Oral Style in the

ROMANCES JUGLARESCOS
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Aspects of Oral Style in the

ROMANCES JUGLARESCOS

of the Carolingian Cycle

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THE AIM AND METHOD OF THIS STUDY

In the course of the past century scholars of medieval literature have shown a profound interest in the traditional balladry of Spain. The list of well known critics who have carried out investigations in this field includes such names as M. Milá y Fontanals, Carolina Michaëlis de Vasconcellos, G. Doncieux, Foulché-Delbosch, Salvedra de Grave, Pío Rajna, Leo Spitzer, S. G. Morley and Ramón Menéndez Pidal. Many lesser critics have also made significant if more limited contributions. Most of this work has been of a historical nature, centering around such topics as the relationship between epics, chronicles and ballads, the identification of various ballad protagonists, the influences and cross-currents found in the balladry of various traditions, etc. Furthermore, Hispanists have always preferred the fragmentary, highly lyrical romances viejos, also known as romances tradicionales, paying but scant attention to the much longer romances juglarescos. They have concerned themselves largely with the historical and national portion of the Romancero, neglecting those ballads which have no root in the national epics of Spain. It is for these reasons that I have chosen as the subject of my study the Carolingian romances juglarescos, most of which are Spanish adaptations of French chansons de geste.

The purpose of this study is two-fold: 1) to demonstrate by means of a detailed stylistic analysis that, contrary to the opinions of most leading critics, these ballads are oral compositions and 2) to evaluate the artistic and aesthetic functions of those stylistic devices which are trademarks of the oral mode of verse-making. Among these I include formulaic diction, repetition and parallelism, unperiodic and necessary enjambement, and irregular lines. I shall not analyze thematic composition, which is also an aspect of the oral style, because a good share of this work has already been done in at least two other studies.

In my attempt to prove the oral nature of the ballads here
analyzed, I have followed the method originated by Milman Parry and refined by his disciple and collaborator, Albert B. Lord. In so doing, I intend to determine the kind of thought process that underlies the composition of these poems and the form that it takes.

The textual material which I have used consists of the following ballads taken from the most authoritative collection available, the *Primavera y flor de romances*, compiled in 1856 by Agustín Durán, F. J. Wolf, and C. Hofmann: 164, 165, 166, 167, 171, 172, 173, 174, 175, 176, 177, 177a, 178, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195. These twenty-three ballads represent a total of 8441 octosyllabic lines of text.

I feel compelled to point out at the very beginning that Ruth House Webber has done a study similar to my own. This work is significant in that its author proves, contrary to the then existing opinions of critics, that epic formulas and twinning of various kinds are found in approximately equal proportion in both the *romances viejos* and the *romances juglarescos*. However, the large scope of her work, in which she analyzes the traditional lines of the entire *Primavera* collection, forces her to take into account only the more common of formulas. It is undoubtedly a significant contribution, but it is necessarily of limited depth, being an index rather than an analysis of traditional lines. It sheds little light on many interesting questions, such as the aesthetic function of the formula or of twinned expression in the oral process of composition. Since the number of ballads which I analyze in my own study is more limited, I believe that I have been able to go into much greater detail. The more restricted scope of my study has allowed me to interpret the artistic functions of both formulaic and twinned lines in their various manifestations. I have also included an analysis of enjambement and of irregular lines as my concluding argument in favor of the oral nature of these ballads.

The standards of a university series such as the present one necessarily impose certain limitations upon the format of a study submitted for publication. For this reason the statistical evidence which supports my conclusions has not been included in this volume. This statistical evidence consists of the following appendices given in my doctoral dissertation, “Aspects of Oral Style in the *Romances Juglarescos* of the Carolingian Cycle,” The
University of Iowa, 1968: Appendix B—Listing of Formulaic Lines (pp. 236-262); Appendix C—Percentage of Formulaic Lines (p. 263); Appendix D—Listing of Twinned Lines (pp. 264-270); Appendix E—Percentage of Twinned Lines (p. 271); Appendix F—Listing of Enjambement (pp. 272-280); Appendix G—Percentage of Enjambement (p. 281); Appendix H—Listing of Irregular Lines (pp. 282-287); Appendix I—Percentage of Irregular Lines (p. 288). The interested scholar may obtain this material in microfilmed or xeroxed form through The University of Iowa Library.

