundamentally oral in nature. Assumes "oral" to describe the situation of *performance*, not necessarily that of composition.

109. A. Davies 1986 (IE, AG, HT, TH, CP)

Anna Morpurgo Davies. "Forms of Writing in the Ancient Mediterranean World." In Baumann 1986. pp. 51-78.

Refutes, by comparative analysis of five ancient writing systems (cuneiform Hittite, Linear B, hieroglyphic Hittite, syllabic Cyprian, and the Greek alphabet), Havelock's notion that there is a large conceptual gap between the "alphabetic mind" and the "syllabic mind" (68), and that the "begetter of the new non-oral culture" (53) in ancient Greece is alphabetic writing. Several examples from ancient texts demonstrate that various "non-oral" attitudes, such as the concept of a "word" and a suspicion of oral transmission, were present in these societies, regardless of the form of their writing system.

110. J. Davies 1984 (AG, TH)

J. K. Davies. "The Reliability of the Oral Tradition." In *The Trojan War: Its Historicity and Context*. Papers of the First Greenbank Colloquium, Liverpool 1981. Ed. by Lin Foxhall and John K. Davies. Bristol: Bristol Classical Press. pp. 87-110.

Applies methods and historical criteria derived from the field of oral history "to assess the reliability or otherwise of the oral tradition about Troy" (87). The article makes no explicit judgment about the reliability of the tradition, but concludes that the *Iliad* is at least a literary narrative reflecting an orally transmitted historical tradition of the Trojan war. See Hainsworth 1984.

111. S. Davies 1988a (WL)

Sioned Davies. "Y Fformiwla Yn *Pedeir Keinc Y Mabinogi*" [The Formula in the *Four Branches of the Mabinogi*]. In *Ysgrifau Beirniadol XV*. Ed. by J. E. Caerwyn Williams. Gwasg Gee, Dinbych, Clwyd, Wales. pp. 47-72.

Analyzes in detail the formulaic content of the Four Branches of the Mabinogi: linguistic formulae (greetings, oaths); variable formulae (physical appearance, fighting, transition from one day to the next, feasting and preparations, approach to a castle/fort, beginning and ending a tale, comparative and superlative degree for the adjective when describing people/places, taking of counsel); and doublets. Contends that these tales, although written, have a degree of formulaic content reflecting one of the narrative conventions of the medieval oral storyteller.

112. S. Davies 1988b (WL)

Sioned Davies. "Pryd A Gwedd Yn Y *Mabinogion*" [Physical Appearance in the *Mabinogion*]. In *Ysgrifau Beirniadol XIV*. Ed. by J. E. Caerwyn Williams. Gwasg Gee, Dinbych, Clwyd, Wales. pp. 115-33.

Although the eleven medieval Welsh tales of the *Mabinogion* vary in content, form, background, and date, there are some narrative techniques common to all, implying that the authors of the written tales respected certain conventions when narrating a story, such conventions originating in the oral performance of the tales. This paper analyzes in detail the techniques employed to describe physical appearance, showing (a) that there is a definite order within the descriptions and (b) that the authors

build up the descriptions by combining short formulaic units consisting of a noun + descriptive element.

113. S. Davies 1988c (WL)

Sioned Davies. “*Pedeir Keinc y Mabinogi—A Case for Multiple Authorship.*” In *Proceedings of the First North American Congress of Celtic Studies*. Ed. by Gordon W. MacLennan. Ottawa: University of Ottawa Press.

Makes a case for multiple authorship of the Four Branches of the *Mabinogi* based on variations in formulaic detail.

114. de Wet 1986 (AF)

Chris de Wet. “Perceptions of Village History: Headmanship in a Rural Ciskei Village (1854-1950).” In Whitaker and Sienaert 1986. pp. 216-48.

Traces three themes emerging from the accounts of headmanship in Chatha, a rural village in Ciskei: “(1) the right . . . of the Jama lineage to the headmanship on genealogical grounds; (2) the importance of the two territorially based factions with Chatha . . . (3) the power of [government] authorities to intervene in the villages’ perceived right to elect their own headmen” (243). The differences between oral accounts and the official accounts of the history of headmanship reflect the contradictions inherent in the colonial situation.

115. del Guidice 1988 (IT)

Luisa del Guidice. “Ninna-nanna-nonsense? Fears, Dreams, and Falling in the Italian Lullaby.” *Oral Tradition*, 3:270-93.

Considers the psychological functions of traditional elements in Italian lullabies for the women who sing them, especially the darker images of violence and death. The function is cathartic, first by putting the child to sleep and releasing the mother from responsibility, and second by allowing the singer to express “love, stress, and angst” (286).

116. Denny 1989 (AR, IS)

Frederick M. Denny “*Qur’ān* Recitation: A Tradition of Oral Performance and Transmission.” *Oral Tradition*, 4:5-26.

Elucidates certain aspects of *Qur’ān* recitation, including the oral origins of the *Qur’ān*, the imperatives to recite it found in the text itself, recitation training, musical qualities, style and technique, types, and the place of *Qur’ān* recitation in the community. The author declares that the practice of oral recitation of the *Qur’ān* means that “Islam has retained a high level of orality in its piety and in its way of understanding the nature of things” (23).

117. A. Dewey 1989 (BI)

Arthur J. Dewey. "Acoustics of the Spirit: A Hearing of Romans 10." *Proceedings: Eastern Great Lakes and Midwest Bible Societies*, 9:212-30.

Contends that Paul's letter to the Romans exhibits a "fascinating dialectic" between oral and literate modes of communication and that this interaction serves Paul's attempts to promote certain kinds of social relations in the early Christian communities.

118. J. Dewey 1989 (BI)

Joanna Dewey. "Oral Methods of Structuring Narrative in Mark." *Interpretation*, 43:32-44.

Contends that the methods of composition in Mark are primarily oral, including concrete visualization rather than abstract speculation, and arrangement based on association and pluralization rather than on cause and effect. Concludes that Mark was writing for a listening audience and that scholars need to better understand the relationship of oral and written media in early Christianity.

119. Diaz Roig 1987 (HI)

Mercedes Diaz Roig. "The Traditional *Romancero* in Mexico: Panorama." *Oral Tradition*, 2:616-32. Rpt. in R. Webber 1989, pp. 218-35.

Survey of *romancero* research and collection in Mexico, with analysis of those versions that evince "crossings, signs, and national re-creations of importance" (623). Emphasizes the untapped potential of Mexico as a fruitful source for ballads.

120. Dickson 1990 (AG)

Keith Dickson. "A Typology of Mediation in Homer." *Oral Tradition*, 5:37-71.

Examines the formula ὁ σφιν ἐϋφρονέων ἀγορήσατο καὶ μετέειπεν and the characters with whom it is associated to develop a typology of mediation in Homer.

121. Dickson 1990 (AG)

Keith Dickson. "Voice and Sign in Pindar." *Ramus*, 19:109-29.

Finds in Pindar's odes a contrast between voice and sign that exhibits a sense of loss due to the process of "transition from a poetics of voice . . . to the mute density of signs" (125).

122. Dimler 1986 (PT, TH)

G. Richard Dimler. "Word Processing and the New Electronic Language." *Thought*, 61:460-67.

Considers how word processing may transform the concept of the written word. One consequence may be a return to formulaic language by use of cut-and-paste, macros, windowing, and other features that allow for easy repetition and restructuring of elements—a “boilerplate mentality” (460) in the writing process.

123. Dobozy 1986 (OF, ME, MHG)

Maria Dobozy. “Minstrel Books: The Legacy of Thomas Wright in German Research.” *Neuphilologische Mitteilungen*, 87:523-36.

Applies research in oral-formulaic poetics to understand the function of minstrel books in the training and practices of medieval minstrels. The author concludes that “there is no evidence to support the theory that the minstrel actually needed such books either to store his works or ease his memory” (536).

124. Domokos 1990 (RU)

Péter Domokos. “Epics of the Eastern Uralic Peoples.” In Honko 1990a. pp. 343-58.

Under an assumed definition of an epic as a literary compilation/transformation of related folklore materials, the author considers the possibilities for the existence and/or development of national epics for various smaller Uralic populations. Concludes that only the Mordvinians, the Cheremis, the Zyrians, and the Volyaks have the scholarly, folkloric, and political prerequisites for creating such epics.

125. Donner 1987 (PL)

William W. Donner. “‘Don’t Shoot the Guitar Player’: Tradition, Assimilation and Change in Sikaiana Song Performances.” *The Journal of the Polynesian Society*, 96:201-22.

Ethnographic description of the *mako hatu* (“composed song”) performances on Sikaiana (located in the Solomon Islands). Includes specific discussion of the changes in traditional song composition resulting from contact with outside cultures.

126. Duggan 1989 (OF)

Joseph J. Duggan. “Performance and Transmission, Aural and Ocular Reception in the Twelfth- and Thirteenth-Century Vernacular Literature of France.” *Romance Philology*, 43:49-58.

Establishes a performance continuum from “oral composition” (works created in performance) to “vocal performance” (memorized and repeated works), placing medieval French genres along the continuum according to their relative modes of performance by *jongleurs*. Includes the *chansons de geste*, courtly romances, saints’ lives, *fabliaux*, and lyric poetry.

127. Duggan 1986a (OF, HI)

Joseph J. Duggan. "Social Functions of the Medieval Epic in the Romance Literatures." *Oral Tradition*, 1:728-66.

Identifies and comments upon six social functions of medieval epic in Romance literatures: "entertainment, information, sanction of conduct, preserving awareness of the past, and providing models for imitation" (730), as well as an economic function.

128. Duggan 1986b (FR, HI, CP)

Joseph J. Duggan. "Medieval Epic as Popular Historiography: Appropriation of Historical Knowledge in the Vernacular Epic." *Grundriß der Romanischen Literaturen des Mittelalters*, 11:285-311.

Survey of the elements and functions of the medieval Romance epic as a form of historiography, including voice, typology of character, historical situations, medieval attitudes toward the epic, and the epic as a conditioning force in group consciousness.

129. du Toit 1988 (AG, TH)

D. S. du Toit. "Shifting Sands in Homeric Criticism: Milman Parry and Thomas Kuhn." *Akroterion*, 33:106-33.

Understands Parry's work and the ensuing controversies over it in Homeric studies as marking a paradigm shift in the Kuhnian sense. Suggests that the inherent incompatibility of American oral theories with European neoanalytic theories is based on the oralists' assumption of the centrality of the mode of production as *the* crucial determinant of the resultant textual structure. Nagy (1979) is cited as an attempt to bridge the two paradigms.

130. A. Edwards 1988 (AG, IE, TH)

Anthony T. Edwards. "κλέος ἄφθιτον and Oral Theory." *Classical Quarterly*, 38:25-30.

Argues against Finkelberg 1986, contending that oral theory cannot provide any satisfactory answer to the question of the Indo-European heritage of κλέος ἄφθιτον.

131. M. Edwards 1990 (AG, TH)

Mark W. Edwards. "Neoanalysis and Beyond." *Classical Antiquity*, 9:311-35.

Contends that changes made by Homer in traditional stories may have resulted from competitiveness with other bards, with the poet making "intentional improvement upon a scene" (316). Homer's version of the tale of Achilles' Hephaestus-made armor demonstrates such modifications.

132. M. Edwards 1988 (AG, BB)

Mark W. Edwards. "Homer and Oral Tradition: The Formula, Part II." *Oral Tradition*, 3:11-60.

Second of a three-part series surveying scholarship on the Homeric formula from Parry to the present. Part II discusses studies of specific formulae, meanings, analyses, and future directions for formula studies. For Part I, see Edwards 1986b. Part III appears in *Oral Tradition*, 7 (1992):284-330.

133. M. Edwards 1987 (AG)

Mark W. Edwards. *Homer: Poet of the Iliad*. Baltimore: Johns Hopkins University Press.

Introduction to Homer and a commentary on the *Iliad* that seeks to bring together recent pioneering work on the text. Much of Part One concerns the oral traditional style of the poem, with discussion of such features as formulae, meter, type-scene, and story-patterns. A brief bibliographic essay is provided for each topic discussed.

134. M. Edwards 1986a (AG)

Mark W. Edwards. "The Conventions of a Homeric Funeral." In *Studies in Honour of T. B. L. Webster*, vol 1. Ed. by J. H. Betts, J. T. Hooker, and J. R. Green. Bristol: Bristol Classical Press. pp. 84-92.

Compares funeral scenes in Homer in order to demonstrate how the poet manipulates traditional elements to enhance poetic effect and emotional significance.

135. M. Edwards 1986b (AG, BB)

Mark W. Edwards. "Homer and Oral Tradition: The Formula, Part I." *Oral Tradition*, 1:171-230.

First of a three-part series surveying scholarship on the Homeric formula from Parry to the present. Part I discusses bibliographies and surveys, the structure of the Homeric hexameter, the formula and the hexameter, the history of the Homeric formula, and enjambement. For Part II, see M. Edwards 1988. Part III appears in *Oral Tradition*, 7 (1992):284-330.

136. Ekdawi 1990 (MG)

Sarah Ekdawi. "Text and Song: The Oral Aspirations of Anghelos Sikelianos." *Byzantine and Modern Greek Studies*, 14:214-22.

Discusses sound patterns in the poetry of Sikelianos and demonstrates how his writings "subvert the idea of literacy as progress and propose, in its place, an ideal of post-textual orality" (214).

137. Ellis 1989 (AF)

Stephen Ellis. "Tuning in to Pavement Radio." *African Affairs*, 88:321-30.

Encourages scholars of oral traditions to study the phenomenon in Africa known as *radio trottoir*, or "pavement radio," the "popular and unofficial discussion of current affairs in Africa, particularly in towns" (321).

138. El Saffar 1987 (HI)

Ruth El Saffar. "The Making of the Novel and the Evolution of Consciousness." *Oral Tradition*, 2:231-48.

Considers how the novels *Don Quixote* Part I and *Lazarillo de Tormes* "reflect clearly that moment in Western culture when the narrative voice dissociates from collective presuppositions and values while presenting itself as purveyor of the *written* and not the spoken word" (231).

139. Enos 1990a (AG, BR, IE, PT, CP, TH)

Richard Leo Enos, ed. *Oral and Written Communication: Historical Approaches*. Written Communication Annual: An International Survey of Research and Theory. Vol. 4. Charles R. Cooper and Sidney Greenbaum, series eds. London: Sage Publications.

Collection exploring, from a rhetorical perspective, relationships among speaking, reading, and writing in various cultures from antiquity to the present. Separately annotated are the 1990 entries for Enos (1990b), Hunter, Ong 1990, Troll, and J. Ward.

140. Enos 1990b (AG, IE)

Richard Leo Enos. "Sophistic Formulae and the Emergence of the Attic-Ionic Grapholect: A Study in Oral and Written Composition." In Enos 1990a. pp. 46-64.

Discusses how the oral methods of the Greek sophists influenced "the transformation of the Attic-Ionic dialect to a grapholect" (47), and the establishment of that grapholect as the preferred form of written literary discourse.

141. Erlingsson 1987 (ON)

David Erlingsson. "Prose and Verse in Icelandic Legendary Fiction." In Almqvist et al. 1987. pp. 371-93.

Survey of the Icelandic epic tradition, with particular attention to the interaction of verse and prose elements in storytelling. Explains the concept of tradition by analogy to a biological ecosystem.

142. Erlmann 1986 (AF)

Veit Erlmann. "Colonial Conquest and Popular Response in Northern Cameroun (1881-1907): How Literature Becomes Oral Literature." In Whitaker and Sienaert 1986. pp. 162-78.

Examines *mbooku*, a call-and-response chant genre of the Fulbe, for its relationship to other Fulbe oral traditions and to Islamic literary production.

143. Ewald 1988 (AF)

Janet Ewald. "Speaking, Writing, and Authority: Explorations in and from the Kingdom of Taqali." *Comparative Studies in Society and History*, 30:199-225.

Discusses the use of official documents by the historical kings of Taqali in the Sudan during its height from 1780-1884. Finds that Taqali kings rarely used documents, that oral communication carried the authoritative weight. Encourages researchers to consider not only the form of the source (oral/written) but also the relationship between author, audience, and the culture that created it.

144. Farrell 1987 (TH)

Thomas J. Farrell. "Early Christian Creeds and Controversies in the Light of the Orality-Literacy Hypothesis." *Oral Tradition*, 2:132-49.

Employs orality-literacy theories of Ong and Havelock to interpret the formulary expressions in the Nicene Creed of 325 and the Niceno-Constantinopolitan Creed of 381.

145. Farrell 1986 (TH)

Thomas J. Farrell. "A Defense for Requiring Standard English." *Pre/Text*, 7:165-79.

Defends against charges of racism his view that all students, regardless of race, should learn conventions of standard English. His views are loosely based on the orality and literacy theories of Ong and Havelock.

146. Feld 1990 (ML)

Steven Feld. "Wept Thoughts: The Voicing of Kaluli Memories." *Oral Tradition*, 5:241-66.

Ethnographic study of the *sa layab*, a form of musical ritual wailing performed by Kaluli women, centered on five issues (in author's terms): boundaries of speech and song, composition-in-performance, emotion, gender and genre, and rituals and metaphors of transition and renewal.

147. Feldstein 1988 (BB, RU)

Ronald F. Feldstein. "Additions to F. J. Oinas' Bibliography." *Ural-Altische Jahrbücher*, 60:69-80.

Update of the author's 1981 *Felix Johannes Oinas Bibliography* (Köln: E. J. Brill).

148. Fenik 1986 (AG, OHG, CP)

Bernard Fenik. *Homer and the Nibelungenlied: Comparative Studies in Epic Style*. Cambridge, MA: Harvard University Press.

Comparative study of narrative formulas (repeated episodes) and ring composition as an artistic style in the *Iliad* and the *Nibelungenlied* (with brief mention of the *Chanson de Roland*, *Rolandslied*, the gospel of Mark, Augustine's *Confessions*, and the writings of Jeremias Gotthelf). No definite speculation is made as to the origins or composition (oral or literate) of the poem, but the study suggests that both works are products of a transitional period.

149. Ferguson 1987 (AU)

Charles A. Ferguson. "Literacy in a Hunting-Gathering Society: The Case of the Diyari." *Journal of Anthropological Research*, 43:223-37.

Chronicles the development of vernacular literacy in the hunting-gathering society of the Diyari, an aboriginal society in central Australia. Developed by German missionaries, the Diyari writing system came to serve functions within the indigenous cultural traditions, apart from the need to interact with the outsiders. This case study is compared with other examples of a vernacular literacy "taking hold" within a culture, specifically the experience of the Aleut with Russian missionaries in the nineteenth century.

150. Finkelberg 1990 (AG, SC)

Margalit Finkelberg. "A Creative Oral Poet and the Muse." *American Journal of Philology*, 111:293-303.

Claims that one important similarity between Greek and South Slavic epic is that both traditions are premised on "the tension between the oral poet's commitment to preserve the tradition and his artistic creativity" (302).

151. Finkelberg 1989 (AG)

Margalit Finkelberg. "Formulaic and Nonformulaic Elements in Homer." *Classical Philology*, 84:179-97.

Applies oral-formulaic analysis to verbal ideas in Homer, using expressions of joy as a test case. This analysis demonstrates that the theory of oral-formulaic composition is as applicable to verbal expressions as to noun-epithet combinations.

152. Finkelberg 1988a (AG)

Margalit Finkelberg. "Ajax's Entry in the Hesiodic *Catalogue of Women*." *Classical Quarterly*, 38:31-41.

Considers whether the version of Ajax's listing in the Homeric Catalogue of Ships is a direct source for the version in the Hesiodic *Catalogue of Women* or if the two are "mutually independent variants" (33). Based on geographic and political incompatibilities between the two versions, the author opts for the latter explanation.

153. Finkelberg 1988b (AG)

Margalit Finkelberg. "A Note on Some Metrical Irregularities in Homer." *Classical Philology*, 83:206-11.

Qualifies Parry's theory that the Homeric poets chose metrically irregular phrases rather than abandon tradition. Instead, some of these "flaws" occur because the poet wishes "to express something for which his tradition did not provide the ready-made [metrically regular] diction" (210).

154. Finkelberg 1987 (AG)

Margalit Finkelberg. "Homer's View of the Epic Narrative: Some Formulaic Evidence." *Classical Philology*, 82:135-38.

Suggests that Homer applied to epic poetry the verb *καταλέγειν*, which is usually used to mean an exact, point-by-point account of the facts, because he considered his narratives to be a truthful telling of the story in the proper order.

155. Finkelberg 1986 (AG)

Margalit Finkelberg. "Is *κλέος ἄφθιτον* a Homeric Formula?" *Classical Quarterly*, 36:1-5.

Answers the title question in the negative, concluding that *κλέος ἄφθιτον* is not separate from the expression *κλέος ἄφθιτον ἔσται*. Neither is this phrase a formula; rather it is an innovative expression formed according to the poet's creative sensibilities. See A. Edwards 1988.

156. Finkelberg 1985-88 (AG)

M. Finkelberg. "Enchantment and Other Effects of Poetry in the Homeric *Odyssey*." *Scripta Classica Israelica: Yearbook of the Israel Society for the Promotion of Classical Studies*, 8-9:1-10.

Discusses the effects of poetry—pleasure and enchantment—on the audiences within the poems. Notes that these effects are derived from the whole context of an oral performance, which includes music and dancing as well as poetry.

157. Finnegan 1990a (ML, PL, TH, CP)

Ruth Finnegan. "Introduction: Or, Why the Comparativist Should Take Account of the South Pacific." *Oral Tradition*, 5:159-84.

Introduction to a special issue of *Oral Tradition* on South Pacific traditions. Provides a general discussion of problems in the study of South Pacific oral traditions and the contributions of such studies to research in comparative oral traditions. See the 1990 entries for Carrier and Carrier, Clerk, Feld, Firth, Huntsman, McMath and Parima, Orbell, Pond, A. Thomas and Tuia, and Waiko.

158. Finnegan 1990b (TH)

Ruth Finnegan. "What is Orality—if Anything?" *Byzantine and Modern Greek Studies*, 14:130-49.

Discusses the benefits and problems of the term "orality" as it has affected scholarship in recent decades. Concludes that "orality" is "nothing" (147) as a term, but functions as a label to call forth important questions about text and media that scholars need to consider.

159. Finnegan 1989 (PT, TH)

Ruth Finnegan. "Communication and Technology." *Language and Communication*, 9:107-27.

Challenges the "simplistic and generalized" (123) assumptions that communication technology progresses through evolutionary stages of change (i.e. oral to literate to print to electronic). Instead this article encourages the realization that there are "varying paths that human cultures have taken to represent information and experience" (123), and such paths, like the Western model, are culturally and socially determined.

160. Finnegan 1988 (AF, ML, PL, TH, CP)

Ruth Finnegan. *Literacy and Orality: Studies in the Technology of Communication*. Oxford and New York: Basil Blackwell.

Collection of papers written by the author between 1969 and 1984 on the subject of orality and literacy, contending that these media are not "two mutually exclusive and opposed processes for representing and communicating information" (175). Rather, they exist in complex interaction in given historical situations and cultures. Examples are drawn mostly from African and South Pacific traditions.

161. Firestone 1987 (MHG, GM)

Ruth H. Firestone. "On the Similarity of *Biterolf und Dietleib* and *Dietrich und Wenezlan*." In Foley 1987a. pp. 161-83.

By pointing out the similarities between the journeys in the long narrative *Biterolf* and the fragmentary *Wenezlan*, the author contends that the fragment of *Wenezlan* “once functioned as a subordinate move in a narrative” with a composition similar to that of *Biterolf* (180).

162. Firth 1990 (PL)

Raymond Firth. “Sex and Slander in Tikopia Song: Public Antagonism and Private Intrigue.” *Oral Tradition*, 5:219-40.

