

mance, particularly what gets left out when that performance is transcribed, and by a subtle fidgeting to describe the literary communicative act as well. (He also has read and utilized reader oriented theory.)

The Singer of Tales in Performance flows seamlessly from his earlier works: *Traditional Oral Epic* and *Immanent Art*. The former coped with the structures of oral narrative, the latter (with its felicitously phrased title) with the singer's potential. This new book applies a wide range of disciplines to its target material. To Foley's credit he did not fall back on the old literary clichés of oral formulaic analysis. Old English *Andreas*, not *Beowulf*, is scrutinized, as are Greek Homeric hymns rather than the *Odyssey*.

Also put to rest are the old dichotomies between oral and literate. How did the *Odyssey* come to be written down? Foley sees oral residue (to use Fr. Ong's phrase) in nearly all of those narratives previously claimed to have been records of oral performances. A literate poet who could not break with the old ways, a scribe who "knew" the way lines should be recorded—these are a few of the possibilities in the making of transitional texts that have confused recent scholars. All are shades of gray.

Perhaps the next wave of scholars of orality will be psycholinguists. They will explain the natural occurrence of repetition in orally delivered, spontaneously composed narrative. They will reveal to us the mental phenomena of oral composition.

A carp: this is not a book facilely read. The author has struggled with Hymes, Tedlock, Bauman, Lord, Ong, and many others, and a certain turgidity is perhaps inevitable. Foley has had to deal with and assimilate—and conflate—several disparate disciplines, each with its own cant. He succeeds in making sense of it all; that is the important point, and the one that readers of this impressive book will remember.

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Dance of the Dolphin; Transformation and Disenchantment in the Amazonian Imagination. By Candace Slater. Chicago: University of Chicago Press, 1994. Pp. xi + 314 pages. Illustrations, bibliography, index. \$ 57.95 cloth, \$17.95 paper.

In *Dance of the Dolphin*, Candace Slater does a remarkable study of an apparently unremarkable folktale, demonstrating its widespread, persistent and lively contribution to the oral literature of the *caboclos* in Amazonia, a people who have frequently been bypassed by folklorists and anthropologists on their way to study indigenous peoples with heritages more distinct from Europeans. Slater recorded more than 200 hours of Dolphin stories and related narratives during fourteen months of fieldwork between 1988 and 1992. While she focused most of her work in and around the city of Parentins, she also did fieldwork in small cities and rubber plantations in other regions of the Amazon. This enabled her to compare Dolphin stories in terms of content and context as well as verify their ubiquity.

By means of Dolphin stories, often recounted with the truth value accorded to personal experience, Slater takes her readers through a riverine world that slides easily between ecology and magic, where human beings and Dolphins may fall in love, dance, share dwellings and even trade worlds. She shows us the beauty and pain of disenchantment: how if your Dolphin lover appeals to you, you must coolly shoot it in the eye or forehead so it may be reborn anew as a human, forever blinded to its

enchanted past (p. 244). She also discusses the kind of disenchantment that accompanies bureaucracy, technology, and deforestation.

Slater explores a belief that looks perhaps too much like superstition to fully claim, a belief that nevertheless motivates many tellers to keep turning over these tales. Many of the stories she recorded arose spontaneously in conversation, others were elicited with questions designed to tread softly through a mysterious terrain that not everyone was immediately willing to acknowledge as important. Expanding outward through personal networks, she carefully recorded performative dimensions of the tellings and biographical details about the tellers. While description and analysis of these dimensions are pulled together in chapters on "Time and Place" (Ch. 1), "The Storytellers" (Ch. 2), and "Questions of Performance" (Ch. 5), Slater brings the gestures and innuendo of performance to all her textual discussions. The texts themselves are organized into chapters that focus on the different aspects of the Dolphin figure. These include Stories and Beliefs about Dolphins as Special Fish (Ch. 3), as Supernatural Beings (Ch. 4), as Encantado (i.e., a kind of extraordinary being) (Ch. 6), as Lover (Ch. 7), and as White Man (Ch. 8). Within these chapters, sections of texts that exemplify the themes in question are presented in English translation; the full texts in Portuguese are presented as an appendix. The stories are presented in poetic form that read beautifully. Examining each of these aspects of the Dolphin figure in turn, Slater is able to demonstrate the ambiguities, contradictions, and fluidity associated with the Dolphin and thereby explain the symbolic power it has for the tellers who use them. I think, however, that the thoroughness demanded by this format sometimes undermines the author's intention, because the stories inevitably become redundant. Subtle variations systematically explored add weight to stories which, as Slater herself contends, are meant to convey the capriciousness and strangeness of the world (p. 251). The stories are meant to be artful evasions of intruders and oppressions (p. 255), but here they seem captives to scholarly prose.

Slater has surely constructed the most comprehensive and systematically organized collection of Dolphin stories in existence and has made a significant contribution to the study of *caboclo* oral narrative. The historical-geographical links with European, indigenous South American lowland forest, and African narrative motifs are articulated, and modes of narrative analysis are connected to recent scholarship in folklore, anthropology, and linguistics. Moreover, Slater's exploration of a "territory of imagination" (p. 234) succeeds in rhetorically connecting the Dolphin stories to the urgent and very real politics of the Amazonian rain forest today.

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The Narrative World of Finnish Fairy Tales. Structure, Agency, and Evolution in Southwest Finnish Folktales. By Satu Apo. Helsinki: FF Communications No. 256, 1995. Pp. 322. Bibliography, index. \$42 (approximately) cloth.

Satu Apo's study on Finnish folktales is based on her doctoral dissertation that appeared in 1986. A total of 235 fairy-tale tests (magic tales AT 300-749) from six parishes in the Satakunta region in Southwest Finland are included in the analysis.