I wish to express my sincere appreciation to Professor Edmund de Chasca for the invaluable guidance and criticism given in the preparation of this study. I am also profoundly grateful to my wife, without whose understanding, encouragement and assistance this task would have been well-nigh impossible.
PART ONE: INTRODUCTION

CHAPTER I

PRESENT STATE OF CRITICISM OF THE ROMANCES JUGLARESCOS OF THE CAROLINGIAN CYCLE

1. General Orientation

In discussing the present state of criticism of the Carolingian romances juglarescos I shall present the salient ideas of Spain's three foremost critics of traditional poetry, Manuel Milá y Fontanals, Marcelino Menéndez y Pelayo and Ramón Menéndez Pidal. Their investigations have determined the origins of these ballads and have shed light on many related questions, such as the approximate dates of the versions in which we have them, their novelized rather than historical evolution, the moral culture revealed in them, etc. However, much still remains to be done, especially with respect to their style and their mode of composition. It is in these areas that I hope to make my own contributions.

2. Manuel Milá y Fontanals: Spain’s First Modern Critic of Traditional Poetry

The first peninsular scholar to publish ballads collected directly from the oral tradition, Manuel Milá y Fontanals was also the first to determine their epic origins. In so doing, he anticipated the fragmentation theory of Ramón Menéndez Pidal. In his investigations of the Carolingian epic tradition, he uncovered evidence which verifies its existence in Spain as early as the XII century. This tradition was interrupted in the XIII century. Excepting a few “cantos cortos y populares,” which lived on in the oral tradition as “la obra del juglar modificada por la tradición del pueblo,” long epic poems vanished almost entirely. Milá explains this virtual cessation of the epic tradition with the as-
sertion that Spain’s epics lost their historical function during this time, being replaced in this capacity by the chronicle.

After lying dormant for considerably more than a century, Spain’s popular poetry underwent a revival. Both the historical ballads of peninsular inspiration and the Carolingian ballads of foreign origin again became popular. But even the former, namely the romances viejos, do not represent a true and constant continuation of the oral tradition. Milá maintains that many of them are the result of a new movement, inspired not by the living tradition of the people, but by written historical materials. He rightly observes that epic material was recorded in various chronicles; he wrongly assumes that this chronicle material eventually became a source of inspiration for the essentially historical romances that sprouted some two hundred years later. Milá does not offer an explanation for this sudden renewal of interest in either the national or the Carolingian epics. He is content to state that Spanish juglares based their compositions on models which they obtained from French troubadours, as well as on various literary sources, such as the then popular novels of chivalry. His assumption that traditional poetry relies on written texts, and his corollary failure to give due weight to the enduring vitality of the oral tradition, constitutes the greatest flaw in his doctrine, most of which has withstood the test of time remarkably well.

Regarding the origin of the Carolingian ballads, Milá states that their models were undoubtedly French chansons de geste, which probably reached the Peninsula’s juglares in an altered form. He further believes that the Spanish poets treated these models with great liberty because of a lack of written chronicle texts, which might have restrained their imagination. In contrast to this, he interprets the high degree of historical veracity found in the ballads of native peninsular inspiration as an indication of their dependence on the written sources from which they supposedly derive.

Concurrent with an analysis of their content, Milá proposes to determine the period during which the Carolingian romances juglarescos were composed, declaring that they could not date from any period earlier than the XV century. He adduces two basic reasons in support of this conclusion: 1) the vocabulary found in them—particularly with regard to articles of dress—

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parallels that which was in general usage during the XV century; 2) the earliest printed versions of these poems are pliegos sueltos which date from the first half of the XVI century, hence their composition could not have been much earlier.9

3. Milá's Appraisal of the Style and Form of the Carolingian Ballads

In his analysis of the stylistic aspects of the Carolingian ballads Milá states that they differ markedly from the ballads of other cycles because of their unusually abundant repetitions, which he considers to be characteristic of popular poetry in general.10 By "repetitons" he means epic formulas which he describes as frequently used expressions that are also "íngenuas y agraciadas."11 They are further distinguished by certain peculiarities of language which are not encountered either in other kinds of ballads or in the remaining literature of the XV century, their alleged period of composition. These linguistic peculiarities, among which he includes archaisms, vulgarisms, and traces of foreign vocabulary and syntax, render the style of the Carolingian ballads uncommon and distinctive. Milá does not attempt to explain the artistic function of these stylistic oddities; he only observes that they are the manifestation of a special poetic language, which was used by poets who specialized in Carolingian ballads, or that they may indicate a limited Italian or Catalonian influence.12