Analyzes the pervasive sexual imagery in Tikopia (Solomon Islands) taunting songs, composed by young, unmarried men and women and performed in chorus, often in formal exchange of insult between the genders.

163. Floyd 1989 (AG)

Edwin D. Floyd. “Homer and the Life-Producing Earth.” *Classical World*, 82:337-49.

Contends that *phusizoos aia* in Homer is not merely a stock epithet meaning “earth,” but that “life-producing” is a meaningful adjective used appropriately and artistically at points “in which life is contrasted with death” (337).

164. Foley 1990a (AA, AG, BI, FP, HI, SC, CP, TH)

John Miles Foley, ed. *Oral-Formulaic Theory: A Folklore Casebook*. New York: Garland.

Collection of reprinted texts that touch “in some important way on the origin, evolution, or response to oral-formulaic theory” (xiv). Most of the works are annotated in previous installments of the bibliography; separately annotated in the present installment are the 1986 entries for Culley, Lord (1986b), Rosenberg, and R. Webber (1986b).

165. Foley 1990b (AG, OE, SC, TH, CP)

John Miles Foley. *Traditional Oral Epic: The Odyssey, Beowulf, and the Serbo-Croatian Return Song*. Berkeley: University of California Press.

Begins the process of developing a traditional oral poetics by which to understand the structural and aesthetic principles underlying oral and oral-derived texts. Applies this methodology to a comparative study of the *Odyssey*, South Slavic return songs, and *Beowulf*.

166. Foley 1988a (AF, AG, AR, BG, BI, HI, MG, MHG, MI, OE, OF, OI, SC, CP, TH)

John Miles Foley. *The Theory of Oral Composition: History and Methodology*. Bloomington: Indiana University Press.

A comprehensive history of oral-formulaic theory, beginning with the pre-Parry debates over the Homeric question, through the studies of Parry and Lord, and concluding by discussing the impact these studies have had on diverse and interdisciplinary fields, as well as the contributions to the theory itself from these other fields.

167. Foley 1988b (ME, TH)

John Miles Foley. "Towards an Oral Aesthetics: A Response to Jesse Gellrich." *Philological Quarterly*, 67:475-79.

Extends the argument of Gellrich 1988 to the realm of aesthetics, noting that the persistence of oral-derived structures in medieval texts results from their metonymic utility in encoding meaning that has reference to a larger tradition.

168. Foley 1987a (AF, AG, FK, FP, GM, ME, MHG, OE, ON, SC, CP, TH)

John Miles Foley, ed. *Comparative Research on Oral Traditions: A Memorial for Milman Parry*. Columbus, OH: Slavica.

Interdisciplinary and cross cultural collection of essays honoring the memory of Milman Parry as the founder of the field of oral traditional studies. See the 1987 entries for Bäuml, Biebuyck, Butcher, Bynum, Camargo, Creed, Firestone, Foley (1987d), Fry, Haymes, Hieatt, Irving, Lawless, Lord (1987c), D. Miller, Mitchell, Nagler, J. Nagy (1987b), Olsen, Parks (1987b), Renoir, Russo, Russom, and R. Webber.

169. Foley 1987b (AG, SC, CP, TH)

John Miles Foley. "Man, Muse, and Story: Psychohistorical Patterns in Oral Epic Poetry." *Oral Tradition*, 2:91-107.

Considers how oral traditional epic encodes not only the practical life-knowledge of a culture, but also "the drama about psychological maturation—the record a culture maintains . . . about the secrets of the human psyche in its development from birth to adulthood" (94). Employs the return song in ancient Greek and South Slavic as the primary example.

170. Foley 1987c (SC, CP, TH)

John Miles Foley. "Formula in Yugoslav and Comparative Folk Epic: Structure and Function." In Almqvist et al. 1987. pp. 485-503.

Two-part article that advocates consideration of traditional elements, such as the formula, in their own context before comparative analysis or any attempt to understand meaning. The first half outlines three principles for analysis of folk epic in context and applies them to the South Slavic formula: tradition-dependence, genre-dependence, and text-dependence. The second half discusses the principle of metonymy, according to which the meaning of traditional elements resides not necessarily in the text itself, but in the extratextual connotations invoked by the text.

171. Foley 1987d (TH, CP)

John Miles Foley. "Reading the Oral Traditional Text: Aesthetics of Creation and Response." In Foley 1987a. pp. 185-212.

Contends that "a bona fide reading [of an oral text] requires isolation . . . of exactly what the poet and tradition are communicating to their audiences through the mutually intelligible symbol" (190). Considers the place of meaning in oral art, seeking to balance out the scholarly emphasis on structure and to answer the literary critics' objections to the idea of an oral art by suggesting that stock formulas function metonymically, that they explain the "momentary action in terms of the larger characterization, the present in terms of the timeless and unchanging" (193).

172. Foley 1986a (AG, BI, BR, HI, OE, OHG, CP, TH)

John Miles Foley, ed. *Oral Tradition in Literature: Interpretation in Context*. Columbia, MO: University of Missouri Press.

Collection of essays considering how we "read" works of literature that stem from oral traditions, and what difference a work's orality makes to its interpretation. Includes introduction and selected bibliography by the editor. Separately annotated are the 1986 entries for Creed, Lord (1986a), G. Nagy, Ong (1986a), Renoir (1986a), and R. Webber (1986a).

173. Foley 1986b (AG, SC, CP, TH)

John Miles Foley. "Tradition and the Collective Talent: Oral Epic, Textual Meaning, and Receptionalist Theory." *Cultural Anthropology*, 1:203-22.

Suggests that oral traditional units in texts are not complete within the text, but are rather "incomplete cues to be contextualized by the audience's subjective participation in the tale-telling process" (217). Applies the methodology resulting from this concept to the "pan-Balkan" story form of the return song.

174. Ford 1988 (AG)

Andrew Ford. "The Classical Definition of ῥαψωδία." *Classical Philology*, 83:300-07.

Contends that the early meaning of ῥαψωδία was not limited to the reciting of epic, but designated any type of poetry that was spoken rather than sung.

175. J. Fox 1988 (ID)

James J. Fox, ed. *To Speak in Pairs: Essays on the Ritual Languages of Eastern Indonesia*. Cambridge: Cambridge University Press.

A collection of essays on parallelism as a primary means of oral composition in Eastern Indonesia. For the societies in question, the dyadic language is not just a means to communication; it has embedded within the dual structure the fundamental metaphor of the culture.

176. L. Fox 1990 (AF)

Leonard Fox, trans. *Hainteny: The Traditional Poetry of Madagascar*. Cranbury, NJ: Associated University Press, Inc.

Texts and translations of *hainteny*, an oral traditional genre of Malagasy poetry. Includes an ethnographic introduction.

177. Friedman 1990 (HI)

Edward H. Friedman. "The Writerly Edge: A Question of Structure in the *Poema de Mio Cid*." *La Corónica*, 18, ii:11-20.

Argues that the *Poema* "displays a consciousness of its written nature and of a potential reading public" (14). By taking this stance in a context of intertextuality, the author does not deny that oral tradition plays a role or that the poem was not meant for a listening audience, but claims rather that it must be acknowledged that the *Poema* may also be read as a written work.

178. Fromm 1990 (FN, OHG)

Hans Fromm. "*Kalevala* and *Nibelungenlied*: The Problem of Oral and Written Composition." In Honko 1990a. pp. 93-114.

Concludes that there is no evidence that the *Nibelungenlied* influenced the collection of the *Kalevala* in any way. However, the works are comparable in several respects, most significantly in considerations of the evidence of oral and written composition within the epics.

179. Fry 1987 (OE)

Donald K. Fry. "The Cliff of Death in Old English Poetry." In Foley 1987a. pp. 213-33.

Identifies a new Old English formulaic theme, "The Cliff of Death," with four basic elements: "cliffs, serpents, darkness and deprivation, and . . . wolves and wind" (215). Concludes with brief comments on the aesthetic impact of a poet's evoking this theme.

180. Galley 1990 (AR)

Micheline Galley. "Arabic Folk Epics." In Honko 1990a. pp. 425-38.

A short introduction to vernacular Arabic epics, focused primarily on the history of Western and Arabic scholarly interests in Arabic folk literature (especially the *Romance of Antar*), as well as on the characters, language, and transmission of the Hilalian *sīra*.

181. Gasinski 1986 (RU)

T. Z. Gasinski. "Oral Tradition in Early Russian Literature." In Whitaker and Sienaert 1986. pp. 61-69.

Survey of the influences of native and foreign oral traditions on several genres of Old Russian literature from the tenth to the seventeenth century.

182. Gellrich 1988 (ME, OI, TH)

Jesse Gellrich. "Orality, Literacy, and Crisis in the Later Middle Ages." *Philological Quarterly*, 67:461-80.

Attempts to account for the persistence of orality in the Middle Ages despite the rise of textuality by citing and illustrating the medieval view of writing as an extension of speaking, the medieval resistance to writing, and the transformation of text into oral practices. See Foley 1988b.

183. Ghil 1986 (RM)

Eliza Miruma Ghil. "A Romanian Singer of Tales: Vasile Tetin." *Oral Tradition*, 1:607-35.

Portrait of a popular oral epic singer taken from interviews conducted in 1983. Includes transcription and translation of his "The Song of Iancu Jianu."

184. Gioia 1987 (MU)

Ted Gioia. "Jazz: The Aesthetics of Imperfection." *The Hudson Review*, 39:585-600.

Defines the aesthetics of jazz as a conflict between spontaneous improvisation and improvisation that relies on formulae (which is compared to an oral poet's use of formulae to compose poetry in performance).

185. Glosecki 1989 (OE, ON, EK, CP)

Stephen O. Glosecki. *Shamanism and Old English Poetry*. The Albert Bates Lord Studies in Oral Tradition, Vol. 2. New York: Garland.

Contends that *Beowulf*, many Old English charms, and Old Norse sagas reflect a "vigorous shamanic tradition current at some point in Germanic prehistory" (1). Draws comparative evidence from present-day shamanic groups.

186. Goetsch 1989 (BR, TH)

Paul Goetsch. "Fictive Oral Storytelling in *Lord Jim*." In *Anglistentag 1988*. Ed. by Heinz-Joachim Müllenbrock and Renate Noll-Wiemann. Tübingen: Göttingen. pp. 179-95.

Describes how the fiction of Marlowe's oral storytelling in *Lord Jim* allows Conrad "to articulate his modernist intuitions," as Marlowe retells and filters the stories so that "they shed light on the problems of community, illusion and reality" (181).

187. Goetsch 1988a (BR)

Paul Goetsch. "Fingiertes mündliches Erzählen in den Wessex - Romanen Hardys." In *Mündliches Erzählen im Alltag, fingiertes mündliches Erzählen in der Literatur*. Tübingen: Narr.

Describes the different techniques Hardy employs in his Wessex novels to create an impression of orality and explains the various functions of fictitious oral narratives.

188. Goetsch 1988b (BR)

Paul Goetsch. "Linguistic Colonialism and Primitivism: The Discovery of Native Languages and Oral Traditions in Eighteenth Century Travel Books and Novels." *Anglia: Zeitschrift für Englische Philologie*, 106:338-59.

Discusses how writers of eighteenth-century travel books and novels used the oral traditions of the "natives" to defend the various attitudes toward colonialism and the slave trades.

189. Goetsch 1987 (BR, TH)

Paul Goetsch. "Orality and Literacy Events in English Fiction." *Komparatistische Hefte*, 15/16:147-61.

Analyzes various orality and literacy events in English novels to ascertain "how they function in the novel, what advantages and disadvantages they seem to have, and how they help to define the writer's attitude towards orality and literacy" (148).

190. Goody 1987 (CP, TH)

Jack Goody. *The Interface Between the Written and the Oral*. Studies in Literacy, Family, Culture, and the State. Cambridge: Cambridge University Press.

By drawing on evidence from interdisciplinary and cross cultural perspectives, this book examines the extent to which writing impacts a cultural system and an individual's cognitive processes. Considers three major contexts for interaction of the oral and written: the meeting of cultures with and without writing, the ways in which a culture employs writing, and the uses of speech and writing by an individual within a culture.

191. Goody 1986 (CP, TH)

Jack Goody. *The Logic of Writing and the Organization of Society*. Studies in Literacy, Family, Culture, and the State. Cambridge: Cambridge University Press.

Considers the effect of writing and the transition from oral to written means of communication on four general areas: religion, economy, bureaucracy and politics, and law. Focuses mostly on the ancient Near East and on modern West Africa.

192. Green 1990 (PT, CP, TH)

D. H. Green. "Orality and Reading: The State of Research in Medieval Studies." *Speculum*, 65:267-80.

Contends that the development of literacy in the Middle Ages was a necessary precursor to the invention of printing; therefore, the study of orality and literacy in the Middle Ages should be a central concern for medievalists.

193. Griffin 1986 (AG)

Jasper Griffin. "Homeric Words and Speakers." *Journal of Hellenic Studies*, 106:36-57.

Claims that proponents of oral theory have paid little attention to distinctions between speech and narrative; this distinction demonstrates the subtlety and complexity of Homeric language, especially in the speeches of Achilles, and that it is "less uniform than some oralists have tended to suggest" (50).

194. Gunner 1986a (AF)

Elizabeth Gunner. "A Dying Tradition? African Oral Literature in Contemporary Context." *Social Dynamics*, 12, ii:31-38.

Questions whether oral literature is being supplanted by written genres in South Africa, answering ultimately in the negative, that the vitality and adaptability of the *izibongo* and the oral forms has kept them at "centre stage in the attempt to define contemporary worker consciousness in South Africa" (37).

195. Gunner 1986b (AF)

Elizabeth Gunner. "The Word, the Book, and the Zulu Church of Nazareth." In Whitaker and Sienaert 1986. pp. 179-88.

Examines the interaction of orality and literacy in the life of Isaiah Shembe and the oral and literate elements in his biography, completed by John Dube after Shembe's death.

196. Gurza 1986 (HI)

Esperanza Gurza. "La Oralidad y *La Celestina*." *Confluencia*, 1:94-105.

Discusses the oral traditional roots of *La Celestina* and demonstrates the importance of the spoken word over the written within the work.

197. Gwyndaf 1987 (WL)

Robin Gwyndaf. "The Cauldron of Regeneration: Continuity and Function in the Welsh Epic Tradition." In Almqvist et al. 1987. pp. 413-51.

Considers certain historical figures who appear as heroes in the Welsh epic folk tradition, with emphasis on how their functions and characterizations in the traditions change in different historical situations.

198. Hainsworth 1984 (AG, TH)

J. B. Hainsworth. "The Fallibility of an Oral Heroic Tradition." In *The Trojan War: Its Historicity and Context*. Papers of the First Greenbank Colloquium, Liverpool 1981. Ed. by Lin Foxhall and John K. Davies. Bristol: Bristol Classical Press. pp. 111-35.

Attempts to trace the "channel of transmission" (112) from the hypothetical historical events of the Trojan War to the heroic poetry in the time of Homer. Concludes that the basic Troy story has "eight irreducible elements, around which the episodes cluster" (119). There is no attempt to judge the historicity of the elements; all that can be inferred historically is an "Event" (121). See J. Davies 1984.

199. Hamos 1988 (HI)

Andrea Warren Hamos. "Ten Judeo-Spanish Ballads from the Eastern United States." *La Corónica*, 16, ii:86-92.

Transcription of ten ballads collected in Georgia and Florida that characterize this tradition as one "in decline" (86).

200. Hangin et al. 1989 (MN)

John Gombojab Hangin, ed. and trans., with Paul D. Buell, J. R. Krueger, R. G. Service, and William V. Rozycki. "Mongolian Folklore: A Representative Collection from the Oral Literary Tradition, IV." *Mongolian Studies*, 12:7-69.

English translation of the *Epic of Khan Khai Kharangui*. A brief introduction provides information about Mongolian heroic epic in general, including performance, structure, and typical characters.

201. Haring 1988 (FK, TH)

Lee Haring. "Interperformance." *Fabula*, 29:365-72.

Describes a folkloric notion of intertextuality by coining the word "interperformance," meaning the "relation of inclusion which connects storytelling events to the various types of discourse which engender them" (365), or the dynamic intersection of tradition and situation.

202. R. Harris 1989 (AG, TH)

Roy Harris. "How Does Writing Restructure Thought?" *Language and Communication*, 9:99-106.

Introduces the concept of "autoglottic space," in which there occurs a "conceptual gap between sentence and utterance" (104), to explain how writing restructures thought. Opposes this notion to the "romantic" and ethnocentric notion that Greek-style alphabetic literacy is the means to such restructuring.

203. W. Harris 1989 (AG, LT, TH)

William V. Harris. *Ancient Literacy*. Cambridge, MA: Harvard University Press.

Argues that prevalent estimates of literacy levels in ancient Greece and Rome are greatly exaggerated. Evidence is drawn from inscriptions, graffiti, functions of literacy and of oral traditions, the reputation of written documents versus oral procedures, representations of writing in documents and art, techniques of book production, letter writing, and educational systems. Concludes that literacy levels in the ancient world, for the total adult populations, probably never reached more than 10-15% overall, writing being restricted to a privileged minority and existing alongside elements of an oral culture.

204. Harwood 1990 (ME)

Britton J. Harwood. "Dame Study and the Place of Orality in *Piers Plowman*." *English Literary History*, 57:1-17.

Understands the Dame Study episode of *Piers Plowman* as the crucial episode in the poem's overall thematic ambivalence towards literacy.

205. Hau'ofa 1990 (AU, PL)

Epeli Hau'ofa. "Oral Traditions and Writing." *Landfall: A New Zealand Quarterly*, 44:402-11.

The author traces the varying functions of oral storytelling in the life stages of Tongan men by relating his own life story as a member of that society. Having been educated in Australia as a

young adult, however, the author discovers that he has lost the oral storytelling abilities that would have been his had he remained among the Tonga, although he can successfully write the stories in English. Conversely, individuals who remained immersed in the largely oral world of the Tonga, although literate, could not write very well the stories they told orally with great success.

206. Havelock 1989 (AG, TH)

Eric A. Havelock. "Orality and Literacy: An Overview." *Language and Communication*, 9:87-98.

Transcript of a talk given at the "Transformations of the Word" conference at Vassar College in June 1987. Introduces a special issue, dedicated to Havelock's memory, containing the papers from that conference. Separately annotated are the 1989 entries for Finnegan, R. Harris, Kelber, and J. Nagy.

207. Havelock 1987 (AG)

Eric A. Havelock. "The Cosmic Myths of Homer and Hesiod." *Oral Tradition*, 2:31-53.

Explicates a series of passages in Homer and Hesiod that give some insight into how the poets conceived and envisioned the cosmos. Comparison of the examples demonstrates a philosophical movement of the cosmological concept from the actions of a divine agent to a phenomenon that just "exists."

208. Havelock 1986a (AG)

Eric A. Havelock. "The Alphabetic Mind: A Gift of Greece to the Modern World." *Oral Tradition*, 1:134-50.

Argues that "the history of Greek culture is the history of confrontation" between the oralist mind and the alphabetic mind, "their creative partnership as it developed over three and one-half centuries to the point of their amalgamation" (139). Explains the differences in conceptualization processes between the two "minds," and discusses the noetic resulting from the eventual overtaking of the oralist mind by the alphabetic.

209. Havelock 1986b (AG, TH)

Eric A. Havelock. *The Muse Learns to Write: Reflections on Orality and Literacy from Antiquity to the Present*. New Haven: Yale University Press.

Attempts to bring together the conclusions of the author's long and prolific research career on the transformation from Greek orality to Greek literacy. The overall theory is that a technological change—the advent of alphabetic literacy—brought about a drastic change in ways of thinking and knowing, leading to the development of philosophical thought and a concept of selfhood.

210. Haydar 1989 (AR)

Adnan Haydar. "The Development of Lebanese *Zajal*: Genre, Meter, and Verbal Duel." *Oral Tradition*, 4:189-212.

Analyzes the structural characteristics and describes the performance situation of Lebanese *Zajal* poetry, a sophisticated, popular form of poetic dueling.

211. Haymes 1987 (MHG)

Edward R. Haymes. "'ez wart ein buoch funden': Oral and Written in Middle High German Heroic Epic." In Foley 1987a. pp. 235-43.

Discusses the transition from orality to literacy in written late Middle High German epic. Earlier poems attempt to establish legitimacy by reference to their roots in oral traditions; later poems cite written sources, often from a foreign language (despite the fact that these poems still stem generally from oral sources).

212. Haynes 1988 (TH)

W. Lance Haynes. "Of That Which We Cannot Write: Some Notes on the Phenomenology of Media." *Quarterly Journal of Speech*, 74:71-101.

Examines the significance of orality and literacy and their associated media to rhetorical studies, and considers video a "synthesis" (81) of the qualities of oral and written media. Analyzes two examples of contemporary rhetoric—a speech from an evangelical Christian college student and a television ad for blue jeans—to illustrate the process of a "nonliterate rhetoric" (83).

213. Heissig 1990 (MN, FN, CP)

Walther Heissig. "Motif Correspondences between Mongolian Epics and the *Kalevala*." In Honko 1990a. pp. 455-70.

Shows parallels in motifs related to the suitor theme between Mongolian epics (esp. *Gesar Khan*) and the *Kalevala*. No direct influence between the epics is suggested, although similarities might be partially attributed to the great Eurasian migrations of a millennium ago.

214. Henderson 1986 (AG)

W. J. Henderson. "Oral Elements in Solon's Poetry." In Whitaker and Sienaert 1986. pp. 26-34.

Analyzes the various elements of orality and literacy in Solon's poetry and concludes that "Solon's poetry reflects the change of Athenian culture from one of predominant orality to one of increasing literacy" (32).

215. Henige 1988 (TH)

David Henige. "Oral, but Oral What? The Nomenclatures of Orality and Their Implications." *Oral Tradition*, 3:229-38.

Considers terms and concepts related to "oral tradition" from the perspective of a historian. Advocates a comparative approach to oral materials, not only across cultures but across scholarly disciplines as well.

216. Herrera-Sobek 1990 (HI)

María Herrera-Sobek. *The Mexican Corrido: A Feminist Analysis*. Bloomington: Indiana University Press.

Examines four archetypal images of women in the Mexican *corridos*. Chapter One discusses the oral-formulaic function of the suffering mother motif, and Chapter Four includes discussion of formulaic units related to the Virgin of Guadeloupe.

217. Herrmann 1990 (TB, IN)

Silke Herrmann. "The Life and History of the epic King Gesar in Ladakh." In Honko 1990a. pp. 485-502.

Reviews the history of research on the King Gesar epic as it is told in Ladakh, a culturally Tibetan area of India, suggesting that the central question for future research concerns the relationships between oral and written versions.

218. Herzfeld 1990 (MG)

Michael Herzfeld. "Literacy as Symbolic Strategy in Greece: Methodological Considerations of Topic and Place." *Byzantine and Modern Greek Studies*, 14:151-72.

Treats orality and literacy not as abstract concepts, but as social values, and examines textual influences on modern Greek oral traditions. Emphasizes that meaning in oral traditions is derived socially, that is, by performance in context. Traditions separated from their society are "the bones without life" (170), and the derivation of a poetics divorced from context is impossible.

219. Hicks 1988 (ID)

David Hicks. "Literary Masks and Metaphysical Truths: Intimations from Timor." *American Anthropologist*, 90:807-17.

Demonstrates that "a corpus of narratives in a non-literate society can serve as a vehicle for transmitting profound metaphysical truths" (807) by analyzing the interplay of five common motifs in Tetum oral narratives.

220. Hieatt 1987 (OE)

Constance B. Hieatt. "On Envelope Patterns (Ancient and—Relatively—Modern) and Nonce Formulas." In Foley 1987a. pp. 245-58.

