

INTRODUCTION

We are celebrating the 20th anniversary of the creation of the Study Conference of Folklore Narrative with this book. The Study Conference was developed by the initiative of the prestigious Argentinean folklorist Dr Martha Blanche and the overwhelming support of Professor Norma Durango, who at that time was the Under Secretary of Culture of the province of La Pampa, Argentina. This conference was organized in 1987 at the friendly city of Santa Rosa, together with the Under Secretariat of Culture of the Government of La Pampa, through the Department of Culture Research and the National Institute of Latin American Anthropology and Thinking, and it also received the sponsorship of the National University of La Pampa. At its seventh edition (2007) the conference achieved an international dimension, when the International Society for Folk Narrative Research (ISFNR), which gathers prominent researchers on topics related to folkloric narrative from a variety of countries decides to hold for the first time the ISFNR Interim Conference in Latin America, together with local institutions. The proposal made by the ISFNR's former president Galit Hasan Rokem was reintroduced by the Society's present president Ülo Valk, and the Vice-President, representing the South American region, Dr Manuel Dannemann, who offered their support for its accomplishment.

This proposal strengthens the relationship of the ISFNR with the researchers in Argentina, who have been continuously present. At first, through Lic. Susana Chertudi at the time of the consolidation of the foundation of the ISFNR during the 60's and 70's and, subsequently, through Dr. Martha Blache, who was the Vice-President, representing the South American region. The strict and involved effort carried out throughout two decades by the participants in the conference and the academic experience of the ISFNR deserved the acknowledgement of the Wenner Gren Foundation, which for the first time has offered its generous support in South America in the field of Folklore and, as in previous occasions, of the National Agency of Scientific and Technological Promotion of Argentina.

The subject of the meeting announcement was focused in 'Folkloric Narrative and Society', taking into account the double anchoring of the former. Narrations constitute social events and, in them, social life experiences are told, as it is highlighted by Walter Benjamin, when he states:

“the storyteller takes what he tells from experience- his own or that reported by others. And, he in turn makes it the experience of those who are listening to his tale”¹

Traditionally, these two aspects were studied separately. Anthropologists were interested in the social and cultural context of the narrative event, while linguists and literature theorists were focused on the text of the tale. After the shift of the studies

centered in the performance of the folkloric tale (Hymes², Dégh³, Dan Ben- Amos ⁴, Briggs⁵, Bauman,⁶), dealing with the experience lived in the act of narrating and its process of social and cultural contextualization, a new path that goes beyond partial approaches is set out.

The call intended to bring about a debate on the multiple interrelationships of these two dimensions, as well as to make evident the relevance of folkloric narratives in representing and interpreting social subjectivities and their relationship with the actual development of social plots of diverse complexity and extent. This challenge was undertaken in various ways by the authors whose papers we present.

One of the aspects that may be highlighted refers to the different operations carried out by the researchers when contextualizing the production – reception of the tales, especially as regards their social, ideological and political limits. A group of authors explores how macro narratives articulate on folklore with global social, political and ideological plots. Diarmuid Ó Giolláin argues on the changing discourse relationships about folklore with the different stages of the Modern period. In the Early Modern Period, it was associated to the formation of the nation state and it was transformed in the genuine expression of the people's character and cohesive symbolic power; then, during the Late Modern period, it was reified as a museum relic and displaced by popular culture; and, currently, it has been taken up again by policies concerned with cultural diversity. In connection with this latter stage, Ana María Dupey reviews the recontextualization of folkloric narratives and how they are staged and reinterpreted within the framework of the UNESCO program "Masterpieces of the Oral and Immaterial Heritage of Humanity", highlighting the effects of this program on the makers of those practices. Roberto Benjamín reviews the transformations of disciplinary tales, from the textualist approach to the performance of folkloric narratives and folk-communication in the Northeastern Brazilian academic world.

A larger number of articles are focused on different folkloric genres, as articulation and negotiation instances of the social differences and inequalities, in terms of more restricted empirical social units. Territorial frontier groups are studied by Martha Blache, who deals with the social interaction and stereotypes among Argentineans as regards their Paraguayan neighbors. Fionnuala Carson Williams investigates those defined by lifestyle, based on sets of images expressed by Irish (itinerant) "travelers" about themselves and in connection with a generally settled society.