Milá's comments regarding ballad form are considerably more detailed and better founded than are his observations about ballad style. He interprets the typical assonance rhyme as an indication of the evolution of ballads from primitive gestas, but more refined in form and more pleasing to the ear.13 With respect to the Carolingian ballads, he states that all of them were originally rather lengthy romances juglarescos, regardless of whether they were composed before or after the period of interruption which supposedly took place during the XIII and XIV centuries. Those ballads which were composed during the more recent period of renewed interest have been preserved in their original form; they are the extant romances juglarscos. Those poems which have survived from the "old" period are the short romances viejos. In these, the professional poet's work has been
modified by the “tradición del pueblo.” On the strength of this formal distinction, he divides the Carolingian ballads into *populares* and *juglarescos*, describing the former as “animados, breves y cortados,” and the latter as “mucho más extensos y de una narración pausada.” He also observes that the *juglarescos* are metrically less perfect than the *populares*, which have been modified and polished by many poets, melodies and singers. He interprets the metrical irregularities of the former as a sure indication that they have been preserved in their original, unaltered form.

4. Milá’s Interpretation of Writing in Relation to the Oral Tradition

Milá’s comments concerning the role of writing in the development and preservation of ballads are inconclusive. On the one hand, he admits that the short *romances populares* were passed on orally from generation to generation; on the other, he doubts that such ancient ballads as those of the Lara and the Cid cycles were restricted to oral transmission alone. In general, he gives too much weight to written sources. He did not fully understand the workings of the oral tradition and evidently preferred to leave an exact analysis of it to others.

5. Marcelino Menéndez y Pelayo: Transitional Critic of Spain’s Traditional Poetry

Menéndez y Pelayo expounds his critique of Spain’s traditional poetry in his three-volume *Historia de la poesía castellana en la Edad Media* and in his *Antología de poetas líricos castellanos*. The latter contains more than 1,000 pages dealing with the Romancero. In addition to these and other critical studies of traditional poetry, his other contribution was the publication of Wolf and Hofmann’s *Primavera y flor de romances*, which he edited and amplified with numerous additions; approximately one third of the ballads given in it are not found in the original collection.

6. Menéndez y Pelayo’s Ideas Regarding the Origin of the Carolingian Ballads

Menéndez y Pelayo holds that the Carolingian ballads are the
products of a long peninsular tradition, whose antiquity is sug­
ggested by the great number of compositions dealing with Caro­lingian topics. The earliest tale of this kind whose existence can be proven with documentary evidence is that of Maynete, the youthful Charlemagne, who took as his wife the Moorish princess Galiana. This legend was recorded toward the end of the XIII century by the compilers of the Crónica General, but it undoubt­
edly had a much earlier vogue, as did the Chanson de Roland, whose content the Spanish juglares found especially appealing. He believes that the latter was known in the Peninsula since the XI century. Subsequently other Carolingian tales emigrated across the Pyrenees, both as popular and as erudite compositions. They found ready acceptance within the Spanish tradition, where their heroes in time came to be regarded as compatriots. By the middle of the XV century Carolingian romances were so numerous and so popular in Spain that they were surpassed in popu­larity only by the ballads of those cycles which develop national themes taken from events in Spain’s history.\(^{18}\)

7. Menéndez y Pelayo’s View of
the Period of Composition
and Development of the Carolingian Ballads

Like Milá, Menéndez y Pelayo believes that the extant Carolin­gian ballads were composed during the XV century, with the possible exception of a very few, which may date from the latter part of the XIV century.\(^{19}\) Both Milá and Menéndez y Pelayo admit that ballads in general proceed from epics. According to Milá, the long epics died out toward the end of the XIII century, surviving only in the prosifications of chronicles. These prosifi­cations, in turn, were the sources of the much shorter XV century ballads that replaced the lost epics. Menéndez y Pelayo is in es­sential agreement with him. They diverge only with respect to the manner in which the ballads arose from the epics. Milá be­lieves that the transition was from epic songs to prosified chron­icle versions of these songs, then to ballads derived from the prosifications. Menéndez y Pelayo, on the other hand, believes that the earlier long poems continued to be sung during the XIV century, but in a shortened form; he considers these abbreviated versions to be degenerate, fragmentary epics.\(^{20}\) From these de­veloped the even shorter romances viejos.