Discusses the "envelope pattern," the enclosing of significant elements of a poem by formulaic repetition within several lines, as a rhetorical device in Old English poetry. Concludes that the envelope pattern was an invention of oral poetry later adopted for written poetry.

221. Higbie 1990 (AG)

Carolyn Higbie. *Measure and Music: Enjambement and Sentence Structure in the Iliad*. Oxford: Clarendon Press.

Detailed statistical study of enjambement in the *Iliad*. Includes discussions of enjambement as a test for orality, assuming but not arguing for oral composition of the poem.

222. Higley 1986 (OE)

Sarah Lynn Higley. "Aldor on Ofre, or the Reluctant Hart: A Study of Liminality in *Beowulf*." *Neuphilologische Mitteilungen*, 87:342-53.

Shows the image of the deer trapped on the bank to be a symbolic, ironic counterpart to the hero on the beach type-scene. The deer represents the trapped beast, an image of paralysis that contrasts sharply with the image of the triumphant hero.

223. Hodgkin 1986 (PT, TH)

Adam Hodgkin. "New Technologies in Printing and Publishing: The Present of the Written Word." In Baumann 1986. pp. 151-70.

Discusses the effect of recent technologies—including word-processing, databases, computerized typesetting, and even photocopying—on writers, readers, the publishing industry, and the dissemination of knowledge. Points out that new technologies not only help accomplish tasks in better ways, but they also actually "change the nature of what we are trying to do" (151).

224. Hodgson 1986 (AF)

Janet Hodgson. "Fluid Assets and Fixed Investments: 160 Years of the Ntsikana Tradition." In Whitaker and Sienaert 1986. pp. 189-202.

Describes how the oral and written traditions relating to Ntsikana, a charismatic Xhosa figure from the early nineteenth century, enrich Xhosa literatures, making Ntsikana "the overarching symbol through which African people can find unity in all the complexity of their diversity" (200).

225. Hoffman 1986 (BR, AG)

Elizabeth A. Hoffman. "Exploring the Literate Blindspot: Alexander Pope's *Homer* in Light of Milman Parry." *Oral Tradition*, 1:381-97.

Argues that the preface to his translation of the *Iliad* indicates Pope's awareness of the differences between oral and literate composing processes, although he was unable to fully articulate these differences. Pope's "Pre-Parry" literate mindset was, to a certain extent, balanced by the residual orality still prevalent in his time, enabling him to "hear" Homer in a way that is impossible for a modern reader. His translation, therefore, is the "last retelling of Homer in English able to echo something of the form and music of the original" (395).

226. Hollenweger 1989 (TH)

Walter J. Hollenweger. "The Ecumenical Significance of Oral Christianity." *Ecumenical Review*, 41:259-65.

Suggests ways of establishing a better dialogue between the "literate" theology of the West and the "oral" theology of the Third World. Because such a dialogue must view both approaches as equally valid, the article defends oral theology against attacks of "illegitimacy."

227. Holton 1990 (BG)

David Holton. "Orality in Cretan Narrative Poetry." *Byzantine and Modern Greek Studies*, 14:186-98.

Examines selected Cretan narrative poems from the sixteenth century, concluding that they exhibit varying degrees of oral residue. It is, therefore, more profitable to consider the interactions of orality and literacy in such poetry rather than to debate the question of "popular" versus "learned."

228. Honko 1990a (AF, AG, AR, BR, CH, CN, ES, FK, FN, FR, HY, IN, IR, JP, LT, MN, OHG, ON, RU, SC, SCN, ST, TB, CP, TH)

Lauri Honko, ed. *Religion, Myth, and Folklore in the World's Epics: The Kalevala and its Predecessors*. Religion and Society 30. Luther Martin and Jacques Waardenburg, gen. eds. Berlin: Mouton de Gruyter.

A collection of essays addressing, in turn, the influence of previous epics on the *Kalevala*, the influence of the *Kalevala* on other epic traditions, and points of comparison between the *Kalevala* and various European and non-European epic traditions. See the 1990 entries for Alhoniemi, Bynum, Domokos, Fromm, Galley, Heissig, Herrmann, Honko (1990b, c), 'Jam-dpal rgyal-mtsho, Jensen, Karhu, Kaukonen, Knappert, Kuusi, Laugaste, Lönnroth, Obayashi, Oinas (1990b), Oksala, Puhvel, Schenda, Seydou, Thomson, Voigt, and Zhi.

229. Honko 1990b (FN)

Lauri Honko. "The *Kalevala*: The Processual View." In Honko 1990a. pp. 181-229.

Examines the *Kalevala* process from three angles and their contingent critical concerns: as a folk epic (authenticity), as Lönnrot's epic (interpretation), and as a national epic (cultural identity).

230. Honko 1990c (FN)

Lauri Honko. "The *Kalevala*: Problems of Interpretation and Identity." In Honko 1990a. pp. 555-75.

Epilogue to Honko 1990a discussing reception of the *Kalevala* as history, ethnography, mythology, and identity symbol.

231. Hooker 1986 (AG)

J. T. Hooker. "A Residual Problem in *Iliad* 24." *Classical Quarterly*, 36:32-37.

Contends, in answer to Macleod's commentary (Cambridge 1982) on the passage, that the problematic presence of ἐπικερτομέων at line 649 may best be explained as a residue from another version of this scene, a version "which preserves to its end the traces of Achilles' animus against Agamemnon" (37).

232. Horrocks 1987 (AG)

Geoffrey C. Horrocks. "The Ionian Epic Tradition: Was there an Aeolic Phase in its Development?" In *Studies in Mycenaean and Classical Greek Presented to John Chadwick* (= *Minos* 20-21). Ed. by John T. Killen, José L. Melena, and Jean-Pierre Oliver. Salamanca, Spain: Universidad de Salamanca. pp. 269-94.

Answers the title question with a tentative "no," arguing that diffusionist theories, which postulate "continuations of Mycenaean dactylic poetry in both Ionic and Aeolic territory in the post-Mycenaean period" with borrowings between both groups (294), explain the presence of Aeolic forms in Homeric Greek better than theories of an Aeolic "phase" between Mycenaean and Ionic epic traditions. Cites Parry as an advocate of a version of a "phase" approach.

233. Horwatt 1988 (FK, FP)

Karin Horwatt. "The Shamanic Complex in the Pentecostal Church." *Ethos*, 16:128-45.

Contends that Pentecostal faith healers use oral-formulaic techniques to create a "shamanic environment" (128) in order to effect healing by relieving psychosocial stress, which in turn alleviates psychosomatic illness.

234. Hovdhaugen 1987 (PL)

Hovdhaugen, Even. *From the Land of Nāfanua: Samoan Oral Texts in Transcription and Translation, Notes and Vocabulary*. Oslo: Norwegian University Press.

Transcriptions and translations of oral traditional stories recorded from two gifted Samoan storytellers, Ali'imalemanu Falē and Moti Afatia.

235. Howell 1986 (MS)

Signe Howell. "Formal Speech Acts as One Discourse." *Man*, 21(n.s.):79-101.

Instead of treating the various oral traditional genres of one society as separate forms of discourse, this article examines "all the genres of formal speech acts within any one society as one discourse" (80), studying genres in relation to the others. For the study of Chewong oral traditions (an aboriginal group of the Malay Peninsula), this approach finds spells to be a synthesis of songs and myths, and of accordingly greater value to the Chewong, since spells use knowledge of both songs and myths as a source of power to achieve a specific purpose.

236. Hunter 1990 (AG, TH)

Lynette Hunter. "A Rhetoric of Mass Communication: Collective or Corporate Public Discourse." In Enos 1990a. pp. 216-61.

Reads Plato's *Phaedrus* and the problem of "absent audience" in rhetorical studies into three ongoing scholarly debates: "first, the language debate over the connection between the oral and the written; second, the literacy debate over modes of cognition; and third, the debate . . . over the existence of the mass audience and the role of ideology" (221).

237. Huntsman 1990 (PL)

Judith Huntsman. "Fiction, Fact, and Imagination: A Tokelau Narrative." *Oral Tradition*, 5:283-315.

Analysis of three versions of a Tokelau narrative that explores how native performers themselves distinguish between fact and fiction in their narratives. Emphasizes the importance of listening to and appreciating the variations of tales and the performers' commentaries on their own art.

238. Hutchings 1986 (AF, TH)

Geoffrey J. Hutchings. "'Home-made Furniture': Some Observations on Oral Literature and Its Place in the Teaching of English." In Whitaker and Sienaert 1986. pp. 270-81.

Suggests that English literature courses should teach English oral literature alongside written literature. Faults English departments for almost completely ignoring oral literature beyond the medieval period.

239. Ingalls and Ingalls 1985 (IN)

Daniel H. H. Ingalls and Daniel H. H. Ingalls, Jr. "The *Mahābhārata*: Stylistic Study, Computer Analysis, and Concordance." *Journal of South Asian Literature*, 20, i:17-46.

Preliminary report on the authors' attempts to develop computer hardware and software for metrical and stylistic analysis, concordances, and indices of the *Mahābhārata*.

240. Irele 1990 (AF)

Abiola Irele. "The African Imagination." *Research in African Literatures*, 21:49-67.

A survey of the concept of an "African Imagination" covering oral traditions, literature created in indigenous languages, and those in colonial languages. Contends that "oral literature . . . represents the basic intertext of the African imagination" (56).

241. Irving 1989 (OE)

Edward B. Irving, Jr. *Rereading Beowulf*. Philadelphia: University of Pennsylvania Press.

Looks at the oral-derived features of *Beowulf* and considers how oral theory sheds light on problematic aspects of the poem.

242. Irving 1987 (OE)

Edward B. Irving, Jr. "What to Do with Old Kings." In Foley 1987a. pp. 259-68.

Contrasts the *Beowulf* poet's treatments of Hrothgar and Beowulf as "old kings," finding that "Beowulf is cared about deeply in a way that Hrothgar is not, except in a distant and ritual way" (267). Concludes that Beowulf's image as hero derives in part from the poet's skillful manipulation of a traditional "old king" motif.

243. 'Jam-dpal rgyal-mtsho 1990 (TB)

'Jam-dpal rgyal-mtsho. "The Singers of the King Gesar Epic." In Honko 1990a. pp. 471-84.

A brief introduction to present-day performers, performances, and collections of the King Gesar epic in Tibet.

244. Janko 1990 (AG)

Richard Janko. "The *Iliad* and its Editors: Dictation and Redaction." *Classical Antiquity*, 9:326-34.

Compares three theories of how the Homeric texts came to be written down, deciding in favor of Lord's oral dictation hypothesis. Discusses the consequences of this theory for modern text editing of the poems.

245. Janko 1986 (AG)

Richard Janko. "The Shield of Heracles and the Legend of Cycnus." *Classical Quarterly*, 36:38-59.

Questions whether the *Shield* tells the story of Heracles and Cycnus in a manner that the original audience would consider traditional or "canonical." Comments on the possibility of simultaneous oral and written transmission and doubts whether interpolations by rhapsodes can explain the overall lack of quality of the poem.

246. Jargy 1989 (AR)

Simon Jargy. "Sung Poetry in the Oral Tradition of the Gulf Region and the Arabian Peninsula." *Oral Tradition*, 4:174-88.

Describes *Nabaṭī* poetry, a sung poetry of Bedouin origins. Includes discussion of structure, characteristics, genre, and oral transmission.

247. Jason 1990 (HB, FK)

Heda Jason. "Study of Israelite and Jewish Oral and Folk Literature: Problems and Issues." *Asian Folklore Studies*, 49:69-108.

Survey of Jewish/Israelite folk traditions from biblical times to the present. Each relevant time period is discussed according to the types of oral and/or literary traditions present and according to the various theoretical issues involved in studying these traditions.

248. Jeffreys 1986 (BG)

Elizabeth and Michael Jeffreys. "The Oral Background of Byzantine Popular Poetry." *Oral Tradition*, 1:504-47.

Contends that the extant examples of the poetry of medieval Byzantium are "the written remains of a tradition of oral poetry" (506)—not necessarily dictated texts, but poetry written in a genre whose normal mode of composition and dissemination was oral.

249. Jenkins 1986 (AF)

Elwyn Jenkins. "Marguerit Poland and the Tradition of Anthropomorphism in Animal Stories." In Whitaker and Sienaert 1986. pp. 122-34.

Discusses the convergence of two traditions in Poland's animal stories for children: 1) the oral traditions of African and San folktales, and 2) European "talking beast" tales and other Western children's classics that portray anthropomorphized animals.

250. Jensen 1990 (AG)

Minna Skafte Jensen. "The Homeric Epics and Greek Cultural Identity." In Honko 1990a. pp. 29-48.

Discusses how traditional poems both influence and reflect the cultural identity of author and audience, and considers, in turn, what "traditional" means to modern readings of Homer.

251. Johnson and Sisòkò 1986 (AF)

John William Johnson and Fa-Digi Sisòkò. *The Epic of Son-Jara: A West African Tradition*. African Epic Series. Thomas A. Hale and John W. Johnson, gen. eds. Bloomington: Indiana University Press.

Translation of a performance by Fa-Digi Sisòkò of the Mande epic, with ethnographic commentary on the Mande people and the context of the epic.

252. Johnston 1989 (EK)

Thomas F. Johnston. "Song Categories and Musical Style of the Yupik Eskimo." *Anthropos*, 84:423-31.

Descriptive study of the thirteen main Yupik song categories, including notes on function, performance, and musical elements of each. Compares the style of Yupik songs with that of the Inupiaq.

253. Kaiser and Elbert 1989 (PL)

Michel Kaiser and Samuel H. Elbert. "Ka'akai O Te Henue 'Enana: History of the Land of Men." *Journal of the Polynesian Society*, 98:77-83.

Publication of a Marquesan chant, with original language text and English translation.

254. Kamera 1986 (AF)

W. D. Kamera. "Loo Ammohhuuma: An Iraqw Reconciliation Rite." *Anthropos*, 81:137-49.

Ethnographic description of the Iraqw concept of justice. Includes the text of one *Loo Ammohhuuma*, or reconciliation, an important verbal dramatic ceremony of Iraqw litigation in which the wronged party, with the entire community participating, retracts curses.

255. Karhu 1990 (FN, CN, BR, CP)

Eino Karhu. "The Role of Mythologism, Past and Present." In Honko 1990a. pp. 537-53.

Compares nineteenth- and twentieth-century literatures with regard to the roles played by myth, folklore, and history. The nineteenth century seemed more concerned with historical aspects of ancient myth and culture, while the trend in twentieth-century literature is toward a mythologism in which space and time appear as unities rather than continuums. Such literature is characterized by violations of logical causality, rich symbolism and fantasy, and the neglect of laws of empirical time and space. García Márquez, Joyce, and the Finnish writers Sillanpää and Manner are cited as examples.

256. Kaukonen 1990 (FN)

Väinö Kaukonen. "The *Kalevala* as Epic." In Honko 1990a. pp. 157-79.

Characterizes the unity of the *Kalevala* as based on the epic as an autonomous poetic universe interpreted mythically and allegorically. A narrative outline of the work describes the history, mythology, and worldview of this "Kalevala era," which existed in preliterate poetry, but not as an ancient reality.

257. Keast 1985-86 (PT, TH)

Ronald Keast. "It is Written—But I Say Unto You: Innes on Religions." *Journal of Canadian Studies*, 20:12-25.

Summarizes the work of the Canadian historian Harold Innes on how oral, written, and mechanized communication affect the development of faith and religion, especially Christianity.

258. Kelber 1989 (BI, TH)

Werner H. Kelber. "Sayings Collections and Sayings Gospel: A Study in the Clustering Management of Knowledge." *Language and Communication*, 9:213-24.

Contends that the clustering arrangement of the sayings gospel demonstrates the genre's purpose as a carrier and preserver of oral traditions. Notes that clustering and narrative gospel traditions need not represent connected evolutionary stages in the development of gospels, but may represent different and competing media and rhetorical needs.

259. Kelber 1987 (BI, TH)

Werner H. Kelber. "The Authority of the Word in St. John's Gospel: Charismatic Speech, Narrative Text, Logocentric Metaphysics." *Oral Tradition*, 2:108-31.

Suggests that the Gospel of John, while incorporating a strong sense of oral ethos, functions to “recontextualize orality, and to devise a corrective against it” (116).

260. Kellogg 1987 (AG, BR)

Robert Kellogg. “The Harmony of Time in *Paradise Lost*.” *Oral Tradition*, 2:260-72.

Considers the relationship of *Paradise Lost* to the Homeric epics on the basis of their similar function of telling a traditional heroic story.

261. Kennedy 1987 (TH)

William J. Kennedy. “Voice and Address in Literary Theory.” *Oral Tradition*, 2:214-30.

Contends that deconstruction and Ramism share a central weakness: each reduces “the rhetorical presence of voice and address to an emotional affect, to subordinate it to the suppositious materiality of a figure or trope” (214). The approaches of Walter Ong transcend this weakness by giving voice and address a primary role in meaning-making: “they constitute a frame that powerfully modifies both the speaker’s and the audience’s focus on language and meaning” (227).

262. Kerewsky-Halpern 1989a (BU)

Barbara Kerewsky-Halpern. “Boundaries of an Ethnography of Communication: An Example from Bulgarian Oral Tradition.” *Program in Soviet and East European Studies: Occasional Papers Series* No. 21. University of Massachusetts at Amherst.

Comparative study of the inclusivity/exclusivity of participation in two Bulgarian communities in the *lazaruvanye*, an oral traditional ritual associated with St. Lazarus Day. Concludes that in the inclusive community the traditions are growing and changing, while in the exclusive community the knowledgeable members, for some reason, show little interest in transmitting their knowledge, and potential receivers of that knowledge show little interest in learning it. The tradition in the latter community, therefore, is likely to die out.

263. Kerewsky-Halpern 1989b (SC)

Barbara Kerewsky-Halpern. “Healing with Mother Metaphors: Serbian Conjurers’ Word Magic.” In *Women as Healers: A Cross-Cultural Perspective*. Ed. by C. McClain. New Brunswick: Rutgers University Press. pp. 115-33.

Analyzes the psychotherapeutic effects of mother metaphors in the oral traditional healing charms and ritual acts performed by four *bajalica* in rural Serbia.

264. Kerewsky-Halpern 1985 (SC)

Barbara Kerewsky-Halpern. "Trust, Talk, and Touch in Balkan Folk Healing." *Social Science Medicine*, 21:319-25.

Examines how a South Slavic *bajalica* promotes healing through the communicative modes of trust, talk, and touch, essential parts of a "ritual psychomancy by which the treatment 'works'" (319). Details one case study in which a *bajalica* through ritual and folk medicines treats a case of erysipelas.

265. Kernan 1987 (BR, PT, TH)

Alvin Kernan. *Printing Technology, Letters, and Samuel Johnson*. Princeton: Princeton University Press.

A study of the shift in the eighteenth century from an oral-scribal culture to a print culture, focusing specifically on Samuel Johnson and how he, as a writer, reacted and adapted to the technological changes in the way people wrote, distributed, and consumed literature.

266. Kleiman 1990 (AL, PT)

Ed Kleiman. "Mark Twain's 'Rhapsody': Printing and the Oral Tradition in *Huckleberry Finn*." *University of Toronto Quarterly*, 50:535-48.

Examines references in *Huckleberry Finn* to oral traditions and to the printed word as metaphors for the conflict between authority and restrictions, represented by the printed word, and "the life of natural spontaneity that Jim and Huck find on the raft" (539), represented by oral traditions. Sees the novel as a whole as "a weaving and stitching together of voice and text—to which both traditions contribute" (547).

267. Knappert 1990 (AF, CP)

Jan Knappert. "Is Epic Oral or Written?" In Honko 1990a. pp. 381-401.

Categorizes African and European epics according to whether an epic exists in oral or written traditions or in various combinations. Concludes that the question "What is an epic?" must be answered before deciding if epic poetry is oral or written.

268. Koljević 1987 (SC)

Svetozar Koljević. "Formulaic Anachronisms and their Epic Function—'Marko Kraljević and his Brother Andrijaš'." In Almquist et al. 1987. pp. 505-20.

Argues for a poetic function (as opposed to a poetic "mistake") for anachronisms in South Slavic epic, discussing how their interplay creates "a narrative space which becomes an artistic norm unto itself" (507). The world of the epic, the author concludes, is an imaginative, created world that draws from all time periods through which the epic has passed.

269. Kraft 1989 (HY, MU)

Wayne Kraft. "Improvisation in Hungarian Ethnic Dancing: An Analog to Oral Verse Composition." *Oral Tradition*, 4:273-315.

Applies certain tenets of oral-formulaic theory to a nonverbal art form, ethnic dancing, specifically the *legényes* from the ethnically Hungarian Kalataszeg region of Transylvania. Performance of this dance involves improvisation by selecting appropriate movements (i.e. formulae) from a large, traditional repertoire and composing them into a dance during performance.

270. Kuiper and Austin 1990 (NZ)

Koenraad Kuiper and Paddy Austin. "They're Off and Racing Now: The Speech of the New Zealand Race Caller." In *New Zealand Ways of Speaking English*. Ed. by Allan Bell and Janet Holmes. Bristol: Multilingual Matters. pp. 195-220.

Concludes that New Zealand race-calling is an oral-formulaic genre by analyzing the race-callers' speech according to four features of oral-formulaic discourse: abnormal fluency, droned prosodics, discourse structure rules, and oral formulae indexed to these rules.

271. Kurz 1987 (BI)

William S. Kurz. "Narrative Approaches to Luke-Acts." *Biblica*, 68:195-220.

Discusses the relevance of various contemporary literary theories to biblical exegesis, cautioning that any theory that fails to account for the oral origins and dissemination of many of the biblical texts has limited applications to biblical study.

272. Kuusi 1990 (FN)

Matti Kuusi. "Epic Cycles and the Basis for the *Kalevala*." In Honko 1990a. pp. 133-55.

Applies Julius Krohn's geographical-historical evolutionary model of the development of epic to Sampo episodes in *Kalevala* poetry, drawing from many regional variants to demonstrate the close affinity of the different poems on the Sampo theme.

273. Lamphear 1988 (AF)

John Lamphear. "The People of the Grey Bull: The Origin and Expansion of the Turkana." *Journal of African History*, 29:27-39.

Discusses how the oral traditions of the Turkana can supplement archeology and reconstructive linguistics to formulate the early history of East African pastoral societies.

274. Laugaste 1990 (FN, ES)

Edward Laugaste. "The *Kalevala* and *Kalevipoeg*." In Honko 1990a. pp. 265-85.

Compares the creation process of the *Kalevipoeg* to that of the *Kalevala*, and discusses Finnish influences on the Estonian epic tradition, and Estonian influences on the Finnish tradition.

275. Lawless 1988 (FK, FP)

Elaine J. Lawless. *Handmaidens of the Lord: Pentecostal Women Preachers and Traditional Religion*. Philadelphia: University of Pennsylvania Press.

Study of women preachers in Pentecostal groups in rural Missouri, examining the irony and precariousness of their position in a cultural situation that does not generally approve of women in the pulpit. Several chapters analyze women's sermons as artistic oral traditional performances, noting especially the use of maternal images and themes of sacrifice, which seem to provide a symbolic basis to justify a woman as preacher and pastor in this particular milieu.

276. Lawless 1988 (FK, FP)

Elaine J. Lawless. *God's Peculiar People: Women's Voices and Folk Tradition in a Pentecostal Church*. Louisville, KY: The University Press of Kentucky.

Ethnographic study of a "Oneness" Pentecostal sect in Southern Indiana, focusing on discourse and speech acts of women in the group. Chapter Four includes examples and discussions of how formulae are employed in the composition of spontaneous, traditional testimonies given during the worship services.

