

O is placed enclitically after it, giving SOP order. If S is not so marked, then O is placed enclitically after P, giving SPO. This is unquestionably an important finding and to a great extent justifies the detailed, dissertation-like process leading to it in the exposition of the book.

The translation is no more than adequate, with occasional clumsy sentences, such as the one on page 4: "That the rule quoted from *Grammatika ruskogo jazyka* concerning the position of O compared with that of the noun object is more free we have no reason to doubt as far as clauses included in this study are concerned." The book is rife with typographical errors: in addition to an errata list of about fifty items there were others that went unnoticed, such as "whith" for "with" (p. 5, n. 6) and one nonsentence: "This can of course lead to that such an ordering of the components is regarded as typical . . ." (p. 172).

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ORAL LITERATURE AND THE FORMULA. Edited by *Benjamin A. Stolz* and *Richard S. Shannon, III*. Ann Arbor: Center for the Coördination of Ancient and Modern Studies, University of Michigan, 1976. xviii, 290 pp. \$4.00, paper.

This book is a collection of papers, commentaries, and discussions presented at the conference on "Oral Literature and the Formula" held in Ann Arbor, in November 1974. The conference was devoted to discussion of the theory of formulaic technique in folklore, advanced by Milman Parry and developed and finalized by Albert Lord. Altogether eight high-level papers were given and discussed.

Albert B. Lord's paper, "The Traditional Song," which opened the conference, is one of the most fascinating in the collection. Lord finds that the basic patterns of some South Slavic epic songs suggest mythic and ritual depths. The patterns of the initiary and the dragon-slaying hero of these songs have their counterparts in the Homeric epics. In his paper Joseph A. Russo argues that Homer's formulaicity is not necessarily a sign of oral composition, and that scholars have not even succeeded in defining Homeric formulaicity properly. Paul Kiparsky stresses that the difference in stability between Finnish and Serbo-Croatian epic songs is dependent upon their function in their respective cultures. Since the Finnish songs have strong elements of myth and ritual, changes are avoided, as opposed to the Serbo-Croatian songs geared for storytelling and entertainment. Ruth Finnegan in her provocative paper argues, on the basis of African material, that oral literature is not a single category, as opposed to written literature, and that oral composition is not one kind of process, but can take a number of different forms. Gregory Nagy, linking the study of oral poetry with linguistics, redefines the formula in terms of traditional theme rather than meter. Paulène Aspel discusses the formula in the Fulani poetry, and John M. Foley deals with formula and theme in old English poetry.

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