The field of the social classes' experiences is analyzed by Nina Vodopivec, who based on tales concerning the past labor experience in interviews and talks, gains access to the point of view of textile workers in the current economic change of direction in Slovenia, from a socialist modality to a capitalist one; on the other hand, Eerika Anna Koskinen goes deeper in the intersection between class, gender and labor through a female life story in Finland. Also, Okey Okwechine approaches gender issues when studying how based on the plot of the Ada and Ogbu tale a possible world is created in the Igbo people imagery where

women may transform the patriarchal order that subordinates her. Religious groups are reviewed by Marina Carlés. She highlights how the subjective discourses of the religious identities of young teenager girls from the province of Tucumán affect the reception and interpretation of media soap operas. Based on narrations of devout women of the Mystical Rose in the town of Berisso (Province of Buenos Aires), Patricia Coto outlines the ideological context involving the ideas and beliefs they support and for which they create a particular way of assessing the meaning of the relationship between health and illness, joy and pain, differing from the medical discourse and from the discourse of the Catholic Church.

The discourses of ethnic self-identification are approached by Cecilia Benedetti, based on the tales created by the Chané community regarding the transformations of their craft practices as a result of a greater dependence on the extralocal market economy. On the other hand, Marina Matarrese investigates processes of ethnic exidentification related to the current discourse produced by the doctors in their interaction with the people of the Pilagá community. In those tales, the traditional discourse on the indigenous “*marisca*” (hunting, fishing and picking) is resignified, though recontextualized in a new social and economic environment, noting how this discourse updates the historical stigmatization undergone by the Pilagá.

Julietta Infantino and Liliana Raggio review the identity construction of circus young artists, in terms of identity inclusion/exclusion operations within the framework of the present cultural policies in the city of Buenos Aires.

Ezequiel Alembi and Risto Jarv focus on the context built up by the researcher and the informant in their dynamic interaction, either during the ethnographic observation of spontaneous folkloric performances or in situations that come up from the researcher’s questioning on a particular subject (Bauman 1986⁷). Also, Ana María Spadafora and Luisina Morano approach the contextual framework related to the emergence of the visual narratives of two Ishir artists, Ogwa and Basybüky, pointing out the role played by anthropologists in the reflexive objectivation of the artistic proposals and in the management of the resulting works.

Another observable trend in the works is the praise of folkloric genres as expressive practices modeling our perception and understanding of the world as a shared social reality, imposing their intrinsic perspectives. In connection with this tendency, Christine Shojaei Kawan, based on the contrastive analysis of the marvelous tale “*De las tres naranjas (tipo 408)*”/ ‘Of the three oranges (type 408)’ where she considers the effects of the collection modes and the social historical environment in which versions are generated, elucidates how by means of the racialization operations of the two main female characters the values and life experiences that society assigns to different groups in situations of social inequality and discrimination are represented and interpreted. Ravit Raufman explains how the marvelous tale “Bluebeard (AaTh311)” relevant among the Jewish people living exiled in Iraq until 1949 presents certain metaphors to indirectly refer to the affirmation of the

group's own values and the rejection of the forces that impel them to the assimilation, producing an indirect pedagogic action. Ana Fernández Garay compiles, textualizes and translates the myth referred to the "Theft of fire" (motive A 1414 Thompson 1955-1958 ⁸) of the Wichí people and compares it with versions of other indigenous groups, where the creation and order of current human life is interpreted. On the other hand, Silvina Spinelli reviews different versions of the rainbow myth, in which that entity is represented terrifying and punishing human beings when they stray away from social rules. Through the analysis of traditional Mapuche tales (*epew*), Antonio Díaz Fernández gains access on the way in which -during their production- the rules of the kinship system (avunculate) are expressed, rules governing the traditional Mapuche society, given that the different versions avoid the presence of a maternal uncle or *weku* among any of the tale characters.

A group of works reflect a discipline redirection in terms of the mental world expressed in folkloric narrative. In the past, the researchers' rationalist and romantic assumptions filled the appraisals assigned to orally expressed beliefs, which oscillated between its description as a false and irrational knowledge or a vernacular and intuitive knowledge, taking the one related to science as the rational and valid one. This segregation had even moral effects. In contrast to these positions, Patricio Parente y Úlo Valk reformulate the dichotomization between folk belief and science. The former compares the narrative rhetoric of oral personal statements related to UFOs that appeal to scientific criteria and lines of argument unfolded by researchers applying methods and reasonings from the Natural Sciences paradigm to study these luminous effects. The latter points out to how the Enlightenment, the Lutheran dogma and Marxism as a State ideology in Slovenia have tried to demystify folk beliefs as superstitions based on ignorance. However, recently and through Parapsychology and New Age discourses, supernatural beings and events transmitted by folk legends have become anomalous psychosomatic environments and energetic structures of validated astral fields by means of the scientific rhetoric and are presented as another form of knowledge. On the other hand, Denisse Olszewski reviews the relationship between the knowledge of official medicine and folk medicine. To do so, it takes the case of the healing of the fright illness. Although this practice is not recognized by the official medicine and it is practiced by the folk healer, its belief makes up the subjectivity of the people in Tilcara, even among those who are members of the medical hegemony.