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8. Menéndez y Pelayo’s Appraisal of the Style of the Carolingian Ballads

In his commentary on the stylistic aspects of the Carolingian ballads Menéndez y Pelayo states that they are to be distinguished from those of other cycles by certain continuously repeated phrases which are peculiar to them alone. The resulting stylistic uniformity suggests to him a school of rhapsodes whose hallmark is an abundant use of repetition, not limited merely to honorary epithets, but extending to numerous ready-made phrases that cover hemistiches and whole verses. He admits that these are essentially epic stylistic devices, but he finds their use in these ballads too systematic and in the nature of literary mannerisms. On the whole, he considers them as something less than a virtue, even though he admits that such types as the “fórmulas de juramento,” the “fórmulas de maldiciones” and the “fórmulas de agüeros” reveal a lively poetic imagination. Since many of these phrases clearly manifest their French origin, his interest in them is historical rather than aesthetic. He makes no attempt to explain either their presence or their abundance in these poems; he does no more than imply that their function is a mnemonic one. Had he adhered to his original view of a strictly traditional, rather than a literary, inspiration of these poems, he would not have been so insecure in suggesting that one of the purposes of formulas is to aid the singer’s memory. His insecurity stems from his having had second thoughts about the development of these ballads: initially he believed that they developed along traditional lines; subsequently, he insisted that in their present form they reflect a written style, especially the romances juglarescos.

Menéndez y Pelayo’s reaction to the romances juglarescos is not particularly enthusiastic. Certain of their stylistic characteristics, which manifest the authorship of an accomplished oral artist, suggest to him no more than the artificial style of a fairly competent versifier who recorded his compositions in writing. He equates artificiality of style with the languidness and wordiness of these poems, with their abundance of formulas and with the combination of fragments from diverse songs. He interprets these characteristics as symptomatic of a decadent stage in the epic tradition of Spain, comparing these long ballads unfavorably

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with the short, fragmentary romances populares. The latter, he concludes, are superior because of their rapid, animated narration. And he finds especially admirable in them the impartiality and unobtrusiveness of the narrator who, in contrast to the frequent intrusions of the poet in the romances juglarescos, merges with his topic.

9. Menéndez y Pelayo's View of Writing and the Oral Tradition

Menéndez y Pelayo believes that the Carolingian ballads reveal a tendency toward a literary style both because of the late date of their composition and because of certain stylistic and structural manifestations, such as their apparently intentional neologisms, their unrestrained descriptive passages, the excessive indumentary adornment of their heroes, the moral and cultural background revealed in them, the complication of their plots and their exaggeration of the sentiments. He finds these traits suggestive not only of literary influence, but also of a certain degree of decadence, from which only a very few of the short romances populares escape. Even these, he concludes, have passed through a semi-literary elaboration and have been affected, like the rest, by the courtly language of the XV century. Like Milá, he underestimated both the importance of oral literature and its remarkable ability to endure. He recognized that the oral tradition was still alive in many parts of the Peninsula and even outside of Spain, but he considered it to be at best a rather unreliable supplement of written ballad texts. His comments concerning it are scarce and inconclusive.

10. Ramon Menéndez Pidal: Definitive Critic of Spain's Traditional Poetry

Ramón Menéndez Pidal has distinguished himself as the most authoritative critic and scholar of Spanish traditional poetry. It is not surprising that to date no one has been able to match his knowledge of Spain’s epic and ballad, for he remained in constant touch with these genres during most of his unusually long and vigorous life. Much of his doctrine bears a striking similarity to the findings of Milman Parry and Albert B. Lord, even though he evidently did not become acquainted with the work
of the two Harvard scholars until late in his life. Such similarity is most significant, for if one considers the high caliber of the three critics involved, any independent concurrence between the Parry-Lord oralist theory and the investigations of Menéndez Pidal must be regarded as being more than merely coincidental.