277. Lawless 1987 (FK, FP)

Elaine Lawless. "Tradition and Poetics: The Folk Sermons of Women Preachers." In Foley 1987a. pp. 269-312.

Applies a modified Parry-Lord analysis to oral sermons of fundamentalist women preachers, contending that "the spontaneously performed traditional religious genres of testimony, sermons, and prayers" (274) are legitimately called oral poetry.

278. Lee 1986 (BR)

B. S. Lee. "Margery Kempe: An Articulate Illiterate." In Whitaker and Sienaert 1986. pp. 70-80.

Attempts to separate elements of *The Book of Margery Kempe* that show the influence of the priest/scribe from those that seem to reflect Margery's own speaking/thinking process.

279. LeMaire 1986 (HI)

Ria LeMaire. "Explaining Away the Female Subject: The Case of Medieval Lyric." *Poetics Today*, 7:729-43.

Examines three Portuguese medieval love-songs—two very close to oral tradition, the third more literate—specifically looking at whether women are active/passive as represented subjects and the movement from women to men as active. The comparison illustrates that the transition from orality to literacy reflected in these poems contributed to "the growing inequality between men and women" as "men used that new technology to exclude women from various fields in culture, e.g. as authors of love poetry" (740).

280. Lentz 1989 (AG, TH)

Tony M. Lentz. *Orality and Literacy in Hellenic Greece*. Carbondale: Southern Illinois University Press.

Examines the "symbiotic relationship between orality and literacy" in Hellenic Greece (3), arguing that literacy alone did not bring the flourishing of culture to Greece, but that the integration of the strengths of both orality and literacy as media forms was crucial to this process.

281. Levitt 1988 (RU)

Marcus C. Levitt. "Aksakov's *Family Chronicle* and the Oral Tradition." *Slavic and East European Journal*, 32:198-212

Answers the question of defining the genre of Aksakov's *Family Chronicle* by demonstrating that the novel is "an attempt to capture the vanishing world of oral culture in print" (198).

282. Levy 1990 (MU)

Kenneth Levy. "On Gregorian Orality." *Journal of the American Musicological Society*, 43:185-227.

Considers various approaches to the study of the oral transmission of Gregorian chant, with the *Elegerunt apostoli*, a chant found in several versions, as the primary example.

283. Lewis 1986 (AF, TH)

Ioan Lewis. "Literacy and Cultural Identity in the Horn of Africa: The Somali Case." In Baumann 1986. pp. 133-50.

Uses Somalia as a case study to test the notion that the spread of vernacular literacy is necessary for the development of national identity. Concludes that literacy in Somalia is "peripheral to Somali identity" (148), and that secondary oral media (esp. audio technology) will ultimately have the more significant political and cultural implications.

284. Linkhorn 1989 (AF, CP)

Renee Linkhorn. "Un discours ambivalent: le roman-palabre d'Afrique francophone." *Revue francophone de Louisiane*, 4, ii:3-12.

Compares elements of Romance influence (literacy) and elements of African orality in Mongo Beti's "Mission terminée," Ahmadou Kourouma's "Les Soleils des indépendances," Sony Labou Tausi's "Les Yeux du Volcan," and Mbwil a Mpang Ngal's "Giambatista Viko ou Le Viol du Discours Africain." Makes a distinction between "oral tradition" and "oral literature": "oral tradition is at the same time the result and the action of transmitting" (3).

285. Lisi 1990 (HI, CN)

Francisco L. Lisi. "Oralidad y Escritura en la Crónica de P. Cieza de León." *Hispanica: Revista d'literatura*, 19:175-85.

Discusses the relationship between oral and written composition in literature of Peru, and questions the relative levels of oral and written traditions in the work of Cieza.

286. Lönnroth 1990 (ON)

Lars Lönnroth. "The Old Norse Analogue: Eddic Poetry and Fornaldarsaga." In Honko 1990a. pp. 73-92.

Based on performances narrated within the stories themselves, this article speculates on the nature of oral performances of thirteenth-century Eddic poetry and prose sagas, then compares the manuscript compilations and combinations of these two genres to determine the extent of their influence on the organization of the *Kalevala*.

287. Lord 1987a (SC, TH)

Albert B. Lord. "Characteristics of Orality." *Oral Tradition*, 2:54-72.

Applies the characteristics of orality outlined in Ong 1982 to South Slavic epic traditions. Emphasizes the creative and aesthetic qualities of the tradition.

288. Lord 1987b (FN, SC, AG)

Albert B. Lord. "The *Kalevala*, the South Slavic Epics, and Homer." In Almqvist et al. 1987. pp. 293-324.

Comparative study of Finnish, South Slavic, and Ancient Greek epic traditions, focusing primarily on relationships among them, "techniques of composition and transmission," and "shared epic subjects and narrative patterns" (293).

289. Lord 1987c (TH, CP)

Albert Bates Lord. "The Nature of Oral Poetry." In Foley 1987a. pp. 313-49.

Three-part article that accomplishes the following: 1) concludes that one who memorizes (without composing) oral poetry cannot be called an oral traditional poet; 2) differentiates between composition in performance and improvisation; and 3) calls for more research into the nature of transitional texts.

290. Lord 1986a (SC)

Albert B. Lord. "The Merging of Two Worlds: Oral and Written Poetry as Carriers of Ancient Values." In Foley 1986a. pp. 19-64.

The first half of this article describes the interaction of oral and literate traditions in the poetry from Dalmatia and Montenegro in the first half of the twentieth century. The second half compares the ring composition in Avdo Međedović's "The Wedding of Smailagić Meho" with a written version in which the ring structure is partially missing, concluding that Avdo consciously and artistically creates a sense of balance in the structuring of the epic.

291. Lord 1986b (AG, SC, TH)

Albert B. Lord. "Perspectives on Recent Work on the Oral Traditional Formula." *Oral Tradition*, 1:467-503. Rpt. in Foley 1990a. pp. 31-55.

Updates a 1974 article of the same title, with emphasis given to the increase of study in various language areas and the scope of studies dealing directly with formulae. Concludes that "the time has come to deepen our comprehension of the role of *tradition* in oral traditional literature" (494).

292. Lord 1986c (SC, MI, BL)

Albert B. Lord. "Words Seen and Words Heard." In Whitaker and Sienaert 1986. pp. 1-17.

Discusses some of the crucial differences between oral "literature" and written literature, and describes the transition from oral to written literary production in a traditional society. Emphasizes the dependence of much written literature on oral traditions that precede and exist alongside it.

293. Lumpp 1987 (US, CP, TH)

Randolph F. Lumpp. "Literacy, Commerce, and Catholicity: Two Contexts of Change and Invention." *Oral Tradition*, 2:337-56.

An exploration of the applications of orality and literacy theories to the relationship of Catholicism to commerce. Focuses on two historical situations: medieval Europe (eleventh to thirteenth centuries) during the rise of the Western commercial culture, and American twentieth-century Catholicism.

294. Lunk 1988 (RU)

Maria Lunk. "Towards a New Thematic Structure of the Religious Folk Verses about St. George." *Slavic and East European Journal*, 32:25-40.

Argues that many of the themes in Russian folk verses about St. George stem from oral tradition, rather than from the written ecclesiastical traditions. The result is a breaking down of the dichotomy of "spiritual content and oral form" (26), since it can be demonstrated that content has oral traditional roots as well.

295. Lutgendorf 1989 (HN)

Philip Lutgendorf. "The View from the Ghats: Traditional Exegesis of a Hindu Epic." *The Journal of Asian Studies*, 48, ii:272-88.

Examines the "lake" metaphor of the Hindu *Mānas* epic as a cosmological and structural paradigm for retellings and for exegesis (both written and oral) of the epic. The central image of the lake surrounded by four *ghats* (points of access) provides "a map not only of the cosmos but of the *Rāmāyaṇa* tradition itself. . . . [I]t is simultaneously a blueprint for its ongoing expansion and for its realization in performance" (287).

296. Mac Cana 1987 (OI)

Proinsias Mac Cana. "*Fianaigecht* in the pre-Norman Period." In Almqvist et al. 1987. pp. 75-99.

Questions why the Fionn cycle, which was popular as an oral folk tradition, was "largely neglected in the written texts" (92) until the tenth or eleventh century. The answer is found in the lack of a need during this period for a concept of Irish nationality. As the period of foreign incursions began in the ninth century, the popular heroes were accepted by the learned hierarchy as support for their institutions.

297. Mac Innes 1987 (ST)

John Mac Innes. "Twentieth-Century Recordings of Scottish Gaelic Heroic Ballads." In Almqvist et al. 1987. pp. 101-30.

Surveys some of the recorded Gaelic ballads preserved in the archives of the University of Edinburgh's School of Scottish Studies, highlighting the cultural background that enabled the ballads' survival in Scottish oral tradition.

298. MacDonald 1986 (AG, BI)

Dennis Ronald MacDonald. "From Audita to Legenda: Oral and Written Miracle Stories." *Forum*, 2:15-26.

Considers the “diachronic variability” of miracle stories (18), with special attention to the incorporation of the story of Thecla into the *Acts of Paul* compared to versions in independent circulation.

299. Mackridge 1990a (BG, MG)

Peter Mackridge. “Orality in Medieval and Modern Greek Poetry: Introduction.” *Byzantine and Modern Greek Studies*, 14:123-28.

Introduction to a collection of essays, from a colloquium with the above title, that considers the interaction of orality and literacy in medieval and modern Greece. See also the 1990 entries from Beaton, Bolton, Ekdawi, Finnegan, Herzfeld, Mackridge (1990b), and Robinson.

300. Mackridge 1990b (MG)

Peter Mackridge. “The Metric Structure of the Oral Decapentasyllable.” *Byzantine and Modern Greek Studies*, 14:200-12.

Dissects the “grammar” of Greek folk songs in which the poet is constrained not only by the grammar of the language, but also by a poetic grammar necessitated by meter.

301. MacQueen 1987 (ST, WL)

John MacQueen. “Epic Elements in Early Welsh and Scottish Hagiography.” In Almqvist et al. 1987. pp. 453-70.

Compares the secular incarnations of certain Welsh and Scottish heroes with their Christian re-interpretations as subordinate to or defeated by a Christian saint. Concludes that saints’ lives have somewhat the character of heroic epics.

302. Mahdi 1989 (AR)

Muhsin Mahdi. “From History to Fiction: The Tale Told by the King’s Steward in the *Thousand and One Nights*.” *Oral Tradition*, 4:65-79.

Compares the tale told by the King’s steward in the Hunchback story in *1001 Nights* with an earlier, similar story transmitted as a historical account of events that purportedly occurred in tenth-century Baghdad. History and fiction, the author concludes, are not so much distinguished by fact or truth, but by the willingness of the audience, whether listeners in tenth-century Baghdad or modern historians, to *accept* the story as true.

303. Maier 1984 (SU, HT, CP)

John R. Maier. "Three Voices of Enki: Strategies in the Translation of Archaic Literature." *Comparative Criticism*, 6:101-17.

Defines archaic literature as a way "to describe this proximity to—but separation from, in a decisive way—the tradition of oral composition" (105). Considers the consequences of this definition for translation of Sumerian, Akkadian, and Hittite literary texts.

304. Mair 1988a (CH)

Victor H. Mair. "The Buddhist Tradition of Prosimetric Oral Narrative in Chinese Literature." *Oral Tradition*, 3:106-21.

Argues that Chinese written vernacular literature was greatly impacted during the T'ang period (618-906) by the Buddhist oral storytelling tradition from India. Focuses on the *pien-wen* genre ("transformation texts").

305. Mair 1988b (CH)

Victor H. Mair. *Painting and Performance: Chinese Picture Recitation, Its Indian Genesis, and Analogues Elsewhere*. Honolulu: University of Hawaii Press.

Argues that the medieval Chinese practice of oral traditional storytelling with pictures (a practice from which the *pien wen* may have derived) has roots in ancient India.

306. Mair 1988c (CH)

Victor H. Mair. *T'ang Transformation Texts: A Study of the Buddhist Contribution to the Rise of Vernacular Fiction and Drama in China*. Harvard-Yenching Monograph Series, 28. Cambridge, MA: Harvard University Council on East Asian Studies.

Chapter four includes a discussion of the possible oral traditional origins of the Chinese *pien wan*, or transformation texts.

307. Mariscal de Rhett 1987 (HI)

Beatriz Mariscal de Rhett. "The Structure and Changing Functions of Ballad Traditions." *Oral Tradition*, 2:646-66. Rpt. in R. Webber 1989. pp. 247-68.

Discusses how and why *romancero* singers vary and adapt functions and structures of the ballads. The examples cited demonstrate how the prevalent feminine transmission may have shaped both the genre and individual narrative structures, surviving because the themes have adapted to changing social situations.

308. Martin 1989 (AG, TH)

Richard P. Martin. *The Language of Heroes: Speech and Performance in the Iliad*. Ithaca, NY: Cornell University Press.

Considers the difficult question of poet's "voice" as an individual artist in the *Iliad* by examining how the speakers within the poem, especially Achilles, use traditional language to project a sense of their personalities. The act of a boast, or of storytelling, or of any significant speech act is a recomposition of a traditional text that is personalized to create a unique voice for the speaker. The poet performs the *Iliad* in much the same way, by manipulating the traditional material and surpassing previous tellings. Such an approach justifies an assumption of oral composition, but also allows for the monumental achievement that is the *Iliad*.

309. Maxwell 1990 (ID, MS)

Allen R. Maxwell. "Balui Reconnaissances: The Badang Kenyah of Long Gang." *Sarawak Museum Journal*, 51:21-116.

Ethnographic survey of a certain ethnic group in Borneo. Includes transcription and English summaries of Badang oral histories.

310. Maxwell 1989a (ID, MS)

Allen R. Maxwell. "Origin Themes in Orang Ulu Ethnohistorical Traditions." *Sarawak Museum Journal*, 40:231-49.

Suggests a common heritage among a number of ethnic groups in Borneo, based on common themes in their origin myths.

311. Maxwell 1989b (ID, MS)

Allen R. Maxwell. "A Survey of the Oral Traditions of Sarawak." *Sarawak Museum Journal*, 40:167-208.

Describes the oral traditions of various Sarawak ethnic groups, with special emphasis on Iban traditions. Points out the need for more research in this area, especially in the oft-ignored non-Iban ethnic groups.

312. Maxwell 1987 (ID, MS)

Allen R. Maxwell. "Balui Reconnaissances: Introduction to the Research." *Sarawak Museum Journal*, 37:1-14.

Introduction to a series of ethnographic articles on various ethnic groups in the Balui River Valley, with some emphasis on oral traditions in these cultures.

313. Mbele 1986 (AF)

Joseph L. Mbele. "The Identity of the Hero in the Liongo Epic." *Research in African Literatures*, 17:464-73.

Confirms, through methods of textual analysis and comparative folkloristics, that the proper name of the hero of the Swahili Liongo epic is Liongo Fumo, that Fumo Liongo is actually the hero's father. The confusion over the name is then related to other contentious issues about the hero's identity, especially his ancestry (black African or Arabic) and religion (traditional Swahili, Christian, or Muslim). The article briefly discusses these issues, but leaves clear-cut answers to further research.

314. Mbele 1985 (AF)

Joseph L. Mbele. "The Hero in the African Epic." *Africana Journal*, 13:124-41.

Criticizes certain universalistic comparativist approaches to the hero that fail to consider the total image of the hero (which is often complex and even contradictory) within the appropriate cultural context. Tests the general theoretical contentions of the article with the heroes Sundiata, Mwindo, and Chaka.

315. McAllister 1986 (AF)

P. A. McAllister. "Conservatism as Ideology of Resistance Among Xhosa-Speakers: The Implications for Oral Tradition and Literacy." In Whitaker and Sienaert 1986. pp. 290-302. Examines the role of oral tradition, especially oratory, in promoting Red Xhosa conservative ideology and what effect education and literacy have had on this world view.

316. McGillivray 1990 (ME)

Murray McGillivray. *Memorization in the Transmission of the Middle English Romances*. The Albert Bates Lord Studies in Oral Tradition, vol. 5. New York: Garland.

Examines four Middle English romances—*Floris and Blancherflur*, *King Horn*, *the Seege of Troye*, and *Sir Orfeo*—demonstrating that the texts we have were reproduced from the minstrels who memorized and performed them. Memorial transfer, rather than scribal alteration, better accounts for most of the textual variants.

317. McKitterick 1989 (OF)

Rosamund McKitterick. *The Carolingians and the Written Word*. Cambridge: Cambridge University Press.

Discusses how the written word became central to the Frankish society in the Carolingian period, concentrating on the dissemination and functions of, as well as the attitudes toward, writing to conclude that "Frankish society was far from being illiterate" (272) and therefore the so-called

renaissance of the eleventh and twelfth centuries has its roots partially in the developments during this earlier period.

318. McMath and Parima 1990 (PL)

Marivee McMath and Teaea Parima. "Winged Tangi'ia: A Manganian Dramatic Performance." *Oral Tradition*, 5:376-414.

Ethnographic study of a Manganian dance-drama performance, a highly flexible art form that provides evidence of syncretism of "traditional Manganian society, Christianity, and modern society" (378). Includes transcription, translation, and photographs of one such performance.

319. Meek 1987 (ST)

Donald E. Meek. "Development and Degeneration in Gaelic Ballad Texts." In Almqvist et al. 1987. pp. 131-60.

Emphasis is on *written* variants of the ballads in the *Book of the Dean of Lismore*, but some consideration is given to the effect a contiguous tradition of oral performance may have had on textual development.

320. Megenney 1989 (AF, HI)

William W. Megenney. "Sudanic/Bantu/Portuguese Syncretism in Selected Chants from Brazilian Umbanda and Candomblé." *Anthropos*, 84:363-83.

Presents several widely sung Afro-Brazilian chants and examines their African (Sub-Saharan) linguistic and cultural elements. Concludes that the syncretism in the chants not only exists at the linguistic level, but reflects a people attempting to maintain contact with traditional beliefs and practices dating back to pre-colonial Africa.

321. Meñez 1986-87 (PH)

Herminia Q. Meñez. "Agyu and the Skyworld: The Philippine Folk Epic and Multicultural Education." *Amerasia Journal*, 13, i:135-49.

Considers how study of Philippine folk epics might function within a multicultural curriculum. Examines from a comparative perspective several traditional formulas and themes that are culturally specific but have transcultural counterparts in other heroic traditions.

322. Miletich 1990 (SC)

John S. Miletich, ed. and trans. *The Bugarštica: A Bilingual Anthology of the Earliest Extant South Slavic Folk Narrative Song*. Urbana: University of Illinois Press.

Texts and translations of pre-twentieth-century *bugarštica*. The introduction makes the case for considering these works to be oral traditional narratives.

323. Miletich 1988 (OE, HI, SC)

John S. Miletich. "Muslim Oral Epic and Medieval Epic." *Modern Language Review*, 83:911-24.

Discusses the influence of work drawing on South Slavic Muslim oral epics on the study of Old English and medieval Spanish epics.

324. Miletich 1986 (HI, SC, CP)

John S. Miletich. "Oral Aesthetics and Written Aesthetics: The South Slavic Case and the *Poema de Mio Cid*." In *Hispanic Studies in Honor of Alan D. Deyermond: A North American Tribute*. Ed. by John S. Miletich. Madison: Hispanic Seminary of Medieval Studies. pp. 183-204.

Disagrees with an earlier contention by Deyermond questioning that the *Poema de Mio Cid*, because of its "aesthetic patterning" (183), could be orally composed. The comparative evidence from South Slavic traditions, however, demonstrates that the highly organized structure and rich psychological drama of the *Poema* is possible in an orally composed poem.

325. C. Miller 1987 (AF, TH)

Christopher L. Miller. "Orality Through Literacy: Mande Verbal Art After the Letter." *The Southern Review*, 23:84-105.

Explores the complex relationship between orality and literacy and truth and history in the epic of Sunjata and in the Mande culture in general. Concludes that Western scholars often misinterpret the role of oral tradition in Mande culture because they fail to grasp the role of speaking and silence in the knowledge base and power structure of Mande society. Western literate renderings of oral traditions may misappropriate orality for our own purposes, but this misappropriation "echoes and repeats *ironically* the transformation of silence into speech by Mande griots" (105).

326. D. Miller 1987 (TH)

D. Gary Miller. "Towards a New Model of Formulaic Composition." In Foley 1987a. pp. 351-93.

Proposes a new model for identifying general characteristics of an improvising formulaic tradition, characteristics categorized under interacting language systems, the poet's intentionality and goals, and adaptations of systems for certain scripts/contexts.

327. Mills 1990 (AN)

Margaret A. Mills. *Oral Narrative in Afghanistan: The Individual in Tradition*. Harvard Dissertations in Folklore and Oral Tradition. Ed. by Albert B. Lord. New York: Garland.

Analysis of oral narratives collected from two Afghan female storytellers. Compares variants of tales told by both women to discuss the importance of studying features of individual performance.

328. Milubi 1988 (AF)

N. A. Milubi. "Development of Venda Poetry from Oral Tradition to the Present Forms." *South African Journal of African Languages/Suid-Afrikaanse Tydskrif vir Afrikatale*, 8:56-60.

Comparison of Venda traditional oral poetry and modern written poetry, that is, poetry written under the influence of western literary standards. Modern poetry moves away from expressing the traditional, communal spirit to emphasizing the individual. However, the rise of protest poetry among contemporary South African peoples seems to be reversing that trend.

329. Minchin 1986 (AG)

Elizabeth Minchin. "The Interpretation of a Theme in Oral Epic: *Iliad* 24.559-70." *Greece & Rome*, 33, i (n.s.):11-19.

Explains the motive behind Achilles' seemingly paradoxical anger at Priam in Book 24 as a consistent "Achillean reaction" (12). The oral singer has called upon, and interwoven, two traditional thematic structures, both of which are consistent with Achilles' character. The juxtaposition serves to emphasize the significance of the agreement (ransom for Hector's body) to Achilles.

330. Mitchell 1987 (ON)

Stephen A. Mitchell. "The Sagaman and Oral Literature: The Icelandic Traditions of Hjørleifr inn kvensami and Geirmundr heljarskinn." In Foley 1987a. pp. 395-423.

Demonstrates how the sagaman of *The Saga of Hálfir and His Warriors* used oral sources in composing the saga. Characterizes the written saga as a "transitional text," defined here as a written work that bears stylistic traits of its origin in oral composition.

331. Molan 1988 (AR)

Peter D. Molan. "The *Arabian Nights*: The Oral Connection." *Edebiyat*, 2:191-204.

Argues that the *Arabian Nights* are folk tales from oral tradition, written down and polished by redactors, an argument based, in part, on words and phrases meaningless or extraneous in a written text, but indicative of an oral performance. The conclusion of the article evaluates the MacNaghten and Būlāq editions of the *Nights* based on their proximity to an authentic oral tradition.

332. Monroe 1989 (HI, AR)

James T. Monroe. "Which Came First, the *Zajal* or the *Muwaššaha*? Some Evidence for the Oral Origins of Hispano-Arab Strophic Poetry." *Oral Tradition*, 4:38-64.

Argues that the *zajal* is an older form of Hispano-Arabic poetry than the similar *muwaššaha*, despite the fact that the oldest surviving *zajal* texts are dated two centuries after the earliest *muwaššaha* texts. The article demonstrates that the *zajal* was actually an older, oral traditional Andalusian form, composed in the vernacular. The *muwaššaha* was a learned Arabic imitation of the popular form.

333. Montgomery 1987 (HI)

Thomas Montgomery. "The Uses of Writing in the Spanish Epic." *La Corónica*, 15, ii:179-85.