Palleiro, Parente and Kraft focus on how the mechanisms of belief construction in folk narrative reveal the connection between what we assume as reality and the universes that we represent as possible, probable and even implausible. Therefore, the tales bear an implied indirect or fictionalized interpretation of the social reality where the narrator lives. This proposal is developed in different narrative genres: stories, tales, testimonies of encounters with lights and virtual chains.

Elena Hourquebie, through the personal narratives of youngsters put in therapeutic boarding schools for having committed crimes, recovers the practices and beliefs they

establish with *San la Muerte* (Saint Death) and the *Gauchito Gil* (popular saints) that they tattoo on their bodies. She elucidates two groups in connection with the commitment assumed about them. On the one hand, there are these youngsters that adopt this practice to be able to exert control over their own destiny in a context of extreme violence and exposure to danger; and on the other, those who are afraid of the commitment adopted with those saints (the irreversibility of the blood pact, strict compliance with promises made: wine, candles, blood, etc.) who avoid it. But all of them participate of a common knowledge around the “saints”, differentiating them from those of other groups.

Wolfgang Karrer takes a turn towards a focus on the scientist’s subjectivity of the interpretation and appraisal of the beliefs of other social, native, agents and on the historical preeminence given to that subjectivity. Aimed at its study, he proposes surpassing alternatives. To do so, it starts from the cognitive “gap” between indigenous narrator and anthropologist, between participant and observer, which also allows him to consider the dual role of researcher as observer and participant, based on the cognitive frameworks and levels of participation stated by E. Goffman ⁹ which he applies in the analysis of rites and myths of the Selk'nam.

Although the communication processes are mentioned in these preceding proposals, the following authors approach them at different levels. Elo-Hanna Seljamaa revises the different applications of the historical geographical method in the study of Märchen, in terms of the transfer between central and peripheral peoples, entailing the subsequent polarities that are put at stake between culture vs. nature, colonizer vs. colonized, creator vs. adaptor and their effects in the interpretation of the circulation of the genre. Besides, Mercedes Zavala Gómez del Campo elucidates the transmission procedures of the traditional tale, aimed at appropriating and localizing them in the community. The practical procedures pointed out include, on the one hand, the variation of the tales through the openness of the signifier or the transformation of the signified or the kind of frameworks applied in their communication based on the inherited coding; and, on the other, the conservation based on that coding. In connection with the tension between conservation and innovation of folk narrative genres, Analía Canale examines two trends in homage songs that perform the groups of *murgas* (bands of street musicians) during Carnival in the city of Buenos Aires. On the one hand, those who in these songs appeal to prominent and representative disciplines from the popular culture, recognized as genuine, especially tango, representing a line attached to the traditional way of producing songs; and, on the other, those who adopt a new composing style based on the self-referentiality to the aesthetic components of the genre, which would be located on the side of innovation. Alicia Martín develops the aesthetic recompositions that have taken place in the performance of the *murga* groups in the city of Buenos Aires in the light of the transformations of its ways of social organization and participation in four different socio-political contexts, spanning from the end of the 19th century until now, and highlighting how the appearance of new

social agents not only renews the tension between innovation and conservation of Carnival art, but also modifies the social transmission modalities of the latter.

Another alternative is the one put forward by María Inés Palleiro, when she studies the processes of dispersion of the narrative matrix in "The Brawny Man", which belongs to the narrative type AT 650, "Strong John" in its recontextualization in different media forms: as a tale and oral story in rural environments, as a belief legend in metropolises and as the sacred text version of the 'Golem' legend, set in the city of Buenos Aires and authored by the Argentinean writer, Jorge Luis Borges. To do so, she focuses on the stamp of the personal authorship in the different works of the folkloric matrix, aimed at identifying their different paths and its localization in different discourse channels and media forms. Perla Montiveros de Mollo reviews the transformations of a legend from the province of San Luis (which takes as a reference the magical motif D150: Thompson 1955-1958) that firstly take place as a result of the socio-cultural context change and, then, in its passage from orality to writing.