11. The Evolution of the Heroic Song: "Canto Noticiero" and "Canto Novelizado"

Menéndez Pidal states that no matter what the origin of a particular ballad may be, it, like the epic, in time undergoes certain changes which affect its content, style and form. The song which was originally composed as a means of propagating the news of a given event loses with the passing of time many, if not all, of its historical elements, which are replaced by fictitious ones. Thus, a song whose function it was to provide information becomes one whose purpose is to entertain. As it becomes ever more fictitious and novelized, it passes through three stages of development, becoming, in effect, three distinct kinds of song. Menéndez Pidal calls them 1) "el canto noticiero," 2) "el canto historial primitivo," and 3) "el canto novelizado." As the poem loses its historical veracity, its style, which was originally truly epic, acquires more and more lyrical elements. At the same time the poem tends to become ever shorter, until frequently only a fragment remains. Menéndez Pidal states that this process is a constant and invariable law of traditional poetry. In the course of this study we shall have occasion to elaborate on its pertinence to the Carolingian ballads.

12. Menéndez Pidal's View of Writing and the Oral Tradition

In his appraisal of the role that writing has played in the oral tradition Menéndez Pidal expresses several ideas which are remarkably close to those of Parry and Lord. However, it is also here that he differs most markedly from the findings of these two critics.

He states, first of all, that a given oral tradition attains its "época aédica" at a time when writing is not in general usage and when it is least used for artistic purposes. The conditions which

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prevailed in Spain differed only slightly from those of other oral traditions. Although Latin had long been used for literary purposes in the Peninsula, its traditional poetry developed entirely in the vulgar languages, hence orally. Even when these languages began to replace Latin in literary expression, there was no sudden leap from oral to written literature. The latter began to develop in the new romance languages at a time when the Peninsula's oral tradition was already a mature art form. Even after writing in these languages had acquired a certain stability, the oral tradition continued to exist apart from it; writing had little influence on it, if any. Whenever writing was used in the recording of an oral poem, the written text thus derived represents no finality of form. It is to be regarded as a recording of a sung performance, i.e., unique when compared with the artist's previous or subsequent performances of the same song.

Thus far Menéndez Pidal's ideas about the role of writing in Spain's oral literature have been remarkably close to the actual conditions which Parry and Lord observed in the living oral tradition of Yugoslavia. However, a major discrepancy between his views and theirs occurs on one focal point, i.e., the role that Menéndez Pidal assigns to writing in his treatment of the lengthy epic poems and of the professional poets who composed and recited them. Unlike Parry and Lord, he does not hold that the epic was composed by the oral poet in the act of performance. Instead, he repeatedly asserts that juglares memorized the songs they sang and that they even aided their memories with written texts. Even though he affirms the oral nature of epic poetry, he attributes to writing a function which Parry and Lord have observed to be in direct opposition to the workings of the oral tradition of Yugoslavia and which they consider applicable to all oral poetry. In spite of this relatively important discrepancy, the similarities between his ideas and theirs are both numerous and significant. They can be summarized under the following three general statements: 1) oral poetry is dynamic, since it is constantly being re-created; 2) the oral poet possesses considerable creative freedom, which he exercises primarily through his manipulation of traditional material; 3) oral poetry is a mature art form, capable of excellence which is in no way inferior to that of written literature.

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Menéndez Pidal reveals a much deeper interest in the origin and evolution of the Carolingian romances juglarescos than in their style and form. In its origins, he sees the French-inspired branch of the Romancero as distinct from the predominantly historical romances viejos. He asserts that the existing romances juglarescos were composed during the XV and the early part of the XVI centuries. Most of them have their origin in French chansons de geste or in Italian poems of the XVI century, which received liberal, often arbitrary treatment in Spain. In addition to these adaptations of French and Italian sources, there is another group of ballads in this cycle which he classifies as "seudocarolingios" because they are not by any means adaptations of genuine Carolingian tales. They are, rather, inspired in popular legends of various sorts, upon which the juglar has imposed a vague Carolingian setting, often reduced to a stereotyped "Francia la natural," ruled by an equally stereotyped "Carlos el Emperante.”