Analyzes references to acts of writing in Old Spanish epics, concluding that these references are not evidence for either the oral or the written nature of the poems, but for the dynamic interaction and contrast between oral and written.

334. Monye 1988 (AF)

Ambrose A. Monye. "The Use of the Ideophone as a Taxonomic Element in the Oral Literary Criticism of Aniocha Proverbs." *Proverbium*, 5:117-27.

Demonstrates that ideophones in Aniocha proverbs "not only give vivid descriptions of what is observed or stated but are . . . the user's critical evaluation of the proverb speaker's performance" (127).

335. Moore 1986 (AF)

D. M. Moore. "Oral Testimony and a Community in Transition: Some Thoughts on an Appropriate Methodology." In Whitaker and Sienaert 1986. pp. 203-15.

Describes some of the problems facing a historian in the collection and evaluation of South African oral history (specifically in the Eastern Cape and Border region).

336. Morris 1986 (AG)

Ian Morris. "The Use and Abuse of Homer." *Classical Antiquity*, 5:81-129.

Cautions that historians who wish to use Homer as a historical source must first come to an understanding of the relation of oral poetry to its society. Homer, as "oral poetry frozen in writing," is not a source for dark age societies, but a subtle and complex source "for the social history of the eighth century B.C." (127).

337. Morris and Wander 1990 (AI)

Richard Morris and Philip Wander. "Native American Rhetoric: Dancing in the Shadows of the Ghost Dance." *Quarterly Journal of Speech*, 76:164-91.

Analyzes the rhetoric employed by Native American leaders in the late nineteenth-century Ghost Dance Movement and the 1973 protest at Wounded Knee. Includes brief comments on the protestors' belief in orality, that is, the spoken word, in creating community.

338. Morrison 1987 (TH)

Ken Morrison. "Stabilizing the Text: The Institutionalization of Knowledge in Historical and Philosophical Forms of Argument." *Canadian Journal of Sociology*, 12:242-74.

Traces the development from orality to textuality through a concept of literacy based on the social organization of the Western textual tradition rather than one based on language or linguistic categories. This revision finds that the "acceptance of stable textual norms capable of sustaining" (243) scientific and scholarly argument came about in "the fifth and twelfth centuries A.D. rather than the sixth, fifth, or fourth centuries B.C." (270).

339. Moto 1986 (AF, TH)

Francis Moto. "The Effects of Literacy on an Orally Based Society." In Whitaker and Sienaert 1986. pp. 282-89.

Argues that when literacy is introduced into a developing society, "it should not be treated as an isolated entity far-removed from the forms of education that exist in a traditional society. . . ." Rather, "oral traditions should be incorporated into the modern ways of disseminating vital information for development" (288).

340. Moyle 1988 (PL)

Richard Moyle. *Traditional Samoan Music*. Auckland: Auckland University Press.

Ethnographic survey of traditional Samoan song types, music, and dance. Includes transcriptions (both musical and verbal) and translations of each type, with photographs of musical instruments and performances. Concludes that, despite European influence, the traditional Samoan musical heritage remains socially and stylistically relevant to contemporary Samoan life.

341. Msimang 1986 (AF)

C. T. Msimang. *Folktale Influence on the Zulu Novel*. Pretoria: Acacia Books.

Reviews folk motifs and images in nine Zulu novels to assess the influence of oral traditional folktales on plot, characterization, and style in the novels.

342. Mullins 1988 (TH)

Phil Mullins. "The Fluid Word: Word Processing and Its Mental Habits." *Thought*, 63: 413-28.

Extends the continuum of orality to literacy and their respective effects on thought processes to electronic communication, considering how word processing will affect the mental habits of writers. Cites especially the collaborative and intertextual practices made possible by the computer and the changing conceptions of "text," some of which have parallels in oral traditional cultures.

343. Murko 1928/1990 (SC, AG)

Matija Murko. "Singers and their Epic Songs." Trans. by John Miles Foley. *Oral Tradition*, 5:107-30.

Translation of Murko 1928, one of the major pieces that prompted Parry's comparative work on South Slavic oral epic poetry and Homer. See Murko 1928 in Foley 1985.

344. Myrsiades and Myrsiades 1988 (MG)

Kostas Myrsiades and Linda S. Myrsiades. "A Computer Application for the Study of Oral Literature." *College Literature*, 15:57-68.

Explains how the Notebook II database application assisted their study of the oral structures of Karagiozis (Greek shadow puppet theatre) performance.

345. Nagle 1987 (LT)

Betty Rose Nagle. "Ovid, 'Facile' or 'Formulaic'? A Metrical Mannerism and Its Implications." *Quaderni Urbinati de Cultura Classica*, 54, i:73-90.

Describes Ovid's use of disyllabic forms of *manus* at the end of pentameter lines as part of an oral-formulaic style, rather than as merely a facile habit.

346. Nagler 1990 (AG)

Michael N. Nagler. "Odysseus: The Proem and the Problem." *Classical Antiquity*, 9:335-56.

Discusses Odysseus' statement spoken as he prepared to kill the suitors—that he will try a shot "no one has ever hit" (*Od.* 22.6)—in light of the thematic problem set forth in the proem of the *Odyssey*—that of the "hero's violence against his own social group, presented as the only means to recover order" (354). The problematic line in book 22 is read as essentially a double-entendre commenting on this theme.

347. Nagler 1987 (AG, IN)

Michael N. Nagler. "On Almost Killing Your Friends: Some Thoughts on Violence in Early Cultures." In Foley 1987a. pp. 425-63.

Discusses ritual phenomena in certain oral texts (mostly the Homeric epics and the *Mahābhārata*) that seem to promote a "very serious program for the management of violence" (406). Considers in detail certain ritual sacrifices and the theme of "almost killing your friends" by mistaken identity in battle.

348. G. Nagy 1990 (AG)

Gregory Nagy. *Pindar's Homer: The Lyric Possession of an Epic Past*. Baltimore: Johns Hopkins University Press.

Attempts to answer the question, what was Homer to Pindar, contending that for Pindar, "Homer is the representative of all epic, not just the *Iliad* and *Odyssey*" (15). Pindar "cites" Homer not as a textual source, but by transforming Homeric forms and themes into "the poetic requirements of Pindar's medium" (437).

349. G. Nagy 1986 (AG)

Gregory Nagy. "Ancient Greek Epic and Praise Poetry: Some Typological Considerations." In Foley 1986a. pp. 89-102.

Describes the referential relationship between Homeric epic poetry and the praise poetry of Pindar.

350. J. Nagy 1989 (OI)

Joseph Falaky Nagy. "Representations of Oral Tradition in Medieval Irish Literature." *Language & Communication*, 9:143-58.

Explores the theme of the struggle for authority between oral and literate traditions in medieval Irish literature. Their relationship is depicted in one of two ways: as rivals or as dependents. Highlights sets of metaphoric/metonymic binary categories by which orality and literacy were referred.

351. J. Nagy 1988 (OI)

Joseph Falaky Nagy. "Oral Life and Literary Death in Medieval Irish Tradition." *Oral Tradition*, 3:368-80.

Argues that the tension between oral and literary means of communication underlies most of the literature produced in the scribal culture of Ireland between the sixth and sixteenth centuries A.D.

352. J. Nagy 1987a (OI)

Joseph Falaky Nagy. "Fenian Heroes and their Rites of Passage." In Almqvist et al. 1987. pp. 161-82.

Considers the theme of ritual transition in Fenian tales, demonstrating this theme's association with symbols of hunting, cooking, and music.

353. J. Nagy 1987b (OI)

Joseph Falaky Nagy. "The Sign of the Outlaw: Multiformity in Fenian Narrative." In Foley 1987a. pp. 465-92.

Argues for the "genuine traditionality—if not the orality" of the Fenian narratives by describing the multiformity of a story-pattern in which a motif of recognition by smelling is a theme.

354. J. Nagy 1986 (OI)

Joseph Falaky Nagy. "Orality in Medieval Irish Narrative: An Overview." *Oral Tradition*, 1:272-301.

Survey of scholarship addressing the question "to what extent is this oral tradition reflected in the substance and style in extant medieval Irish narrative texts?" (275).

355. Nannini 1987 (AG, IT, LT, TH)

Simonetta Nannini. "Le tecniche della comunicazione e le filologia classica in Italia." *Lingua e Stile*, 22:269-80.

Discusses the work of Italian philologists since the sixties who have debated the issues of orality and literacy in ancient Greek and Latin literature as raised by Parry and Havelock.

356. Neethling 1986 (AF)

J. Neethling. "From Griot to Written Folktale: the *Contes d'Amadou Koumba* by Birago Diop." In Whitaker and Sienaert 1986. pp. 96-103.

Explains Diop's process of and motivation for putting oral traditional tales in writing, and discusses the resulting works.

357. Nelson 1990 (OE)

Marie Nelson. "King Solomon's Magic: The Power of a Written Text." *Oral Tradition*, 5:20-36.

Demonstrates how the poet of the "Solomon and Saturn I" establishes a dramatic performance context for an oral genre—a charm—within the written work.

358. Neusner 1987 (HB)

Jacob Neusner. *Oral Tradition in Judaism: The Case of the Mishnah*. The Albert Bates Lord Studies in Oral Tradition, vol. 1. New York: Garland.

Discussion of the art of memorization and oral transmission of the Mishna, demonstrating how the very “formulation of the document facilitates remembering its exact words” (ix). Part One provides an introduction to the historical contexts of the Mishnah geared to a non-specialist.

359. Nimis 1987 (AG, LT, IT, BR, CP)

Stephen A. Nimis. *Narrative Semiotics in the Epic Tradition: The Simile*. Bloomington: Indiana University Press.

Study of the epic simile from Homer and his imitators up through Milton. Praises oral-formulaic theories for emphasizing the underlying logic of oral composition in Homer, but criticizes the emphasis on static structure rather than poetic purpose. Borrows concepts from Riffaterre and Eco to broaden the investigation of simile “to an analysis of signifying practices as *social practices*, specifically as examples of *ideological production*” (22).

360. Nolsøe 1987 (FA)

Mortan Nolsøe. “The Heroic Ballad in Faroese Tradition.” In Almqvist et al. 1987. pp. 395-412.

Describes the history of collection of Faroese heroic ballads.

361. Norris 1989 (AR, FR)

H. T. Norris. “Arabic Folk Epic and the Western *Chanson de Geste*.” *Oral Tradition*, 4:125-50.

Compares the Arabic *sīra* and the European *chanson* for parallels and possible borrowings.

362. Norris 1987 (AR, FN)

H. T. Norris. “Folk Epic in the Wilderness: Arabia and the Nordic World.” In Almqvist et al. 1987. pp. 521-50.

Provides a brief survey of pre-Islamic oral epic traditions and compares them with certain elements of the *Kalevala*. A few specific borrowings can be discerned, but most of the similarities are attributed to a similar artistic response to severe climates and a harsh existence.

363. Obayashi 1990 (JP)

Taryo Obayashi. "The Yukar of the Ainu and its Historical Background." In Honko 1990a. pp. 519-33.

Contents, by reviewing the historical contacts and comparing epic genres, that both Siberian and Japanese epics influenced the *yukar*, a genre of Ainu epic. Siberian features include the "lonely hero" as central character, while the first person narration is indicative of Japanese influence.

364. Ó Fiannachta 1987 (OI)

Pádraig Ó Fiannachta. "The Development of the Debate between Pádraig and Oisín." In Almqvist et al. 1987. pp. 183-205.

Through a survey of several versions, finds that many of the manuscripts of the "Agallamh" have a "personal and individual quality of a living version of a folktale" (195) and may have been memory aids to singers.

365. Ó hÓgáin 1987 (OI)

Dáithí Ó hÓgáin. "Magic Attributes of the Hero in Fenian Lore." In Almqvist et al. 1987. pp. 207-42.

Compares portrayals of certain characters in the *Acallamh* and other written Fenian tales with their portrayals in recent oral tradition, describing how mythic features and images, along with explanations for them, accumulate around a given hero.

366. Oinas 1990a (FN, SC, CP)

Felix J. Oinas. "Finnish and Yugoslav Epic Songs." *Indiana Slavic Studies*, 5:155-70.

Compares the origin, collection, structure, and performance of Finnish and Yugoslav epic songs. The significant differences are two: 1) Finnish songs are mostly mythical, Yugoslav historical; and 2) Finnish singers are judged on memory and exactness, Yugoslav singers on creativity and improvisation.

367. Oinas 1990b (RU, FN, CP)

Felix J. Oinas. "Russian and Finnish Epic Songs." In Honko 1990a. pp. 287-309.

Compares Russian and Finnish epic songs as to their respective origins, dissemination and preservation processes, classifications, story patterns, formulas, meters, magical and ceremonial functions, and performance situations.

368. Oinas 1987a (RU, CP)

Felix J. Oinas. "Hunting in Russian Byliny Revisited." *The Slavic and East European Journal*, 31:420-24.

Establishes the usual function of hunting in Russian *byliny* as subordinate to the fighting theme, serving as a signal to focus the audience's expectations toward a forthcoming dangerous encounter. Compares this function to that of the beasts of battle theme in Old English poetry.

369. Oinas 1987b (FN)

Felix J. Oinas. "Elements of Eastern Origin in the *Kalevala*. A Preliminary Report." In Almqvist et al. 1987. pp. 325-45.

Lists songs and motifs of Eastern origin found in the *New Kalevala*.

370. Oinas 1986 (ES, BI, AG, RU, FK, CP)

Felix J. Oinas. "Legends of Kalevipoeg." *Journal of Baltic Studies*, 17, iv:313-20.

Compares two legends of the Estonian hero Kalevipoeg—flogging the waters and carrying Christ across the waters—with similar international variants from the Bible, Herodotus, Russian folklore, and Catholic St. Christopher legends.

371. O'Keeffe 1990 (OE)

Katherine O'Brien O'Keeffe. *Visible Song: Transitional Literacy in Old English Verse*. Cambridge: Cambridge University Press.

Analyzes Caedmon's *Hymn*, *Solomon and Saturn I*, the *Metrical Preface* to Alfred's *Pastoral Care*, and poems of the *Anglo-Saxon Chronicle* to support her argument that "the manuscript records of Old English poetry witness a particular mode of literacy" and that "examination of significant variants and of developing graphic cues for the presentation of verse . . . provide strong evidence of persisting residual orality in the reading and copying of poetry in Old English" (6).

372. O'Keeffe 1987 (OE)

Katherine O'Brien O'Keeffe. "Orality and the Developing Text of Caedmon's *Hymn*." *Speculum*, 62, i:1-20.

Compares various manuscript versions of Caedmon's *Hymn* to demonstrate how literate formatting methods in the manuscripts accommodate oral transmission and receptional needs.

373. Okpewho 1987 (AF)

Isidore Okpewho. "'Once upon a Kingdom . . .': Benin in the Heroic Tradition of Subject Peoples." In Almqvist et al. 1987. pp. 613-50.

Surveys the present traditions that include Benin in their stories of origin and considers how the Benin empire exerted such great influence over these peoples “that they subordinated their mythic imaginations to the overarching image of the imperial power” (617).

374. Oksala 1990 (LT, FN, AG, CP)

Teivas Oksala. “Virgil’s *Aeneid* as Homeric, National, and Universal Epic.” In Honko 1990a. pp. 49-71.

Examines the *Aeneid* on four levels in comparison with the *Kalevala*: birth of the epic, its relationship to Homeric epics, its status as a national epic, and as a universal epic. Questions the romantic notion that the *Aeneid* is a pale imitation of Homer, lacking in the “folk spirit” of the *Iliad* and the *Odyssey*, and shows how Lönnrot, in creating the *Kalevala*, was influenced in different ways by both the *Aeneid* and the Homeric epics.

375. Olsen 1989a (OE)

Alexandra Hennessey Olsen. “Cynewulf’s Autonomous Women: A Reconsideration of Elene and Juliana.” In *New Readings on Women in Old English Literature*. Ed. by Helen Damico and Alexandra Hennessey Olsen. Bloomington: Indiana University Press. pp. 222-32.

Reads Cynewulf’s female characters as active and heroic human beings, contending against typical scholarly readings of these characters as passive, allegorical, or negative. Instead, these women are both “heroines in a tradition that merges the Christian and the heroic” (224), and to understand them, we must consider them within this transitional Old English society.

376. Olsen 1989b (BR, LT, ME)

Alexandra Hennessey Olsen. “*Between Ernest and Game*”: *The Literary Artistry of the Confessio Amantis*. American University Studies, series IV: English Language and Literature, 110. New York: Peter Lang.

Structuralist analysis of the *Confessio Amantis* undertaken to demonstrate the value of this work as part of the English literary canon. Chapter 5 demonstrates that the artistry of the *Confessio* derives in part from the aesthetic standards of an oral-formulaic poetry.

377. Olsen 1988 (OE, BB)

Alexandra Hennessey Olsen. “Oral-Formulaic Research in Old English Studies: II.” *Oral Tradition*, 3:138-90.

Second part of a two-part survey. This half focuses on levels above the theme, the case against the oral-formulaic theory, the comparative method, present trends, and future directions.

378. Olsen 1987 (ME, LT)

Alexandra Hennessey Olsen. "Literary Artistry and the Oral-Formulaic Tradition: The Case of Gower's *Apollonius of Tyre*." In Foley 1987a. pp. 493-509.

Defends the literary quality of Gower by demonstrating his artistic use of the oral-formulaic tradition that lies behind certain elements of the text.

379. Olsen 1986 (OE, BB)

Alexandra Hennessey Olsen. "Oral-Formulaic Research in Old English Studies: I." *Oral Tradition*, 1:548-606.

First of a two-part survey. This half focuses on the question of "oral or written" for Old English poetry, the oral-formulaic theory, the formula, and themes and type-scenes.

380. Ong 1990 (BR, TH)

Walter J. Ong. "Technological Development and Writer-Subject-Reader Immediacies." In Enos 1990. pp. 206-15.

Examines the effect of telegraph technology on the immediacy of the writer-reader relationship in Hopkins' "Wreck of the Deutschland," comparing the effect of electronic communication (radio and TV) on the "reader" - "writer" relationship today.

381. Ong 1988 (TH)

Walter J. Ong. "Before Textuality: Orality and Interpretation." *Oral Tradition*, 3:259-69.

Suggests a difference "between interpretation in a purely oral world and textual hermeneutics" (268). Examines concepts from contemporary literary theory (deconstruction, intertextuality, reader-response) in light of difference among oral discourse, writing, and print.

382. Ong 1987 (TH)

Walter J. Ong. "Orality-Literacy Studies and the Unity of the Human Race." *Oral Tradition*, 2:371-82.

Speculations on the past and orality-literacy studies—the closing remarks from a symposium in the author's honor (held in 1985 in Kansas City, Missouri). Believes that orality-literary studies are in a unique position to "give us a new experience of the human race, diachronically and synchronically" (375), promoting empathy and non-patronizing understanding between diverse oral and literate cultures.

383. Ong 1986a (BI, TH)

Walter J. Ong. "Text as Interpretation: Mark and After." In Foley 1986a. pp. 147-69.

Discusses orality and textuality in the gospel of Mark and in the centuries of interpretation following the writing of the gospel. Suggests a model of the Church as an "oral-chirographic interpretive community, founded in oral-traditional materials early interpreted in textual form and thereafter interpreted in a historically continuous communal setting by continuous interaction of the oral and the textual" (168).

384. Ong 1986b (TH)

Walter J. Ong. "Writing Is a Technology That Restructures Thought." In Baumann 1986. pp. 23-50.

A significant article demonstrating that writing is, in fact, a technology, an artificial creation that is both "uplifting" and "alienating" in its transformation of consciousness (32). Contends that of all societal developments resulting from technological innovation, literacy is most crucial: "almost everything in the noetic and social structures of a society where writing has been widely interiorized relates in one way or another to writing" (36). The most telling effect of writing is separation, or distance, and the article lists and explicates fourteen ways in which writing separates. Separation, however, "ultimately brings reconstituted unity" as the knower and the known are united "more consciously and more articulately," as distance allows reflection on and identification with the known within a conscious subject-object relationship.

385. O'Nolan 1987 (MI)

Kevin O'Nolan. "The Functioning of Long Formulae in Irish Heroic Folktales." In Almqvist et al. 1987. pp. 471-84.

Compares an Irish folktale told on two occasions by storyteller Éamon Búrc, one in which the storyteller was dissatisfied with his performance that consisted entirely of long "runs" of formulae, and one that was much more satisfying to performer and audience. Such a comparison yields "insight into the way the storyteller's memory and creativity work" (471).

386. Opland 1988 (AF)

Jeff Opland. "Lord of the Singers." *Oral Tradition*, 3:353-67.

Presentation of five Xhosa oral praise poems sung in honor of Albert Lord during his visit to South Africa in 1985 by poets David Livingstone Phakamile Yali-Manisi and Melikaya Mbutuma, and a written poem by Peter Mtuze.

387. Opland 1987 (AF)

Jeff Opland. "The Bones of Mfanta: A Xhosa Oral Poet's Response to Context in South Africa." *Research in African Literatures*, 18:36-50.

Transcriptions and translations of two oral poems and one written poem by D.L.P. Yali-Manisi. The differences among the three poems are discussed and partially attributed to the poet's awareness of the political inclinations of the intended audience.

388. Opland 1986 (AF)

Jeff Opland. "The Transition from Oral to Written Literature in Xhosa (1823-1909)." In Whitaker and Sienaert 1986. pp. 135-50.

Examines Xhosa periodicals published in the nineteenth century to delineate the transition from oral to written literature. Concludes that this literature "stands closer to the oral tradition in social function than written literature published in twentieth-century books" (137), and thus provides a better history of the transition from orality to print.

389. Orbell 1990 (PL)

Margaret Orbell. "'My Summit Where I Sit': Form and Content in Maori Women's Love Songs." *Oral Tradition*, 5:185-204.

Demonstrates the close relationship between form and content of Maori women's love songs and the common thought patterns and behavior in Maori life.

390. Palaima 1987 (AG)

Thomas G. Palaima. "Comments on Mycenaean Literacy." In *Studies in Mycenaean and Classical Greek Presented to John Chadwick* (= *Minos* 20-21). Ed. by John T. Killen, José L. Melena, and Jean-Pierre Oliver. Salamanca, España: Universidad de Salamanca. pp. 499-510.

Contends that the restriction of Mycenaean literacy to administrative purposes does not stem from the unsuitability of Linear B for anything else, but from a "narrow cultural attitude toward writing" (509).

391. Palleiro 1990 (FK)

María Inés Palleiro. "The Folktale: A Plural Message." *Revista de Investigaciones Folklóricas*, 5:29-35.

Presents a methodology of folk narrative analysis based on the fictional textualization procedures of the enunciative context, the basic components of this context being the addresser, the receiver, and the reference areas. The axis of this methodology is the consideration of the folktale as a plural text, whose message expresses the cultural identity and the social diversity of each group.

392. Parks 1990 (AG, OE, CP, TH)

Ward Parks. *Verbal Dueling in Heroic Narrative: The Homeric and Old English Traditions*. Princeton, NJ: Princeton University Press.

Study of heroic flyting—“agonistically styled verbal disputation with martial overtones” (6)—in Ancient Greek and Old English materials, although later chapters explore verbal dueling as a pervasive and cross-cultural phenomenon. Places flyting in an oral traditional contexts for these cultures.

393. Parks 1988 (OE, AG, CP)

Ward Parks. “Ring Structure and Narrative Embedding in Homer and *Beowulf*.” *Neophilologische Mitteilungen*, 89:237-51.

Explores possible functions of ring-structure within the context of a “larger narrative poetics” (237). In Homer and *Beowulf*, one such function is “narrative integration,” a bridge between plot movements or between narration and digression.