The mediated transmissions are analyzed by Stein R. Mathisen and Juan Antonio Seda. The first one examines the representations of the Sami's religious practices that the Norwegian mass media exhibit and for which those practices are described as black magic or shamanism or indigenous religion according to local contexts and conflicts, to global policies on indigenism and New Age discourses on indigenous populations and their connection with Nature. The second one studies how as a result of the disappearance of a woman doctor belonging to an institution for mentally handicapped people, the mass media associates it to rumors related to traditional motifs: organ theft. In this opportunity, it is used to refer to organ trafficking related to that institution's population and to warn about possible abuses considering the lack of an appropriate security system and the infringement of the patients' rights. Cecilia Pisarello explains how radio media operate on the aesthetic innovation and the development of new formats (musical club /*peña musical* and radio-theatre) in the representation and interpretation of folklore with the participation of new social agents.

A group of authors are focused on the folk performance as a description and analysis unit of folk narratives. Torunn Selberg examines the updating of a Medieval legend which refers to a Catholic Celtic saint, Sunniva, which takes place in the Island of Selja in a chiefly Protestant country as Norway. Two public performances are highlighted: a) the *Seljumannamesse* celebration that involves a pilgrimage through particular places of the island where the contemporary story of the Medieval past of the island is harbored and the legend of the saint is made traditional; and b) the festival devoted to Sunniva through which Selja's sacralization is ritualized by the Celtic spirituality, thus connecting the local and the continental.

Dr Manuel Dannemann is concentrated in the relationship between the narrator and his/her audience, and in it he highlights the relationships of communicative complementarity and reciprocity produced between both of them. To it, he adds another

very special type of complementarity, housed in the narrator's psycho-social environment, who emotionally encouraged by the delivery of a folkloric tale –without disregarding the listeners– also becomes a listener, in a re-complementarity process, immersing himself/herself in a field of re-creating the interpretation of the tale, which leads him/her to a state of mind that may be revealed when listening to the meaning that the narrator attributes to the repertoire. This means to take into account the narrator's interpretation and not only or not predominantly from the researcher's viewpoint, under circumstances in which the comparison of both views is extremely interesting for the awareness of culture, in terms of behavior, in this case shown by means of the folk tale.

Marisa Villagra is focused on the co-participation strategies that are made effective by a particular number of members of the Amaicha del Valle community in the province of Tucumán to become narrator(s) or singing voice(s) while others become an active or co-participant audience of the narration, as a result of which the narrative performance as a whole attains the trait of a “circle of voices” or “choral narrative”. In the analysis of the strategies displayed, she investigates the effect produced by the colonial situation in which those who display it have been immersed given their state of ethnic minority.

Ercilia Moreno Cha reviews the transformations of the challenge modality expressed in counterpoint songs in the performance of the singer of *payadas* (which is an improvised musical dialogue) in Argentina. By means of a thorough study on the evolution of the genre, she makes evident how the challenge, which initially privileged the competence between the two *payadores* (men participating in a *payada*) in order to impose a specific idea on the audience or to discredit the opponent, at present it is focused on the cooperative action between the participants to offer a show of the duel that may exhibit beauty in its poetic construction and/or may produce the effect of an efficient response. The participating public is conscious that this sung dialogue puts at stake the poetic competence and impromptu performance capacity of the *payador*, and that these two aspects are carefully assessed by the *payadores* so as not to discredit each other. Therefore, the performance of the *payada* has become an occasion in which it is celebrated what was the counterpoint in the past.

Fernando Fischman and María Inés Palleiro approach the aesthetic processes of selection and combination of published oral tales and of documentary sources made by new oral narrators for the generic configuration of their ‘professional’ repertoire, which they unfold in performances, aimed at getting closer to the social significance of the present expansion of oral narration in the show-business field. To do so, they have taken into account testimonies provided by women narrators on their own art and the study of some of their repertoires.

Patricia Dreidemie studies how the contextualization keys of different discourse genres (mythical and humorous tales, riddles and sayings, songs and jokes) promote the recreation of identity frontiers among Bolivian immigrants in Argentina, strengthening strategies of self-recognition and group solidarity or of resistance against other groups,

according to their new residence area. Within the dynamics of contextualization, she considers both the display of the aesthetic competences that are supported on cultural meanings and appraisals shared by the group in the performance of discourse genres such as “grandparents’ stories”, humorous tales, ritualized verbal duels and the farewell event, as well as those expressive forms aimed at creating or transforming the relationships of the group and its environment (jokes, *wayñus* used in political campaigns). For the author, genres as political oratory, singing, dancing, practicing *ch’alla* and social drinking as well as everyday conversation, among others, are in an intermediate stage as they are based on traditional resources that affect the participants’ social positioning and slightly modify their situation as members of the group.