The Carolingian ballads developed both as traditional romances viejos and as romances juglarescos. The first group includes such widely disseminated ballads as the more than 500 versions of Gerineldo. All of them are fragmentary in form, being derivations of XIII century epics or of Carolingian romances juglarescos of the XIII and XIV centuries. The second group consists of long minstrel ballads, most of them composed during the XV century. These have been preserved in their original form.

Menéndez Pidal states repeatedly that romances juglarescos are written compositions. He does not adduce any evidence in support of this assertion other than the fact that they were published in their present form as pliegos sueltos which date from the XVI century. Above all, he fails to make it clear whether their composition itself was in writing or whether they are ballads which in their inception were composed orally and were subsequently edited by a writer. He restricts the term "oral" to the fragmentary romances viejos, which are passed on orally from generation
to generation. He avoids its use in connection with the romances juglarescos, which were cultivated and preserved by professional poet-singers. He feels that at least some juglares made use of written texts in order to aid their memories; for this reason he is reluctant to recognize their compositions formally as oral poetry. Therefore, the question whether the Carolingian romances juglarescos are written or oral compositions remains open.

15. Resumé and Conclusion

The preceding summary of the salient critical ideas of M. Milá y Fontanals, M. Menéndez y Pelayo and R. Menéndez Pidal has shown how each one of these critics has in some way modified the doctrine of his predecessor concerning various questions pertinent to the Carolingian romances juglarescos. Their writings reveal an ever more positive tendency to recognize these ballads, in spite of their foreign origins, as an integral part of Spain's traditional poetry. Their observations about the origins, evolution, general period of composition and, to a lesser degree, the style and form of these ballads are largely correct and well founded. It is only on the issue of their oral nature that we must take serious exception to their assertions.

The manner in which these poems were composed poses a problem which needs further investigation. This study will show, on the strength of stylistic evidence and in the light of recent findings concerning many aspects of traditional poetry, that they are indeed oral compositions, no matter by whom or under what circumstances they may have been recorded in their present form.
CHAPTER II

RECENT APPROACHES TO ORAL LITERATURE

1. General Orientation

The term “oral literature” seems, at first glance, to be a contradiction. It makes us pause when we see or hear it, for we are accustomed to the written word alone as the vehicle of literary expression. Consequently, we instinctively tend to judge those literary relics of the distant past which have been preserved in writing according to the bookish standards with which we ourselves are most familiar. The printing press, along with its innumerable contributions to the advancement of knowledge, has conditioned us to view the spoken word with suspicion; it has made us sight- rather than sound-orientated. This is especially true of our approach to artistic verbal expression, for we invariably fail to distinguish between litera and “literature,” between the more or less accidental phenomenon of the written word and those essential qualities which determine the true excellence of artistic verbal expression, regardless of whether it is communicated by sight or by sound.

Scholars of folklore have long recognized that literature can and does exist apart from writing. The Romantics especially have focused our attention on the intrinsic worth of such genres as the epic, the ballad, the fable and the proverb. We have long recognized the charm and the excellence of these manifestations of man’s creativeness but we did not really understand them. Above all, we failed to comprehend exactly how they were composed and transmitted without the aid of writing, since our frame of reference was at direct odds with that of the traditions which gave them birth.

In the recent past many of the questions involved in the well-known Homeric Problem, and in related areas as well, have been answered. They have been answered by two Harvard scholars, Milman Parry, originator of the oralist theory, and Albert B. Lord, its most persuasive exponent. They have convincingly
demonstrated that the written word is in no way superior to the spoken in terms of the artistic excellence of which both kinds of verbal expression are capable. Parry’s original approach, his thoroughness and his exact methods have shed new light upon questions which had long been disputed. Reduced to their simplest form they are: 1) what is the difference between oral and written poetry; 2) by whom is oral poetry composed and how? In the opinion of many critics, his answers to these questions provide the foundation for a satisfactory explanation of oral literature and for the partial solution of still pending problems.