394. Parks 1987a (OE, AG, CP, TH)

Ward Parks. “The Flyting Speech in Traditional Heroic Narrative.” *Neophilologus*, 71:285-95.

Identifies constitutive “acts” in a typical heroic flyting speech that contribute to “the fulfillment of the contestual aim . . . the establishment of identity agonistically yet within a contractual framework” (292). Finds these acts—identification, retrojection, projection, attribution, evaluation, and comparison—by examining flyting speeches in *Beowulf* and the *Iliad*.

395. Parks 1987b (TH)

Ward Parks. “Orality and Poetics: Synchrony, Diachrony, and the Axes of Narrative Transmission.” In Foley 1987a. pp. 511-32.

Discusses similarities and differences in narrative transmission in oral and written works from a structural perspective. Suggests that narrative studies and oral studies can beneficially supplement each other.

396. Parks 1986a (OE, AG, AA, US, IT, CP, TH)

Ward Parks. “Flyting, Sounding, Debate: Three Verbal Contest Genres.” *Poetics Today*, 7, iii: 439-58.

Compares three verbal contest genres—flyting (*Beowulf* and *Iliad*), sounding (African-American “signifying”), and debate (Lorenzo Valla’s *Dialogue on Free Will*)—according to their subject matter, referential mode, locus of resolution, and context. The intent is to provide a framework, via these case studies, for understanding the interrelationships among the mass of contest material from a broad spectrum of cultures.

397. Parks 1986b (OE, AG, CP)

Ward Parks. "Flyting and Fighting: Pathways in the Realization of the Epic Contest." *Neophilologus*, 70:292-306.

Reviews seven verbal contexts from *Beowulf*, *The Battle of Maldon*, and Homer to illustrate the relationship in each between the military encounter and the preceding verbal exchange. Flyting is both "quarrel and contract" (292); it not only leads inevitably to the combat, but negotiates the terms on which that combat will be fought.

398. Parks 1986c (ME, TH)

Ward Parks. "The Oral-Formulaic Theory in Middle English Studies." *Oral Tradition*, 1:636-94.

Survey of scholarship in Middle English studies related to the oral-formulaic approach, focused on three central topics: 1) comparison of the use of formulas, themes, type scenes, etc. in "Middle English manifestations with their counterparts in primary oral traditions" (637); 2) the question of how awareness of an oral performance medium should influence interpretation of these texts; and 3) relevant historical and cultural topics, such as literacy, or the Alliterative Revival.

399. Peeters 1986 (OF)

Leopold Peeters. "Syntax and Rhythm in the *Song of Roland*: Evidence of a Changing Vision of the World?" In Whitaker and Sienaert 1986. pp. 35-43.

Demonstrates that the *Song of Roland* is a text meant to be performed, and that the performative elements communicate the poet's vision of the world.

400. Penfield and Duru 1988 (AF)

Joyce Penfield and Mary Duru. "Proverbs: Metaphors that Teach." *Anthropological Quarterly*, 6:119-28.

Argues that oral traditions, specifically proverbs, used in everyday conversation play a major role in the cognitive and social development of Igbo children. Suggests that educators need to do more research into how culturally based uses of language contribute to the thought development of children of all societies, in order to build on those processes in classroom settings.

401. H. D. Petersen 1988 (GR)

H. D. Petersen. "Song and Verse in Traditional Greenlandic Society." *Folk*, 30:229-44.

List of Greenlandic song types, described according to their function within the traditional Greenlandic pre-Christian society. Notes that a revival of interest in preservation of traditional songs and dances has come about in the last decade.

402. S. Petersen 1987 (HI)

Suzanne Petersen. "In Defense of *Romancero* Geography." *Oral Tradition*, 2:472-513. Rpt. in R. Webber 1989. pp. 74-115.

Defends geographical approaches to the study of the *romancero* from recent attacks on the validity and relevance of such studies. Shows how computer cartography and geographic information systems can assist in understanding the process of the ballads' transmission and transformation.

403. Peires 1988 (AF)

Peires, Jeff. "Piet Draghoender's Lament." *Social Dynamics*, 14, ii:6-15.

Provides the sociological context for "Piet Draghoender's Lament," a song composed orally by a South African farmer facing eviction from his birthplace. Includes transcription and translation of the lament.

404. Pond 1990 (PL)

Wendy Pond. "Wry Comment from the Outback: Songs of Protest from the Niva Islands, Tonga." *Oral Tradition*, 5:205-18.

Examines three Tongan songs from the Nivia Islands, in which the poets embellish their poems to provide multiple levels of meaning, one for outsiders and one for the poet's own people. Such indirection or misdirection in the songs gives a safe voice of protest to groups who are politically and socially powerless.

405. Porush 1987 (TH)

David Porush. "What Homer Can Teach Technical Writers: The Mnemonic Value of Poetic Devices." *Journal of Technical Writing and Communication*, 17:129-43.

Explores how devices of oral poetry—formulae and themes—may be of use to technical writers. Because these devices make language memorable and easier to recall to their audiences, technical writers should consider adapting the principles behind their use to information in technical communication that requires recall.

406. Powell 1989 (AG)

Barry Powell. "Why Was the Greek Alphabet Invented? The Epigraphical Evidence." *Classical Antiquity*, 8:321-50.

Examines archaic inscriptions from eighth and seventh century B.C. to test the Wade-Gery hypothesis that the Greek alphabet was invented to write hexameter verse. Although no definite conclusions are made, the epigraphical evidence weighs in favor of this theory.

407. Powell 1988 (AG)

Barry B. Powell. "The Dipylon Oinochoe and the Spread of Literacy in Eighth-Century Athens." *Kadmos: Zeitschrift für vor- und frühgriechische Epigraphik*, 27:65-86.

Drawing from theories of oral composition and early alphabetic literacy, this article presents new interpretations of the Dipylon oinochoe, the oldest Greek alphabetic inscription, offering detailed answers as to who wrote it, the occasion of the inscribing, and the reasons for it.

408. Puhvel 1990 (IR)

Jaan Puhvel. "The Iranian Book of Kings: A Comparativistic View." In Honko 1990a. pp. 441-54.

Discusses the interplay of history, myth, and national psychology in the *Shāh Nāma*, claiming that the epic has little to say about the early history of Iran, but is a "treasury of mythic and legendary tradition" (453) that reflects and reinforces the Iranian national consciousness to an extent comparable to the influence of the *Kalevala* on Finland.

409. Rabel 1990 (AG)

Robert J. Rabel. "Agamemnon's *Aristeia*: *Iliad* 11.101-21." *Syllecta Classica*, 2:1-7.

Examines the temporal references in one episode to "demonstrate the artful complexity attainable through a Homeric multiple-correspondence simile both in relation to its immediate narrative context and to incidents of the past and future to which it is related" (1). Assumes that such artistry of verbal echoes is a feature of an oral poem.

410. Radloff 1885/1990 (TK)

Wilhelm Radloff. "Preface to Volume V: *The Dialect of the Kara-Kirgiz*." In *Sample of Folk Literature from the North Turkic Tribes*. Coll. and trans. by Wilhelm Radloff. English translation by Gudrun Böttcher Sherman, with Adam Brooke Davis. *Oral Tradition*, 5:73-90.

Translation of Radloff 1885, an essay that exerted much influence on the early thought of Milman Parry. See Radloff 1885 in Foley 1985.

411. Raffel 1986 (RU, ID, OE, CP)

Burton Raffel. "The Manner of Boyan: Translating Oral Literature." *Oral Tradition*, 1:11-29.

Discusses problems encountered by translators related to uncertainties about the levels of oral influence on the composition and transmission of the text. Examples include a Russian tale, an Indonesian children's rhyme, and the Old English Caedmon's Hymn.

412. Rambo 1990 (ML)

Karl F. Rambo. "Jesus Came Here Too: The Making of a Culture Hero and Control over History in Simbu, Papua New Guinea." *Ethnology*, 29:177-88.

Demonstrates that the association between the legendary Simbu figure Magruai and the Christian Messiah promotes acceptance of Christianity by incorporating the foreign religion into relevant local traditions. The Magruai/Christ combination influences the Simbu perceptions of both the present and historical religious and cultural situations.

413. Rappaport 1987 (SAI, HI, TH)

Joanne Rappaport. "Mythic Images, Historical Thought, and Printed Texts: The Páez and the Written Word." *Journal of Anthropological Research*, 43:43-61.

Refutes, by examining the relationship between oral and written in the paraliterate society of the Paez (central Colombia), the concept of a myth/history binary within the oral/literate binary as implied in the work of Ong and of Goody and Watt. For the Páez, the distinction between orality and literacy exists not as a part of an evolutionary dichotomy from the past as myth to the past as history, but as a means to preserve their own cultural identity while still existing in Colombia's dominant, Spanish-colonialized society.

414. Rechtien 1987 (TH)

John G. Rechtien. "The Ramist Style of John Udall: Audience and Pictorial Logic in Puritan Sermon and Controversy." *Oral Tradition*, 2:188-213.

Examines the sermons of John Udall, a sixteenth-century Puritan minister, for evidences of a shift from "phonocentrism" to "logocentrism," a shift that is typified by the Ramist revisions of rhetoric and logic. Udall's practices of audience accommodation (for both educated and uneducated audiences) are cited as evidence that persuasion and investigation have been replaced by pedagogy, or the transmitting of certainties, as the purpose of discourse.

415. Redondo 1986-87 (HI)

Fernando Gómez Redondo. "Fórmulas Juglarescas en la Historiografía Romance de los Siglos XIII y XIV." *La Corónica*, 15, ii:224-39.

Examines the oral-formulaic style of the medieval Spanish historiographies from the thirteenth and fourteenth centuries.

416. Reichl 1989 (KZ)

Karl Reichl. "Formulaic Diction in Kazakh Epic Poetry." *Oral Tradition*, 4:360-81.

Extends oral-formulaic theory to the many Turkic epic traditions in Central Asia, finding at least one such tradition, Kazakh epic poetry, to be highly formulaic.

417. Reichl 1987 (SC, TK, CP)

Karl Reichl. "Beowulf, Er Toestuek und das Baerensohnmaerchen." In *Fragen der mongolischen Heldendichtung IV*. Ed. by Walther Heissig. Wiesbaden: Harrassowitz. pp. 321-46.

Discusses the differences between the oral presentation of the folk-tale (narration) and the epic (recitation, partly sung), noting that the differences between the two forms of oral tradition are not absolute. Draws examples mainly from Serbo-Croatian and Turkish oral traditions.

418. Reichl 1987 (ME)

Karl Reichl. "Popular Poetry and Courtly Lyric: The Middle English Pastourelle." *REAL: The Yearbook of Research in English and American Literature*, 5:33-61.

Interprets three of the few extant thirteenth-century Middle English *pastourelles* as rooted in a popular tradition, contradicting critics who believe them to be isolated stylistic exercises. Concludes that in these verses "Romance and native elements combine to form a pattern which shows . . . complexity and ingenuity" (56).

419. Rejhon 1990 (OI, OF, TH)

Annalee C. Rejhon. "The Effects of Oral and Written Transmission in the Exchange of Materials between Medieval Celtic and French Literatures: A Physiological View." *Oral Tradition*, 5:131-48.

Applies recent physiological studies of the bicameral brain to the oral/literate dichotomy in the transmission of materials between Medieval Celtic and French literatures. Specific questions concern the differences between orally received materials and written materials in the process of reception and the changes made during the transmission between the cultures.

420. Renoir 1988 (OE, OHG, MHG)

Alain Renoir. *A Key to Old Poems: The Oral Formulaic Approach to the Interpretation of West Germanic Verse*. University Park: Pennsylvania State University Press.

Compares the theme of the "hero on the beach" across several works from Old English and Old and Middle High German traditions, suggesting that oral-formulaic theory provides a means to interpreting such poems. This approach does not necessarily provide for judging the relative oral or written means of composition in the work, but rather is a tool to understand written poetry

composed within an active oral traditional context. Based on this stipulation *Beowulf*, *Elene*, and the *Hildebrandslied* are profitably studied from an oral-formulaic perspective, but the author cautions against applying it indiscriminately to “poetry adorned with an inactive veneer of oral-formulaic rhetoric” (173), such as the *Nibelungenleid* or *Sir Gawain and the Green Knight*.

421. Renoir 1987 (OHG, OF)

Alain Renoir. “Repetition, Oral-Formulaic Style, and Affective Impact in Mediaeval Poetry: A Tentative Illustration.” In Foley 1987a. pp. 533-48.

Outlines four “facts” about oral literature and suggests how awareness of these facts affects our reaction to certain works. As an example, he contrasts the *Hildebrandslied* and the *Chanson des Quatre Fils Aymon*, stating that the significant difference between them is the artistic quality of the use of oral-formulaic elements: “the poet of the *Hildebrandslied* handles the tools of oral-formulaic rhetoric with extraordinary sensitivity and technical skill, the poet of the *Chanson* handles them with mechanical clumsiness and a seeming insensitivity to their implications” (545). Awareness of the “four facts” helps in making better critical judgements.

422. Renoir 1986a (BR, OE, OHG, TH, CP)

Alain Renoir. “Oral-Formulaic Rhetoric and the Interpretation of Literary Texts.” In Foley 1986a. pp. 103-35.

Outlines three considerations necessary for those who wish to interpret ancient writing with roots in oral tradition: “1) the extent to which the poet was cognitively and emotionally steeped in the relevant oral-formulaic tradition . . . , 2) the extent of the familiarity the poet was assuming the intended audience to have with the relevant oral-formulaic tradition . . . , [and] 3) the extent to which the poet was expecting the audience to be primarily composed of listeners or readers” (116-18).

423. Renoir 1986b (OE)

Alain Renoir. “Old English Formulas and Themes as Tools for Contextual Interpretation.” *Modes of Interpretation in Old English Literature: Essays in Honour of Stanley B. Greenfield*. Ed. by Phyllis Rugg Brown, Georgia Ronan Crampton, and Fred C. Robinson. Toronto: University of Toronto Press. pp. 65-79.

Claims that for certain Old English poems we may look to oral-formulaic rhetoric as a partial substitute for the scarcity of the historical contexts that usually supply the material for interpretation. This conclusion is based on the repetitiveness of formulaic elements, which attests to their pervasiveness and impact in the historical context.

424. Reynolds 1989 (AR)

Dwight F. Reynolds. “*Ṣīrat Banī Hilāl*: Introduction and Notes to an Arab Oral Epic Tradition.” *Oral Tradition*, 4:80-100.

An introduction to and survey of recent translations and scholarship on *Sīrat Banī Hilāl*, the North African epic oral tradition that chronicles the migration, victories, and eventual conquering of the Bedouin tribe *Banī Hilāl*.

425. Richmond 1989 (FB, BB)

W. Edson Richmond. *Ballad Scholarship: An Annotated Bibliography*. New York: Garland.

Bibliography of ballad scholarship published from 1898-1986, based mostly on studies rather than on collections of ballads. Of special interest is section E, "Ballad Theory," which lists works dealing with oral-formulaic composition in ballads.

426. Ritoók 1989 (AG)

Zs. Ritoók. "The Views of Early Greek Epic on Poetry and Art." *Mnemosyne*, 42:331-48.

Considers what ancient Greek epics themselves say about poetry and art, with emphasis on the role of the Muses and the purpose to "delight." Points out the importance of remembering the oral performance situation of Greek poetry.

427. Rivers 1987 (HI)

Elias L. Rivers. "Two Functions of Social Discourse: From Lope de Vega to Miguel de Cervantes." *Oral Tradition*, 2:249-59.

Advocates a sociolinguistic approach (derived from Ong, Havelock, Austin, Labov, Benveniste, Voloshinov, and Bakhtin) for the study of language and literature. Gives a brief synthesis of the consensus of these authors on issues related to the social functions of language.

428. Robbins 1988 (AG, TH)

Rosemary A. Robbins. "Contributions to the History of Psychology: XLVII. Ancient Greek Roots of the Assumptions of Modern Clinical Psychology." *Perceptual and Motor Skills*, 66:903-21.

Discusses the shift from orality to literacy in ancient Greece and the corresponding emergence of a concept of individuality and dual nature: the rational and irrational. Believes the notion of madness may be "an artifact of attempts by an emerging rational culture to legislate against the irrational" (920).

429. B. F. Roberts 1988 (WL)

Brynley F. Roberts. "Oral Tradition and Welsh Literature: A Description and Survey." *Oral Tradition*, 3:61-87.

Survey of extant Middle Welsh writings that have roots in oral tradition, with consideration given to the effects writing may have had upon the oral tradition.

430. M. Roberts 1989 (IN)

Michael Roberts. "A Tale of Resistance: The Story of the Arrival of the Portuguese in Sri Lanka." *Ethnos*, 54:69-82.

Explains how the original oral rendering of a sixteenth-century Sinhalese folktale would permit the performers to satirize and inferiorize the conquering Portuguese and also Christianity, thus symbolically pointing to their vulnerability.

431. Robinson 1990 (MG)

Christopher Robinson. "Musicality in Modern Greek Poetry, 1900-1930." *Byzantine and Modern Greek Studies*, 14:224-39.

Claims that critics are misguided in dividing twentieth-century Greek poetry into "musical" and "visual" types, that "musical patterning is a fundamental technique" (224) even in the so-called visual poetry.

432. Romeralo 1987 (HI)

Antonio Sánchez Romeralo. "Migratory Shepherds and Ballad Diffusion." *Oral Tradition*, 2:451-513. Rpt. in R. Webber 1989. pp. 53-73.

Traces the geographic diffusion of one ballad, *La loba parda*, along the old migratory routes (*cañadas*) of shepherds in Spain. Includes a catalogue of the versions of this ballad collected from 1977-82 according to their proximity to the various *cañadas*.

433. Rosenberg 1987 (TH)

Bruce A. Rosenberg. "The Complexity of Oral Tradition." *Oral Tradition*, 2:73-90.

Argues that "oral and literate societies exist in a continuity, not a dichotomy, as do their lyrics and narrative" (74). Condenses a broad interdisciplinary range of research in evidence of this point.

434. Rosenberg 1986 (FP, AA, US)

Bruce A. Rosenberg. "The Message of the American Folk Sermon." *Oral Tradition*, 1:695-727. Rpt. in Foley 1990a. pp. 137-68.

Analysis of American folk sermons focusing on structure but emphasizing that the sermon is in the performance, that folk preaching "will never be adequately understood on the printed page" (719).

Includes analysis of Martin Luther King's "I Have a Dream" speech and a political speech from Jesse Jackson.

435. Russo 1987 (AG)

Joseph A. Russo. "Oral Style as Performance Style in Homer's *Odyssey*: Should We Read Homer Differently after Parry?" In Foley 1987a. pp. 549-65.

Answers the title question affirmatively, based on the poems' "essential characteristic of being a *performance style*" (564). Believes that the high quality of their verbal texture is not beyond the reach of an illiterate poet who has retold and polished the story, and in fact, a performance explanation of Homeric composition accounts for both the quality and the "minor slips" in the poem.

436. Russom 1987 (OE)

Geoffrey R. Russom. "Verse Translations and the Question of Literacy in *Beowulf*." In Foley 1987a. pp. 567-80.

Contends that even though the *Beowulf* poet shows evidence of careful word choice, "we cannot conclude, without other evidence, that his skill had a literary basis" (576).

437. Sacks 1987 (AG)

Richard Sacks. *The Traditional Phrase in Homer: Two Studies in Form, Meaning, and Interpretation*. Columbia Studies in the Classical Tradition. Leiden: E. J. Brill.

Considers the key paradox in Parry-Lord theory to be the question if formulae are "ornamental" (1), how do they function to create meaning in the Homeric poems? The answer lies in "traditionality" as a "bridge between form and content" (3). This study attempts, with a few paradigmatic examples, to uncover the depth of meaning, or "content," behind the "form" of epithets and phrases.

438. Salamone 1988 (MU)

Frank A. Salamone. "The Ritual of Jazz Performance." *Play and Culture*, 1:85-104.

In a discussion of jazz performance as a ritual with elements that communicate meaning to the initiated in the audience, this article notes that Foley's receptionalist theory of oral tradition "applies perfectly to a jazz performance" (100; see Foley 1986b). Jazz is like oral traditional performance in "the presences and reworking of set themes, reliance on synecdoche and overtones, . . . and the absolute necessity for subjective audience participation to render the 'story' meaningful in a current context" (100).

439. Sale 1989 (AG)

William Merritt Sale. "The Trojans, Statistics, and Milman Parry." *Greek, Roman, and Byzantine Studies*, 30:341-410.

Examines through quantitative methods the lack of exactly repeated formulae for the Trojans in Homer, and modifies the Parryan notion of a formula system to account for this lack. Having made such modifications, the article claims its conclusions to be a "remarkable qualitative validation of Parryan systems" (346).

440. Sale 1987 (AG)

William Merritt Sale. "The Formularity of Place Phrases of the *Iliad*." *Transactions of the American Philological Association*, 117:21-50.

Based on a study of place phrases for Troy that indicates "low formularity and a . . . lack of regularly recurring formulae" (38) for Troy, the article concludes that Homer invented rather than inherited much of the phraseology for the scenes in Troy.

441. Salleh 1987 (MS)

Muhammad Haji Salleh. "Fiction for the Voice: Oral Elements in Modern Malaysian Literature." In *The Writer's Sense of the Past: Essays on Southeast Asian and Australasian Literature*. Ed. by Kirpal Singh. Singapore: Singapore University Press. pp. 17-33.

Study of the oral residue in Malaysian literature, noting that because of strong oral traditional influences on contemporary Malaysian writers, the oral aesthetic has strong influence on what constitutes a good work of art.

442. Sawa 1989 (AR, MU)

George D. Sawa. "Oral Transmission in Arabic Music, Past and Present." *Oral Tradition*, 4:254-66.

Compares the process and problems of oral transmission in medieval Iraqi music (specifically from *Kitāb al-Aghānī—Book of Songs*, by al-Iṣbahānī) and modern Egyptian music. Notes parallels in how transmitters of each tradition alter the repertoire, and in how written notation affects transmission and preservation.

443. Sayers 1990 (OI, ON)

William Sayers. "The Three Wounds: Tripartition as Narrative Tool in Ireland and Iceland." *Incognita*, 1:50-90.

Briefly discusses the purpose of tripartition in an oral narrative tradition, and its function for the organization, storage, and retrieval of information in a pre-literate society.

444. Sbeit 1989 (AR)

Dirghām H. Sbeit. "Palestinian Improvised Sung Poetry: The Genres of Ḥidā and Qarrādī—Performance and Transmission." *Oral Tradition*, 4:213-35.

Analyzes the poetic structure and performance contexts of two genres of *ash-shiʿr almurtajal*, Palestinian improvised poetry. *Hīdā* and *Qarrādī* are both rhythmical genres, accompanied by folk dancing and punctuated by audience refrains. The differences lie in performance contexts, melody, and type of refrain.

445. Schaefer 1988 (OE)

Ursula Schaefer. "The Instance of the Formula: A Poetic Device Revisited." In *Papers on Language and Mediaeval Studies Presented to Alfred Schopf*. Frankfurt am Main: Peter Lang. pp. 39-57.

Accounts for the presence of formulae in Old English written poetry by noting the oral-aural receptional situation and discusses the role of formula in the transition from orality to literacy.

446. Schenda 1990 (FR, CP)

Rudolf Schenda. "Frédéric Mistral's Poem *Mireille* and Provençal Identity." In Honko 1990a. pp. 359-78.

Asks whether Mistral can be seen as a Lönnrot for Provence, creating for his country a national identity by creating an epic. Although the *Mireille* contains much information about Provençal language, culture, and history, Mistral's epic did not enter the popular consciousness in any way, nor did it separate a Provençal identity apart from a French national identity.