Besides, Biplab Chakraborty elucidates the contextualization processes of folkloric tales of the folk style known as Lokaabharan by authors of contemporary poems to comment on socio-political situations. In these processes, the narrator plays a double role, he is at the same time a folk narrator and a folk commentator.

Although the poetic dimension of the folkloric narrative is highlighted in the above mentioned papers, this dimension is especially developed in the following ones. Mojca Ramšak deals with the metaphors in the doctors’ discourse in connection with breast cancer in Slovenia and its consequences in the doctor – patient interaction. In the case of doctors, it allows them to explain to the patients the clinical situation and the decisions related to the treatment and warns the agents of society against the destructive processes this disease brings on the people’s lives.

Ezequiel Alembi reviews the proclamations, words, expressions and details of poetic interpretation used by the Abanyole people in the socialization process of its members in Kenya.

The relationship between folkloric narrative and social memory is approached by Katja Hrobat and Ulf Palmenfelt. The former studies how the locality’s past is narrated, taking the landscape as a reference. She notes that in the tales of the small village’s inhabitants of the Karst region in Slovenia, the local history is sensed through topographic narrations. In those tales, spaces condense meanings, they are places of memory, by means of which the forefathers’ old times and recent ones are connected, producing a sense of historic continuity, not unaware of conflicts and fissures. The latter is focused on the connections between the personal narrated memories and the local, national and international history. To do so, he makes a distinction between memories and narrated memories. Based on the narratives of the personal experience of a telegraph service worker in Sweden, he elucidates how the world abroad is subjectivized in his tale. In this way, events like the depression in the 1930’s, the digitalization in communication technologies, the inequality in political participation according to the membership to the prevailing class in the 1920’s, the constitution of the Swedish Welfare State promoted by the Social Democracy, etc. are elicited in his personal memory together with other markedly local events, as the deliberate fire set on the tannery where he worked. But while for the

interviewee the first events are general references, it is the last case of the local event (the deliberate fire set on the tannery) what allows him to explain his life's change of direction. Although national and international events are present in the tales, the narrator does not necessarily connect them to his everyday experience.

The papers described below deal with how folklore is represented from a discourse perspective in different historical contexts of the artistic and academy field.

Taro Nagano weaves a tale around the emergence and development of what he calls the show of the folkloric ballet in Argentina. There, he highlights how folkloric dances are located in the field of show-business, providing them: plots, new choreographies, unprecedented costumes, sound, lighting and set design. He analyzes the contributions made by acclaimed artists of the genre as the "*Chúcaro*" and Norma Viola, as well as the performance of the piece *Llanto* by "*El Chacho*" carried out by the Brandsen ballet. In this performance, stage and choreographic resources are used to generate a sensory experience in the public in order to socially and politically connote the drama represented in the dances.

Ana María Romaniuk describes the reinvention of musical folklore in the province of La Pampa, through its protagonists. During the 1970's, plays surpassing the local subject matter, in which the rest of their interpretations was focused, were produced and interpreted, as it is the case of the play "*Sur es negro y rojo*" /South is black and red, that deals with an extremely mobilizing subject for the Argentinean society as it is the massacre of the political prisoners in Trelew in 1972, connecting it with the other large slaughter accomplished in the Patagonia in 1921, an event recalled as the "Tragic Patagonia". In the 1970's, the folk music produced in La Pampa appeared with a new modality, politically and ideologically committed against social injustices, and assuming a strikingly local aesthetic line.

Ricardo Kaliman, as of the discourse analysis where the notion of "modern Argentinean folklore" is constructed (which he defines as "*the group of musical practices inspired in originally rural forms and performances widely disseminated in various sectors of the national society from the end of the 1930's, until it made up a broad circuit in the music industry with its greatest peaks during the Peronist decade and then, in the 1960's*"), distinguishes the different perspectives held in connection with folklore and its role in the constitution of the artists' subjectivities. On the one hand, he distinguishes those who by essentializing the folk aesthetics grow deeper differences between those folkloric productions coming from a popular origin and the projections made by the learned based on them; and, on the other, "the progressives" who relate their aesthetics with the folklore of the popular sectors in terms of a message politically committed with the social overcoming of social misfits.

