

work in the animals' favor, but some species are protected by the proverbial power of the word. By the appellation "song bird" the mourning dove wins a reprieve from the hunters who set their sights on the "game birds."

If "speciesism" can be added to the list of other "-isms," then ranchers' attitudes are terribly prejudiced. Most animals are regarded as servants or as enemies. Even animals that are regarded favorably are victimized by a patronizing attitude that makes them look ridiculous--deer, for example, are beloved by ranchers because of what game wardens term the "Bambi complex." After reading **Rodeo** I did not feel compelled to become an activist for animal rights. This is not the book's purpose. It did, however, point out the cattle industry's, and perhaps much of America's, view of the wild and the tame.

**Romanian Folk Tales.** Translated from the Romanian by Ana Carianu. Bucharest: Editura Minerva, 1979. Pp. 335. No price.

Reviewed by Liana Stanton.

Romanian folklore provides unique testimony to a lengthy cultural and linguistic continuity under very inauspicious circumstances. In southeastern Europe, the Tatar invasions continued until late in the 18th century, long after the rest of Europe had forgotten the upheavals caused by the migration of Goths, Vandals and other peoples. Romanian society, an island of Latinness in the midst of a foreign environment, developed a folklore with a preponderantly conservative nature, with archaic features and vestiges of prehistoric Indo-European folklore in it. Romanian folk music comes nearest to what ancient South European music was in Homeric times. The folk costumes used in Romanian villages on holidays is identical with the Dacian dress that can be seen on Trajan's column. Similarly, archaic details preserved in Romanian folk tales reflect motifs and ways of life that go far back in history and that can be found in the folklore of now geographically remote nations.

Professor Carianu a translator of considerable experience and former chair of the English Department at the University of Bucharest, has selected these tales from two collections (published in 1953 and 1967). Unfortunately, there is no information on where the tales were

collected, when and by whom, whether there were earlier versions known or collected, the narrator and the environment, nor is there an indication of what principle governed the selection and arrangement of the tales. The foreword, where such information might have been provided, is dedicated to the definition of the genre of the folk tale, the blend of realistic detail with fantastic elements that is peculiar to the folk tale, and some apt remarks on the linguistic and stylistic peculiarities of Romanian folklore--unfortunately lost on those who do not know Romanian.

There are two great merits to this volume, however. One is that it makes the rich but little known folklore of Romania known to wider circles of readers. The other is that the poetic quality of the English translation makes it stand out as a remarkable book on its own. An illustration is provided by the oral formula which follows mention of Ileana Cosinzeana, the embodiment of all that is splendid and desirable. An alliterative, rhyming couplet in Romanian translates literally as "young spray, blossom of the garden," and in some tales there is also the formula "a flower sings in her braids." In Prof. Carianu's version, the formula becomes "a blossom's singing in her hair, nine realms listen to strains fair," which recaptures the rhyme, the formulaic element and adds additional information about Ileana's beauty.

**Defiant Maids and Stubborn Farmers: Tradition and Invention in Mende Story Performance.** By Donald Cosentino. New York and London: Cambridge University Press, 1982. Pp. 229, bibliography, index, charts, half tones, photographs, and maps. Cloth, U.K. £22.50, U.S., \$39.50.

Reviewed by Enoch Timpunza Mvula

The primary concern of Donald Cosentino's book is to present a structural analysis of Mende folk narrative performance, which he does elegantly, influenced by Claude Lévi-Strauss's and Harold Scheub's structural approaches. Structural, contextual, and functional approaches cross-fertilize each other so that the style of storytelling of his 'informants,' their narrative compositional techniques,