447. Scheub 1987 (AF)

Harold Scheub. "Oral Poetry and History." *New Literary History*, 18:477-96.

Argues that historical images used in Xhosa oral praise poetry create new historical motifs that transcend a sense of linear history. Known images "are placed in novel alignments, as the poet shifts from the perspective of historical sequence to that of didactic argument. . . . When the images thus disjointed recover their form, they represent a new dimension of history, an experience in which images of real time and place are reformed by the poetic line" (478).

448. Schnapp-Gourbeillon 1988 (AG)

Annie Schnapp-Gourbeillon. "Homère, Hipparque et le Bonne Parole." *Annales: Économies, Sociétés, Civilisations*, 43:805-21.

Contends that the ancient sources (specifically Hipparchus) scholars use to pinpoint the date of the writing down of Homer fail to answer adequately this question of dating, but instead reveal much about the ancient authors' respective attitudes toward writing and speech.

449. Scott 1989 (AG)

Wilhelm C. Scott. "Oral Verse-Making in Homer's *Odyssey*." *Oral Tradition*, 4:382-412.

Identifies several types of stories told by characters in the *Odyssey*, and evaluates the success each has in storytelling within his or her audience and situation, naming Odysseus as the master storyteller and the closest in method and intent to the poet Homer.

450. Sears 1989 (JV)

Laurie Lobell Sears. "Aesthetic Displacement in Javanese Shadow Theatre: Three Contemporary Performance Styles." *TDR: The Drama Review: A Journal of Performance Studies*, 33, iii:122-40.

Describes three performance styles of the *wayang* tradition in Java on a continuum from a traditional Javanese style, which is largely oral and composed in performance, to a westernized style, which is written and performed from a fixed text. Considers the influence the written styles are beginning to have on the more traditional styles.

451. Seeger 1990 (HI)

Judith Seeger. *Count Claros: Study of a Ballad Tradition*. The Albert Bates Lord Studies in Oral Tradition, vol. 4. New York: Garland.

Study of the *Conde Claros* ballads, tracing its history and development through oral and written traditions in various regions of the world (including Canary Islands, Portugal, Brazil, and Sephardic communities) through 400 years.

452. Seeger 1988 (HI)

Judith Seeger. "The Curious Case of *Conde Claros*: A Ballad in Four Traditions." *Journal of Hispanic Philology*, 12:221-37.

Compares four sixteenth-century versions of *Conde Claros*, finding one to be consistent with professional oral composition by a minstrel, one to be related to popular oral traditions, and the other two to be more "literary." Concludes that "these different versions flourished in different, though not isolated, milieux" (236).

453. Seeger 1987 (HI)

Judith Seeger. "The Living Ballad in Brazil: Two Performances." *Oral Tradition*, 2:573-615. Rpt. in R. Webber 1989. pp. 175-217.

Compares two oral performances of the ballad *El conde Claros de Montalbán*, recorded in rural Brazil, focusing on “musical, linguistic, social, and aesthetic characteristics” (575). The analysis demonstrates the oral traditional ballad’s capacity to incorporate changes necessary for survival.

454. Segal 1989 (AG)

Charles Segal. “Song, Ritual, and Commemoration in Early Greek Poetry and Tragedy.” *Oral Tradition*, 4:330-59.

Explores the indebtedness that classical Greek tragedians have to “some of the forms for commemorating noble deeds and lamenting suffering” developed in Homeric and early Greek poetry (330).

455. Sellew 1990 (BI)

Philip Sellew. “Oral and Written Sources in Mark 4:1-34.” *New Testament Studies*, 36: 234-67.

Contends that the elements of the “parable chapter” in Mark derive from “multiple paths of transmission,” both oral and written, and that the gospel writer himself may have been the first to combine these three “seed” parables along with the Interpretation of the Sower. By including the interpretation with the other parables, the writer follows a Jewish literary tradition of vision/dream interpretation in an attempt to develop the hermeneutical implications of the sayings.

456. Seniff 1987 (HI)

Dennis P. Seniff. “Orality and Textuality in Medieval Castilian Prose.” *Oral Tradition*, 2:150-71.

A look at the possible applications of orality and literacy theories to Medieval Castilian prose. The article does not attempt to draw specific conclusions, but suggests several avenues for further research.

457. Seniff 1989 (HI, TH)

Dennis P. Seniff. “Aproximacion a la oralidad y textualidad en la prosa castellana medieval.” *Actas Del IX Congreso de la Asociacion Internacional de Hispanistas*. Neumuenster: Vervuert. pp. 263-77.

Evaluates various medieval Castilian works in prose in regard to the research of orality and literacy, and explains the concept of “diaglossia” and its oral and written characteristics.

458. Seydou 1990 (AF, TH)

Christiane Seydou. “Identity and Epics: African Examples.” In Honko 1990a. pp. 403-24.

Demonstrates by African examples how different sociocultural situations produce different types of epics in terms of mythological or historical orientation of the epic and in terms of the role of the bard in relation to the text.

459. Sharratt 1987 (TH)

Peter Sharratt. "Peter Ramus, Walter Ong, and the Tradition of Humanistic Learning." *Oral Tradition*, 2:172-87.

Examines Ramus' ideas on the teaching of literature and Ong's explication and evaluation of these ideas "to suggest that the teacher of literature today should still aim at an encyclopedic ideal" (173). Stresses the importance of teaching and studying oral expression.

460. Shehan 1987 (MU, JP, IN, TI)

Patricia Shehan. "The Oral Transmission of Music in Selected Asian Cultures." *Bulletin of the Council for Research in Music Education*, 92:1-14.

Compares the education of musicians in Japan, India, and Thailand. In each case training is accomplished largely through oral transmission processes, although these processes differ in their level of memorization and improvisation by formulae. Ends by suggesting aural strategies as a way to develop musical sensitivity in Western students.

461. Shenhar 1987 (FK, TH)

Aliza Shenhar. "Metafolkloristic Additions to Stories by the Artistic Narrator." *Folklore*, 98, i:53-56.

Extends Dundes' term "metafolklore" to mean "the conception a culture has of its own folklore communications as it is represented in the distinction of forms, the attribution of names to them, and the sense of the social appropriateness in their application" (53). The example cited demonstrates how a storyteller, by metafolkloristic additions to the narrative, transmits to the audience a message that "is not in the natural and original cultural context" (53).

462. Sherzer 1987 (SAI, TH)

Joel Sherzer. "A Discourse-Centered Approach to Language and Culture." *American Anthropologist*, 89:295-309.

Reconceptualizes the Sapir-Whorf hypothesis by centering on the *discourse* of a culture rather than the grammar, seeing discourse as "an embodiment of the essence of culture and constitutive of what the language-culture-society relationship is all about" (297), and as the actualization of a creative process between "language, culture, society, and the individual" (308). Draws illustrations from Kuna (Panama) oral traditions.

463. Sherzer and Urban 1986 (SAI)

Joel Sherzer and Greg Urban, eds. *Native South American Discourse*. Berlin: Mouton de Gruyter.

Collection of papers with the stated aim of being “an initial attempt to document language use in native lowland South America” (1), with emphasis on how discourse, which for the groups under study is largely poetic, creates and transmits culture.

464. Sherzer and Woodbury 1987 (AI, SAI, MY, EK)

Joel Sherzer and Anthony C. Woodbury, eds. *Native American Discourse: Poetics and Rhetoric*. Cambridge Studies in Oral and Literate Culture, 13. Peter Burke and Ruth Finnegan, gen. eds. Cambridge: Cambridge University Press.

Collection of six essays dealing with the ways in which Native American discourse is represented, translated, and analyzed. The focus is on discourse- and performance-centered approaches to oral discourse.

465. Shive 1987 (AG)

David M. Shive. *Naming Achilles*. Oxford: Oxford University Press.

Questions the validity of the Parryan concepts of economy and extension in Homeric poetry by examining formulae for Achilles in all grammatical cases and various metrical shapes. The conclusions from this analysis suggest “deliberate, literate composition” for the Homeric epics (130).

466. Sienaert 1990 (BB, TH)

Edgard Richard Sienaert. “Marcel Jousse: The Oral Style and the Anthropology of Gesture.” *Oral Tradition*, 5:91-106.

Summary and bibliography of the major works of Marcel Jousse. Includes a bibliography of research by other scholars on Jousse and his work.

467. Sienaert 1988 (AF)

E. Sienaert. “Perspectives on and from an Oral Testimony: Piet Draghoender’s Lament.” *Mosaic: A Journal for the Interdisciplinary Study of Literature*, 21:227-41.

Analysis, transcription, and translation of an unexpected and quite remarkable poetic outburst during an interview with a farmer of the displaced Kat River people of South Africa.

468. Sienaert 1986 (FR)

E. Sienaert. "Reading a Story Carved in Ivory: *La Chastelaine de Vergi*." In Whitaker and Sienaert 1986. pp. 81-95.

"Reads" the story of "La Chastelaine de Vergi" as carved into ivory-caskets by interpreting the pictorial formulae by which the artist communicated the story.

469. Siikala 1986 (FN, CP)

Anna-Leena Siikala. "Variation in the Incantation and Mythical Thinking: The Scope of Comparative Research." *Journal of Folklore Research*, 23:187-203.

Examines formulae in Finnish incantations, citing the main difference between their use in the incantations and the epics to be in the function of mythical elements. In epic, "mythical elements create a concept of the world," but in incantations they are "the *tietäjä*'s medium of influence" (202).

470. Silagan 1986 (AF)

Marciana F. Silagan. "The Genealogy of Mukama; the Methodology of Oral Tradition." *Dialectical Anthropology*, 10:229-47.

Examines the use of the Mukana figure in South African Zulu/Xhosa oral praise poetry, who exists in opposition to institutionalized forms of authority. Uses this figure as a symbolic analogy to explicate class systems in contemporary African literature, and by this process, attempts to re-think the oral/literate dichotomy often used to describe African cultural systems.

471. Silva 1989 (HW)

Kalena Silva. "Hawaiian Chant: Dynamic Cultural Link or Atrophied Relic?" *The Journal of the Polynesian Society*, 98:85-90.

Describes the revival of interest among Hawaiians in the type of chanting associated with *hālau hula*, a traditional school of Hawaiian dance. The chants are one of the many traditions that nearly died out as a result of the American-enforced neglect of Hawaiian language and culture in the early- to mid-twentieth century.

472. Slater 1990 (HI, FK, TH)

Candace Slater. *City Steeple, City Streets: Saints' Tales from Granada and a Changing Spain*. Berkeley: University of California Press.

Analysis of stories told in Granada and eastern Andalusia about Fray Leopoldo, a popular but nonconsecrated Spanish saint. The study demonstrates the dynamic (but not necessarily binary) tension between the popular oral versions of the saint's life, which often express anti-institutional sentiments, and the official biography of the saint, written by a fellow monk.

473. Slyomovics 1987 (AR, EG)

Susan Slyomovics. "The Death Song of °Amir Khafājī: Puns in an Oral and Printed Episode of *Sīrat Banī Hilāl*." *Journal of Arabic Literature*, 18:62-78.

Investigates a discrepancy between the large number of puns in an oral version of the Death Song of °Amir Khafājī and the relatively few puns in a printed version, attributing much of the discrepancy to varying methods of characterization in oral and literary epics.

474. Slyomovics 1987 (AR)

Susan Slyomovics. *The Merchant of Art: An Egyptian Hilali Oral Epic Poet in Performance*. Berkeley: University of California Press.

A performance-centered study of the singing of tales from the *Sīrat Banī Hilāl* by °Awadallah, an Egyptian oral epic poet. This poet's version has a certain message for his audience; it tries to demonstrate that poets should be treated with respect, despite prevailing customs of treating the poet as an outcast. Consideration is also given to gender roles in both story and story-telling.

475. A. Smith 1986 (TH)

Anthony Smith. "On Audio and Visual Technologies: A Future for the Written Word?" In Baumann 1986. pp. 171-92.

Considers "the way in which perceptual revolutions take place through the agency of new media" (172), assessing especially the impact of visual technologies on the processing of the printed word. Notes two possible directions (not mutually exclusive): "the first toward a merger of the printed word and the moving image, the second away from the printed word to the screen" (189).

476. A. S. Smith 1986 (OE)

Ailsa Stewart Smith. "Non-aristocratic Poetry: The World Beyond *Beowulf*." In Whitaker and Sienaert 1986. pp. 44-49.

Contends that preserved Anglo-Saxon charms and riddles, derived from older, oral traditions, provide insights into the lives of social classes not usually mentioned in heroic poetry.

477. J. D. Smith 1990 (IN, SK)

John D. Smith. "Worlds Apart: Orality, Literacy, and the Rajasthani Folk-*Mahābhārata*." *Oral Tradition*, 5:3-19.

Compares a certain tale from the written Sanskrit *Mahābhārata* to a present-day Rajasthani oral-folk version of the same tale. Also considers reasons for the decline of folk-*Mahābhārata* traditions.

478. J. D. Smith 1987 (IN)

John D. Smith. "Formulaic Language in the Epics of India." In Almqvist et al. 1987. pp. 591-611.

Lists some of the common characteristics among the widely diverse epics of India, and discusses the relevance of oral-formulaic theories to some of these epics.

479. J. M. H. Smith 1990 (OF)

Julia M. H. Smith. "Oral and Written: Saints, Miracles, and Relics in Brittany, c. 850-1250." *Speculum*, 65:309-43.

Examines a portion of the Breton hagiographical corpus to demonstrate, against certain common scholarly assumptions, that the "oral is not necessarily the popular, nor even the inauthentic and disreputable" (312). The evidence from Breton hagiography indicates little antagonism between written/clerical and oral/laity in the authoritative structures of the saints' cults, and that the oral traditions were considered valid accounts of the saints' lives, especially for postmortem miracle stories.

480. Soko 1986 (AF)

B. J. Soko. "Translating Oral Literature into European Languages." In Whitaker and Sienaert 1986. pp. 113-21.

Discusses the problems inherent in translating African oral literatures into written European languages, including issues of performance, language, and style. Suggests an ethnolinguistic approach as a way to address these problems.

481. Sowayan 1989 (AR)

Saad Abdullah Sowayan. "'Tonight My Gun is Loaded': Poetic Dueling in Arabia." *Oral Tradition*, 4:151-73.

Ethnography of the *riddiyih* poetry (Arabic poetic dueling), including descriptions of performance, compositional strategies of the poets, and the historical, cultural, and literary contexts for poetic dueling.

482. Sparrow 1989 (AF, CN)

Fiona Sparrow. "Telling the Story Yet Again: Oral Traditions in Nuruddin Farah's Fiction." *The Journal of Commonwealth Literature*, 24:164-72.

Analyzes oral traditional elements and the interplay of orality and literacy issues in Nuriddin Farah's novels. Concentrates on the character of Deeriye in *Close Sesame* who embodies the evolution of Somali society from oral to literate.

483. Speight 1989 (AR, IS)

R. Marston Speight. "Oral Traditions of the Prophet Muhammed: A Formulaic Approach." *Oral Tradition*, 4:27-37.

Overview of formulaic elements in the *h̄adīth* literature of Islam, textual collections of various oral traditions about the Prophet Muḥammad and other figures from the early Islamic period.

484. Stahl 1989 (FK, TH)

Sandra Dolby Stahl. *Literary Folkloristics and the Personal Narrative*. Bloomington: Indiana University Press.

Makes a case that personal narratives are a legitimate genre of oral traditional literature. The performance of personal narratives assumes a "range of traditions significant in the listener's hearing of the story [that] is larger and more inclusive than previously assumed and that the process of hearing the text is a creative act in which the listener's own large store of cultural and personal resources is used to produce a unified resonance of meaning" (2).

485. Stahmer 1987 (GM, TH)

Harold M. Stahmer. "Speech Is the Body of the Spirit: The Oral Hermeneutic in the Writings of Rosenstock-Huessy." *Oral Tradition*, 2:301-22.

Contends that Rosenstock-Huessy's "lifelong preoccupation with the Incarnate Word and the spoken word . . . dominated and shaped the substance and style of his written work" (303).

486. Steele 1987 (AL)

Thomas J. Steele. "Orality and Literacy in Matter and Form: Ben Franklin's *Way to Wealth*." *Oral Tradition*, 2:273-85.

Describes how Franklin adapted a medium, proverbs, that was oral in origin into a literate and typographic object, making "a breakthrough from the ineffective old morality [i.e. oral and communal] to a new world of system and ethics" (282).

487. Stewart 1989 (HY)

Michael Stewart. "'True Speech': Song and the Moral Order of a Hungarian Vlach Gypsy Community." *Man*, 24 (n.s.):79-102.

Performance analysis of Hungarian Vlach Gypsy (Rom) songs, pointing out the difference the Rom themselves mark between the “true speech” of song and normal talk. The song becomes a source of power, albeit brief, by which the Rom men identify themselves as a distinct, ideal community, the singers as a united brotherhood. This picture contrasts with the normal speech activities of the community, which are individualistic, often fractious, and do not exclude participation by women.

488. Stock 1990 (TH)

Brian Stock. *Listening for the Text: On the Uses of the Past*. Baltimore: John Hopkins University Press.

Collection of essays by the author, focusing on antiquity to the thirteenth century, that considers “what happens when there is a shift from the oral to the written in the field of religion and society” (2). Attempts to find unity in the dominating theories of orality and literacy that on the one hand propose a great divide between oral and literate life and thought and, on the other hand, consider the dynamic interactions between the oral and the written once literacy is introduced.

489. Stoddart and Whitley 1988 (AG)

Simon Stoddart and James Whitley. “The Social Context of Literacy in Archaic Greece and Etruria.” *Antiquity*, 62:761-72.

Compares the differing uses of alphabetic scripts in Ancient Greece and Etruria to demonstrate that the effects of alphabetic literacy are not uniform or predictable, but vary greatly according to the local social context.

490. Swanepoel 1990 (AF)

Chris F. Swanepoel. “Thomas Mofolo’s Chaka and the Oral Legacy.” In *Semper Aliquid Novi: Littérature comparée et littératures d’Afrique*. Ed. by Janos Riesz and Alain Ricard. Tübingen: Narr. pp. 287-95.

Presents Thomas Mofolo’s book “Chaka” as a suitable representative of South African orality. Its legacy is determined by myth and archetype of the structure of the story, by the style which follows formulaic patterns, by the subjective standpoint of the narrator (“oral reporter”), and by the application of various oral narrative genres (myth, legend, and folktale).

491. Swann and Krupat 1987 (AI, SAI)

Brian Swann and Arnold Krupat, eds. *Recovering the Word: Essays on Native American Literature*. Berkeley: University of California Press.

Collection of essays on the presentation (especially of oral forms) and interpretation of Native American literatures. The central concern is to present the current and most promising trends in criticism of Native American literatures.

492. Sweeney 1987 (MS)

Amin Sweeney. *A Full Hearing: Orality and Literacy in the Malay World*. Berkeley: University of California Press.

Examines the relationship between oral and written traditions in Malay society, specifically in Malay literature and in the teaching of students who are strongly oral-oriented.

493. Swiderski 1988 (IN)

Richard M. Swiderski. "Oral Text: A South Indian Instance." *Oral Tradition*, 3:122-37.

Demonstrates the various ways in which orality and literacy are interdependent by examining a Knanaya songbook, a printed version whose purpose is to be integrated back into oral performance, specifically in the singing of wedding songs. The book does not serve as a "script" for the performance, for the songs are known without it. However, the *presence* of the book itself is traditionally required at the singing.

494. Tannen 1988 (TH)

Deborah Tannen. "The Commingling of Orality and Literacy in Giving a Paper at a Scholarly Conference." *American Speech*, 63:34-43.

Uses the occasion of the delivery of a paper at a conference to demonstrate that orality and literacy are not mutually exclusive, but are "complex and intertwined dimensions" (42).

495. Tapping 1990 (AF, TH)

Craig Tapping. "Voices Off: Models of Orality in African Literature and Literary Criticism." *ARIEL: A Review of International English Literature*, 21, iii:73-86.

Criticizes contemporary literary theorists who employ Western language ideologies to interpret African literatures and who ignore or debase African-derived representations of oral culture.

496. Tarlinskaja 1989 (RU, BR)

Marina Tarlinskaja. "Formulas in Russian and English Verse." In *Russian Verse Theory*. Proceedings of the 1987 Conference at UCLA. UCLA Slavic Studies, vol 18. Ed. by Barry P. Scherr and Dean S. Worth. Columbus, OH: Slavica Publishers. pp. 419-39.

Study of literary "formulas" (defined roughly as recurring rhythmical-grammatical-lexical patterns) in Russian and English poetic traditions. Demonstrates that such formulaic elements form an integral part of even the post-Romantic poetic craft.

497. Tedlock 1985 (MY)

Dennis Tedlock, trans. *Popol Vuh: The Definitive Edition of the Mayan Book of the Dawn of Life and the Glories of Gods and Kings*. New York: Simon and Schuster.

Translation of the Quiché Maya book of creation, with introduction and commentary by the translator.

498. Teffeteller 1990 (AG)

Annette Teffeteller. "Ἀὐτὸς ἀπούρας, *Iliad* 1.356." *Classical Quarterly*, 40 (n.s.):16-20.

Refutes the charge that *Il.* 1.356 contains a contradiction to other accounts of the removal of Briseis from Achilles' camp, that it is an instance of oral inconsistency. Maintains that the phrase is rather "a subtly delineated development in the quarrel between Achilles and Agamemnon" (16).

499. A. Thomas and Tuia 1990 (PL)

Allan Thomas and Ineleo Tuia. "Profile of a Composer: Ihaia Puka, a *Pulotu* of the Tokelau Islands." *Oral Tradition*, 5:267-82.

Profiles Ihaia Puka, a highly respected Tokelaun composer-poet, generalizing from his experience to describe the poetic tradition of his community, and to point out the necessity of emphasizing *individual* contributions to a community's tradition, as well as the tradition itself.

500. K. Thomas 1986 (BR, TH)

Keith Thomas. "The Meaning of Literacy in Early Modern England." In Baumann 1986. pp. 97-132.

Evaluates the meanings, extent, and effects of literacy (manuscript and print) in England between 1500 and 1750. Concludes that the spread of literacy in this period "did not noticeably alter the direction in which society was moving anyway," had only a "gradual effect upon people's mental habits," and reinforced "already established values" within the class structure (121).

501. Thomson 1990 (ST, FN, TH)

Derick Thomson. "Macpherson's Ossian: Ballad Origins and Epic Ambitions." In Honko 1990a. pp. 115-30.

Demonstrates the effect of political and economic circumstances on James MacPherson's literary efforts, as he sought, by producing a Scottish national epic, to recapture the "lost glory of his native land" (115) and to make a name for himself in eighteenth-century literary circles. The results were the poems of Ossian, which were, despite their Gaelic ballad sources, largely products of MacPherson's own literary imagination, developed out of literary expectations for an epic. A final

section of the article draws parallels between MacPherson's process in creating a Scottish epic and Lönnrot's efforts at Finnish epic.

502. Thornton 1987 (PL, AG)

Agathe Thornton. *Maori Oral Literature as Seen by a Classicist*. Dunedin, New Zealand: University of Otago Press.

Compares Maori myths of cosmogony, underworld journeys, and other stories to their ancient Greek counterparts. Many of the examples cited demonstrate in their structure the "close and intense" (58) involvement of both storyteller and audience. The final section discusses how this relationship influences the writings of Te Rangikaheke, a traditional storyteller writing to two different audiences, the people of Hawaii and Sir George Gray, insiders and outsider (respectively) to the tradition.

503. Tonkin 1986 (AF, TH)

Elizabeth Tonkin. "Investigating Oral Tradition." *Journal of African History*, 27:203-13.