Although in the written discourse level, these positions seem to become polarized, from the practical work of the artists, representatives of progressive positions carry out productions where they apply aesthetic forms of the classical academic tradition in the way of those who make folkloric projections or develop what Kaliman calls a learned facileness presenting aesthetic amusements arousing immediate support from the public

In this way, Kaliman reviews the relevance of the distinction between popular and learned in the making up of the so-called modern folklore artists.

Diego Chein develops the itinerary followed by the different transcription modalities of the folkloric tale in the learned circuit. Firstly, a practice associated to the construction of the Argentinean Nation's discourse and the national literature and, then, with the formation of Folklore as a discipline. To do so, he starts out from the transcription as a knowledge and discourse practice where a particular view of the representation object, the folk tale and the transcriber subject is respectively articulated. Furthermore, he investigates the principles adopted to legitimate and grant social and cultural authority to this activity. In this sense, he differentiates two stages. One, in which authors take the tale contents as a source of inspiration of national literature and another, in which the precursors of the development of Folklore as a discipline, polarized between evolutionists and diffusionists, assume differing modalities concerning the task and the sense of the oral tale transcription.

Finally, Graciela Hernández, based on a document corpus of the folkloric narrative of the Patagonian region, identifies the dislocations and reconstitutions of the social identities of diverse groups. To do so, she carries out a review on the articulatory practices that are made effective in the tales by means of the observation of the presence/absence of key signifiers to which it can be granted the function of providing sense to the whole signifier chain in the narrators' testimonies.

As an appraisal of this publication, we may state that it is a significant event for the Latin American scientific community. This experience has contributed to the dialogue of the most diverse theoretical and methodological perspectives (realistic, phenomenological, cognitive, textualist, performance centered, rhetorical and social constructionist) in the research concerned with folk narrative and has intertwined social problems that due to the researchers' different historical origins and academic careers (Africa, America, Asia and Europe) present alternative and plural views. Also, as it constitutes an instance that makes possible the visualization of the productions coming from multiple social and knowledge environments, as well as it focuses on their intersectionality contributing to overcome the traditional schemes of the academic dialogue in terms of center – periphery, East – West or North – South, the Western world – Eastern world. This has derived in a research agenda that may overcome knowledge reproductive practices and generate theoretical, methodological openness for the understanding of the role of folk narratives in the constitution and transformation of the current social life.

Ana María Dupey y María Inés Poduje

Notes

¹ Walter Benjamin 1991 *Para una crítica de la violencia y otros ensayos* Turus Humanidades Cap. El Narrador p. 115

² Dell Hymes, 1975 "Breakthrough into Performance," en *Folklore: Performance and Communication*, ed. por Dan Ben-Amos and Kenneth S. Goldstein, The Hague, y 1971 The Contribution of Folklore to Sociolinguistic Research, en: *Journal of American Folklore*, 84: 331:42-50.

³ Linda Degh 1989 *Folktales and Society: Story-Telling in a Hungarian Peasant Community* Traducción Emily M. Schossberger. Indiana University Press

⁴ Ben-Amos, Dan 1992. Hacia una definición de folklore en contexto. *Serie de Folklore* 7: 3-26. Buenos Aires, OPFYL.

⁵ Bauman Richard and Charles L. Briggs 1990. Poetics and Performance as Critical Perspectives on Language and Social Life. *Annual Review of Anthropology* 19:59-88

⁶ Bauman, Richard 1992. Identidad diferencial y base social del Folklore. *Serie de Folklore* 7:27-46. Buenos Aires, OPFYL. Y 1992. El arte verbal como actuación. *Serie de Folklore* 14:3-56. Buenos Aires, OPFYL

⁶ Paredes, Américo y Richard Bauman, Editors 1972. *Toward New Perspectives in Folklore*. American Folklore Society, The Univesity of Texas Press. 181pp.

⁷ Briggs, Charles 1986 *Learning how to ask. A sociolinguistics appraisal of the rol of the interview in social science research*. Cambridge University Press.

⁸ Stith Thompson 1955-1958 Motif-Index of Folk-Literature: Index A-K: A Classification of Narrative Elements in Folktales, Ballads, Myths, Fables, Mediaeval Romances, Exempla, Fabliaux, Jest-Books, and Local. Copenhagen. Rosenkilde and Bagger 6 v.

⁹ Goffman, Erving. 1974 *Frame Analysis. An Essay on the Organization of Experience*. New York etc.: Harper & Row.