Critiques the structural functionalist approach to African oral traditions as history and offers alternative models that incorporate "the subjects of society, its agents, who are not, simply free individuals but in part socially constituted beings" (211).

504. Top 1990 (FK, BE)

Stefaan Top. "Modern Legends in the Belgian Oral Tradition." *Fabula: Zeitschrift für Erzählforschung*, 31:272-78.

Describes the existence and collection of modern legends in Belgium. Includes numerous examples and a comparison with legend types identified by Brunvand.

505. Traill 1989 (AG)

David A. Traill. "Gold Armor for Bronze and Homer's Use of Compensatory *timê*." *Classical Philology*, 84:301-304.

Interprets the unequal exchange of armor between Diomedes and Glaucus in light of a Homeric type scene, in which gifts are exchanged according to the *timê* of the participants. In this instance, the exchange preserves the guest-friendship relationship between the two while still demonstrating that Diomedes is the victor. The gift of gold for bronze compensates Diomedes for the *timê* he would have undoubtedly won if he had battled with Glaucus.

506. Tranter and Tristram 1989 (OI)

Stephen N. Tranter and Hildegard L. C. Tristram, eds. *Early Irish Literature—Media and Communication (Mündlichkeit und Schriftlichkeit in der frühen irischen Literatur)*. ScriptOralia 10. Tübingen: Narr.

Collection of essays concerning the transition from oral to written tradition in Old Irish literature.

507. Trapero 1987 (HI)

Maximiano Trapero. "Hunting for Rare *Romances* in the Canary Islands." *Oral Tradition*, 2:514-46. Rpt. in R. Webber 1989. pp. 116-48.

Describes recent scholarly searches for rare and archaic *romances* in the Canary Islands. Includes a transcription and translation of one *romancero* completely unknown outside of one singer living in the islands, and makes evaluative comparisons between the Canary *romances* and those of eastern Sephardic peoples.

508. Tristram 1989a (OI, MI, BR)

Hildegard L. C. Tristram. "Why James Joyce also Lost His 'Brain of Forgetting': Patterns of Memory and Media in Irish Writing." In *Anglistentag 1988 Göttingen*. Ed. by Heinz-Joachim Müllenbrock and Renate Noll-Wiemann. Tübingen: Max Niemeyer Verlag. pp. 220-33.

Considers Cenn Faelad and Suibne as *prae-textus* for Joyce and Yeats in that each pair of authors, ancient and modern, writes in a period of transition, of outside influence, and feels the compulsion to preserve Irish heritage in part by codifying oral folk traditions into writing.

509. Tristram 1989b (OE, OI)

Hildegard L. Tristram. "Early Modes of Insular Expression." In *Sages, Saints, and Storytellers: Celtic Studies in Honour of Professor James Carney*. Ed. by Donnchadh ó Corráin, Liam Breatnach, and Kim McCone. Maynooth Monographs 2. An Sagart: Maynooth. pp. 427-48.

Contends that for Insular literatures (early Irish, Old English, early British) "writing as a new technique of verbal communication did not give rise to entirely new modes of literary expression. Its effects lay in the sophistication of the inherited pre-literary modes" (427).

510. Troll 1990 (TH)

Denise A. Troll. "The Illiterate Mode of Written Communication: The Work of the Medieval Scribe." In Enos 1990. pp. 96-125.

Examines medieval manuscript technology and the practices of the monastic scribes to understand the constraints this technology placed on culture and knowledge and how it contributed to the structure of the pre-print consciousness.

511. Tsitsibakou 1986 (AG)

Evanthia Tsitsibakou. "Two Homeric Formulae in the P. Lille Poem: Θεοὶ Θέσαν and ἄναξ ἑκάεργος Ἀπόλλων." *Glotta*, 64:165-84.

Contends that the Homeric formula ἄναξ ἑκάεργος Ἀπόλλων in the P. Lille was chosen consciously not for its metrical utility but for "its potential to convey contradictory ideas and messages," insinuating certain ideas about the god and creating "a climate of suspense by foreshadowing events" (184) and giving the poems the feel of tragedy.

512. Tucker 1989 (ON)

John Tucker, ed. *Sagas of the Icelanders: A Book of Essays*. Garland Reference Library for the Humanities, 758. New York and London: Garland.

Although most of the essays in this volume do not discuss oral tradition per se, the introduction notes that questions related to oral tradition and authorial composition form the "central debate of saga scholarship" (14).

513. Turner 1986 (TH)

Frederick Turner. "Performed Being: Word Art as a Human Inheritance." *Oral Tradition*, 1:66-109.

Advocates oral tradition as a literary theory that could serve as a unifying paradigm for all of the various approaches to literary studies, on the analogy of the unifying force of evolutionary theories in the biological sciences.

514. Tyler 1988 (BB)

Lee Edgar Tyler. "Annotated Bibliography to 1985." *Oral Tradition*, 3:191-228.

Second installment, covering the years 1984-85, of the continuation of John Miles Foley's 1985 bibliography of research on oral traditions and oral-formulaic theory. See Tyler et al. 1986.

515. Tyler et al. 1986 (BB)

Lee Edgar Tyler, Juris Dilevko, and John Miles Foley. "Annotated Bibliography." *Oral Tradition*, 1:767-808.

Continuation, covering 1983, of John Miles Foley's 1985 bibliography on *Oral-Formulaic Theory and Research*. See Tyler 1988.

516. Unabia 1985 (PH)

Carmen Ching Unabia. "Gugud: a Bukidnon Oral Tradition." *Asian Folklore Studies*, 44:205-29.

Describes the *Gugud*, a mythological oral tradition recited as prose narrative by the Bikidnan, a scattered cultural minority group in the Philippines. Includes three texts: "The Flood and the Origin of the Talaandig," "The Drought and the Origin of the Bukidnan," and "The Flight of Agyn and his Family."

517. Urban 1988 (SAI)

Greg Urban. "Ritual Wailing in Amerindian Brazil." *American Anthropologist*, 90:385-400.

Contends that ritual wailing demonstrates "how culture comes to exercise control over affective process" (386) by the interaction of "affect, signal, and meta-signal" (399). By grieving in the appropriate way, the griever makes the emotion and the actions of grieving intelligible to the community and socially acceptable.

518. Urban 1986 (SAI)

Greg Urban. "Ceremonial Dialogues in South America." *American Anthropologist*, 88:371-86.

Investigates ceremonial dialogues from five different South American native groups. The conclusion from the comparison of their formal characteristics and contextual dynamics is that the dialogues convey a "culture-specific message about solidarity, i.e. a message about how cohesion is . . . achieved in that society" (371).

519. Uysal 1987 (TK)

Ahmet Edip Uysal. "The Use of the Supernatural in the Turkish Epics of *DedeKorkut* and *Koroghlu*." In Almqvist et al. 1987. pp. 551-67.

Explains certain supernatural references in Turkish epics, with emphasis on those from pre-Islamic origins.

520. Valenciano 1987 (HI)

Ana Valenciano. "Survival of the Traditional *Romancero*: Field Work." *Oral Tradition*, 2:424-50. Rpt. in R. Webber 1989. pp. 26-52.

Offers practical advice to field researchers who wish to collect examples of the traditional *romancero*.

521. Valesio 1987 (CN, TH)

Paolo Valesio. "A Remark on Silence and Listening." *Oral Tradition*, 2:286-300.

Advocates “listening to mute things” as an approach to critical interpretation of texts, explicating a Pirandello short story as both a metaphor and an example of this act of listening.

522. van Beeck 1987 (TH)

Frans Jozef van Beeck. “Rahner on Sprachregelung: Regulation of Language? Of Speech?” *Oral Tradition*, 2:323-36.

Examines the works of Karl Rahner, contending that “Catholic theology has gained enormously from the two influences at work” in his theological oeuvre: “the formal-literate and the rhetorical-literary” (333). Discusses the traditional use of theological terminology in the “live, oral-acoustical profession of faith” (330), given by laypeople, those who have had no formal instruction in theology.

523. Vermes 1986 (BI, HB, TH)

Geza Vermes. “Scripture and Tradition in Judaism: Written and Oral Torah.” In Baumann 1986. pp. 79-96.

Describes the complex interaction of written Scripture and associated oral traditions in inter-testamental Judaism, concluding that “the overall function of the oral Torah has been to infuse with dynamism and vitality the religious messages of the written Bible . . . [and] to maintain its impact until now on the mind and life of the believing Jew” (94).

524. Visotzky 1983 (HB)

Burton L. Visotzky. “Most Tender and Fairest of Women: A Study in the Transmission of Aggadah.” *Harvard Theological Review*, 76:403-18.

Describes the development of a single aggadic narrative by comparing biblical exegesis by Josephus and several rabbinic parallels. Advocates reconstruction of the midrashic exegesis as a better method for tracing the oral and written transmission of a legend over standard folklore methods.

525. Visser 1988 (AG)

Eduard Visser. “Formulae or Single Words? Towards a New Theory on Homeric Verse-Making.” *Wurzbürger Jahrbücher für Die Altertumswissenschaft Neue Folge*, 14:20-37.

Divides the formula into noun + epithet, stating that the noun is a unit chosen by the poet; the epithet is determined by meter: “the constituents of the noun-epithet formula are not connected inextricably and that therefore the generally accepted idea of the formula as a fixed unit has to be abandoned” (27). Homer can therefore be read as any other poet, since “he obviously thought in categories of single words and not in formulaic word-blocks” (36).

526. Vitz 1986 (OF)

Evelyn Birge Vitz. "Rethinking Old French Literature: The Orality of the Octosyllabic Couplet." *Romanic Review*, 77, iv:307-21.

Argues that the Old French octosyllabic rhymed couplet is a pre-literary form, contradicting usual assumptions that the form "emerged along with the written vernacular" (308). Suggests that this hypothesis forces a rethinking of basic premises about the development of French literature.

527. Voigt 1990 (FN, ES, HY, SCN, RU, FK, CP)

Vilmos Voigt. "The *Kalevala* and the Epic Traditions of Europe." In Honko 1990a. pp. 247-64.

Describes the influence of the *Kalevala* and Finnish folklore studies on the collection and analysis of other European epic traditions, namely Estonian (*Kalevipoeg*), Hungarian, Scandinavian, and Russian.

528. Wagner 1987 (HB, FN, OI, GM, SU, UG, CP)

Heinrich Wagner. "The Roots of Finno-Ugric Folk Epic." In Almqvist et al. 1987. pp. 347-70.

Considers the nature of parallelistic verse in various European epic traditions that were free from classical Greek and Roman influence, including Sumerian, Hebrew, Ugaritic, Mordvin, Old Irish, and ancient Germanic languages, as well as Finno-Ugric. Presents evidence, based on the type of parallelism featured in the epic poetry, for historical links between Finnish, Mordvin, Ugaritic, and Sumerian epic traditions.

529. Waiko 1990 (ML)

John D. Waiko. "'Head' and 'Tail': The Shaping of Oral Traditions Among the Binandere in Papua New Guinea." *Oral Tradition*, 5:334-53.

Describes the transmission process of oral traditions from one generation to another among the Binandere, demonstrating in detail how this process can lead to "distortion and/or corruption" (351) of the traditional reconstruction of community and family histories.

530. Waiko 1987 (ML)

John D. Waiko. "Oral Traditions Among the Binandere: Problems of Method in a Melanesian Society." *Journal of Pacific History*, 21:21-38.

Examines oral traditions of the Binandere (Papua New Guinea) that speak of events in the recent past, specifically since first contact with Europeans. The *ji tari*, a chanted lament, seems to provide reliable evidence for events in the recent past, but it is a dying form, due to European influences on its music and structure, and to discouragement of its practice by church and colonial administrators.

531. Waltke 1986 (BI, HB)

Bruce K. Waltke. "Oral Tradition." In *A Tribute to Gleason Archer*. Ed. by W. Kaiser and R. Youngblood. Chicago: Moody Press. pp. 17-34.

Attempts to demonstrate that "oral tradition played a minor role in the transmission" of biblical literature (Old Testament), and that this notion will help "to restore more confidence in the Old Testament's reliability and to clarify its meaning" (19).

532. C. Ward 1990 (AF, CN)

Cynthia Ward. "What They Told Buchi Emecheta: Oral Subjectivity and the Joys of 'Otherhood'." *Publications of the Modern Language Association*, 105, ii: 83-97.

Reads Emecheta's novel *Joys of Motherhood* as an example of an "oral antiaesthetic" in which a multiplicity of voices, often contradictory, evade a single authoritative perspective through which a unified interpretation of meaning can be derived.

533. J. Ward 1990 (TH)

John O. Ward. "Rhetoric, Truth, and Literacy in the Renaissance of the Twelfth Century." In Enos 1990. pp. 126-57.

Describes the so-called Renaissance of the twelfth century as a "collapse . . . of the political economy of truth" (126) for that society. A significant factor in this collapse was an oscillation between oral and literate modes of thinking and their competing claims to power and truth. The "Renaissance" is then defined as types of discourse that occur when large numbers of persons are drawn by sociocultural forces into the textual world and compete for control of interpretation.

534. A. Webber 1989 (AG)

Alice Webber. "The Hero Tells His Name: Formula and Variation in the Phaeacian Episode of the *Odyssey*." *Transactions of the American Philological Association*, 119:1-13.

Believes that the deviation from the thematic patterns of hospitality in the Phaeacian episode is an example of how an oral traditional poet creatively uses the formulaic language by varying it to "bring out a special meaning" that by its variation "commands the audience's attention" (2).

535. R. Webber 1989 (HI, FB)

Ruth H. Webber. *Hispanic Balladry Today*. The Albert Bates Lord Studies in Oral Tradition, vol. 4. New York: Garland.

Reprint in book form of *Oral Tradition* 2, ii-iii, May-October 1987.

536. R. Webber 1987 (FB, CP)

Ruth H. Webber. "Ballad Openings in the European Ballad." In Foley 1987a. pp. 518-96.

Comparative statistical study of ballad openings from six traditions: Hispano-Portuguese, French, Italian, English-Scottish, Danish, German, and Serbo-Croatian. Despite numerous differences in the openings, a "fundamental homogeneity of the pan-European ballad" is suggested, based on the "essential identity of the process of oral composition" (592-93).

537. R. Webber 1986a (HI)

Ruth H. Webber. "The *Cantar de Mio Cid*: Problems of Interpretation." In Foley 1986a. pp. 65-88.

Assesses the validity of the critical techniques that have been used by scholars to demonstrate the origins of the *Cantar de Mio Cid* as oral or written, and considers the effect the recent origins debates have had on the interpretation of the poem.

538. R. Webber 1986b (HI)

Ruth House Webber. "Hispanic Oral Literature: Accomplishments and Perspectives." *Oral Tradition*, 1:344-80. Rpt. in Foley 1990a. pp. 169-88.

Survey of scholarship on Hispanic oral literatures (including Portuguese). Discusses epics, ballads, lyrics, folktales, and proverbs.

539. Webster 1989 (CN)

Michael Webster. "Words in Freedom and the Oral Tradition." *Visible Language*, 23:65-87.

Notes how the style of the poet Filippo Tommaso Marionetti reflects his habit of oral composition, with its formulaic epithets and paratactic structure. This notion is somewhat ironic coupled with the fact that this poet is credited with inventing a very visual form of poetry. Ultimately, Marionetti's poetry "attempts to put the visual at the service of the oral" (86).

540. M. West 1988 (AG)

M. L. West. "The Rise of the Greek Epic." *Journal of Hellenic Studies*, 108:151-72.

Attempts to discover the early origins and the phases through which the Greek epic tradition passed in its development. Claims that Euboea, not Ionia, was the place where oriental contacts led to a "marvelous new creative phase" (170) in the development of the Greek heroic traditions.

541. S. West 1988 (AG)

Stephanie West. "Archilochus' Message-Stick." *Classical Quarterly*, 38:42-48.

Contends that Archilochus' message-stick has nothing to do with writing, but rather refers to ancient oral practices in which notched sticks served as mnemonic aids or as symbolic messages in themselves. By adopting the message-stick as a symbol for the poet, Archilochus distances himself from his message by portraying himself as agent, as a carrier or symbol of a message from another.

542. West-Burdette 1987 (HI)

Beverly West-Burdette. "Gesture, Concrete Imagery, and Spatial Configuration in the *Cantar de Mio Cid*." *La Corónica*, 16, i:56-66.

A performance-based analysis contending that formulaic phraseology containing concrete imagery of body parts, in addition to its mnemonic and referential functions, also served to induce and direct gesture and expression on the part of the performer.

543. Whitaker 1986 (AG)

R. A. Whitaker. "Oral and Literary Elements in Homer's Epics." In Whitaker and Sienaert 1986. pp. 18-25.

Briefly surveys eighteenth-century studies on the Homeric epics as oral traditional literature, demonstrating their role as foundational scholarship for Parry and other twentieth-century researchers. Concludes that the epics cannot be placed at either extreme of the oral-literate continuum and that scholars should focus as much on the poetic vision of the poem as on the techniques of epic narrative.

544. Whitaker and Sienaert 1986 (AF, AG, IT, ME, MU, OE, OF, RU, TH, CP)

R. A. Whitaker and E. R. Sienaert, eds. *Oral Tradition and Literacy: Changing Visions of the World*. Selected Conference Papers, University of Natal, Durban, July 1985. Durban, South Africa: Natal University Oral Documentation and Research Center.

Publication of an interdisciplinary collection of papers presented at the Conference on Oral Tradition and Literacy, University of Natal, South Africa, in July 1985. See the 1986 entries for Belcher, Bezuidenhout, Cope, Dargie, de Wet, Erlmann, Gasinski, Gunner, Henderson, Hodgson, Hutchings, Jenkins, Lee, Lord (1986c), McAllister, Moore, Moto, Neethling, Opland, Peeters, Seinaert, A. S. Smith, Soko, and Whitaker.

545. Willcock 1990 (AG)

M. M. Willcock. "The Search for the Poet Homer." *Greece & Rome*, 37, i:1-13.

Argues for a problematized notion of a single author for Homer, asking if literary and oral theory approaches are compatible: "repetition as an inherent feature of oral poetry, but a poet who uses it

also for his own artistic ends?" (4). Examines arming scenes, the Polydamas/Hector exchanges, and soliloquies to answer the question "yes."

546. Williams 1989 (BI)

Sam K. Williams. "The Hearing of Faith: ΑΚΟΝ ΠΙΣΤΕΩΣ in Galatians 3." *New Testament Studies*, 35:82-93.

Interprets the phrase ἄκον πίστεως in Gal. 3:2, 5 in light of Paul as part of an oral traditional culture. The usual translation as "message/proclamation about faith" ignores the active, metaphoric implications of "hearing" in a society that experiences the word largely through sound.

547. Wolf 1988 (GM,OE)

Alois Wolf. "Die Verschriftlichung von europaischen Heldensagen als mittelalterliches Kulturproblem." In *Heldensage und Heldendichtung im Germanischen*. Ed. by Heinrich Beck. Berlin: Walter de Gruyter. pp. 305-28.

Discusses the influence of the three heroic ages on the writing of the oral epic trying to preserve some of its oral style and characteristics.

548. Wongthet 1989 (LO)

Pranee Wongthet. "The Jataka Stories and Laopuan Worldview." *Asian Folklore Studies*, 48:21-30.

Describes the changing function of jataka story recitations among Laotian groups who were settled in Thailand and faced mistreatment as an ethnic minority. Such stories "helped to forge Laopuan worldview as a spiritual refuge for survival . . . , enabled [them] to feel confident and proud of their own ethical values . . . , [and] are thus . . . a valuable spiritual linkage between the past in Laos and the present in Thailand" (27).

549. Wood 1985 (WL)

Juliette Wood. "Walter Map: the Contents and Context of 'De Negis Curialium'." *The Transactions of the Honourable Society of Cymmrodorion*, 96:91-103.

Sees the "De Negis Curialium" as a unique example of a body of medieval Welsh folklore collected and retold by an individual for whom we have definite biographical information. The situation gives the modern researcher the tools to better understand the oral traditional context from which the tales were derived.

550. Woolf 1986 (BR, TH)

D. R. Woolf. "Speech, Text, and Time: The Sense of Hearing and the Sense of the Past in Renaissance England." *Albion*, 18:159-93.

Examines a variety of writings from the English Renaissance to discover "the ways in which attitudes to sound and sight structure the perception and study of the past" (160). Believes that the "perceptual shift from oral to written in this time period has been overstated," that the "early modern historical mind sprang from oral and aural roots . . . [and] was fully capable of balancing aural and visual perception" (160).

551. Worth 1990 (HI, TH)

Frederick R. Worth. "On Fixed and Fluid 'Texts': *The Singer of Tales* and the Natural Approach of Tracy D. Terrell." *Hispania*, 73:522-23.

Considers the application of methods by which oral poets learn to compose to beginning language instruction.

552. Wright 1989 (AF, CN)

Derek Wright. "Unwritable Realities: The Orality of Power in Nuruddin Farah's *Sweet and Sour Milk*." *The Journal of Commonwealth Literature*, 24:185-92.

Explores how Farah's novel *Sweet and Sour Milk* questions the nature of power and reality in an oral culture.

553. Wright 1990 (AF, CN)

Derek Wright. "Somali Powerscapes: Mapping Farah's Fiction." *Research in African Literatures*, 21, ii: 21-34.

Examines in part the role oral traditions and an oral culture play in creating and expressing the themes in Nuruddin Farah's novels.

554. Wyatt 1988 (AG)

William F. Wyatt. "Homer in Performance: *Iliad* I.348-427." *Classical Journal*, 83:289-97.

Uses this scene between Achilles and Thetis, in which there is no audience/witness to their conversation within the story, to demonstrate how Homer, as an oral composer, is able to manipulate the emotions and reactions of the hearers as they identify with different kinds of "hearers" in the story itself.

555. Wynchank 1986 (AF, CN)

A. Wynchank. "The Griot as a Source for Ahmadou Kourouma's Novel, *The Suns of Independence*." In Whitaker and Sienaert 1986. pp. 104-12.

Demonstrates how Kourouma "perpetuate[s] in his work the art and skill of the traditional griot" (107), both in form and content.

556. Yuan et al. 1990 (CH)

Ji Feng Yuan, Koenraad Kuiper, and Shu Shaogu. "Language and Revolution: Formulae of the Cultural Revolution." *Language in Society*, 19:61-79.

Discusses the changes in formulaic speech between pre- and post-revolutionary China. Demonstrates that the new formulae, although they express revolutionary intent, still reflect to some extent the old social norms.

557. Zhi 1990 (CH, CP)

Jai Zhi. "Epics in China." In Honko 1990a. pp. 503-18.

Surveys and compares some of the living cosmogonic and heroic epic traditions among various ethnic groups in present-day China.

558. Ziadeh 1986 (AR)

Farhat J. Ziadeh. "Prosody and the Initial Formation of Classical Arabic." *Journal of the American Oriental Society*, 106:333-38.

Contends the "meter and rhyme were instrumental in shaping the morphological structure" (333) of classical Arabic as the poets made features of the language serve the requirements of their poetry.

559. Zinsou 1989 (AF, FR)

Senouvo Agbota Zinsou. "Aux sources de la création." *Notre Librairie: Revue de Livre*, 98:22-25.

The author tells his own story of growing up as an African child in a culture of oral literature (legends, myths, story-telling, etc.) and his later confrontation with literacy (school, French language, French writers, etc.).

560. Zumthor 1990 (TH, CP)

Paul Zumthor. *Oral Poetry: An Introduction*. Trans. by Kathryn Murphy-Judy. *Theory and History of Literature*, 70. Minneapolis: University of Minnesota Press. Orig. publ. as *Introduction à la poésie orale*. (Paris Éditions du Seuil, 1983.)

Seeks to define a general poetics of orality through a wide-ranging survey of oral poetics and theories of oral poetry.