2. The Epic Formula and Its Function in Oral Composition

As a result of his study of the Homeric epics, Parry proved that the noun-epithet combinations of these poems constitute a portion of a vastly intricate pattern of epic formulas. He found that these phrases, and others like them, enabled Homer to express, within the limits imposed upon him by the particular type of versification that he employed, any given idea common to the heroic poetry of his tradition. His analysis of Homer’s noun-epithets eventually led him to a more detailed examination of the Homeric style and to his definition of the formula as “a group of words which is regularly employed under the same metrical conditions to express a given essential idea.”

Parry divides formulas into two categories: 1) the kind that are rather set in form, having no close likeness to any other, and 2) the kind that are like one or more formulas which express a similar idea in more or less the same words. Those of the second category fall into “systems,” a system being “a group of phrases which have the same metrical value and which are enough alike in thought and words to leave no doubt that the poet who used them knew them not only as single formulas, but also as formulas of a certain type.” In classifying formulas into systems Parry discovered not only the poet’s creation of new formulas by analogy with existing patterns, but also whole traditional passages which he repeats in toto as he describes a given scene. After Parry’s death in 1935, it remained for Lord to do a more extensive study of these clusters of traditional lines or, as he termed them, formula “runs.”

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According to Parry, the uniqueness of the traditional style is due to the nature of its diction. In support of this opinion he demonstrated that the formulas found in the *Iliad* and the *Odyssey* are (a) as numerous as they are simple and (b) that there is a formula for every essential idea in every line length and rhyme scheme that the traditional poet could conceivably need in the practice of his art.

Parry's scrutiny of Homer's epics also enabled him to arrive at certain conclusions about the language of the traditional style. He found that it encompasses several Greek dialects and contains words whose usage was current during widely separated periods. Obviously, the dialectal mixture and the incidence of expressions belonging to different periods in the development of the language are not characteristic of the language spoken by the singer or by his listeners. They are, rather, expressions perpetuated by tradition. And they have become traditional because they are so fitting for oral rendering, because they fall so easily upon the ear. It is on these grounds that Parry explains the linguistic peculiarities of the epic song, for the formula is learned and retained by the singer because of its appeal to the ear. "The formula itself," he points out, "must be a thing of sound and not of sight." The importance of this concept can hardly be stressed enough, for upon it rests the entire oralist theory. In fact, Parry pursues this idea to the point of asserting that the true oral poet is necessarily illiterate. Because of his lack of formal education, he selects his phrases for their metrical and acoustic value rather than for their precise contextual meaning. Thus, his unique diction is elevated above the commonplace; it is almost a distinct language in its own right, distant and wondrous. It is likely to contain not only words whose origin is incompatible with the poet's own language or dialect, but also archaisms, foreign words and derivatives, and even certain words and phrases which he forms by proper or improper analogy with existing traditional modes of expression. All of this is due to the fact that the singer gives far more weight to the connotative value of his poetic language than to its denotative value. 

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Parry’s appraisal of the oral style as an “adding style” led him to an analysis of run-on lines in the *Iliad* and the *Odyssey* in order to prove conclusively the oral nature of these epics. He found that Homer completes a thought at the end of the verse much more frequently than do later epic poets. The two kinds of enjambement with which Parry is concerned are “unperiodic” and “necessary.”

Since the oral poet’s diction is restricted almost entirely to formulas and formulaic expressions, which consist of word groups of one line or less, Parry regards necessary enjambement as being indicative of non-oral influence in traditional poetry. He maintains that it is irreconcilable with oral composition, for the adding style of which he speaks is based on the use of essentially independent word groups.

In my application of Parry’s method to the Carolingian *romances juglarescos* I have found that these ballads contain both necessary and unperiodic enjambement, but that the latter type predominates in every case, usually by a considerable margin.

5. Two Metrical Irregularities in the Homeric Poems

In the supplement to his dissertation Parry considers two metrical irregularities found in the Homeric poems, namely, 1) hiatus and 2) short vowels which must be pronounced as long ones because of their position in the verse. He observes that these irregularities occur at the point of juncture between two formulas. A formula ending in a vowel, for example, is often followed by one which begins with a vowel. The poet could not elide, since this would leave the verse short by one syllable. Similarly, a formula which ends in a short vowel and a consonant is frequently followed by one which begins with a vowel. In such cases the short vowel must be pronounced as a long one. Parry observes that these irregularities are far too numerous to be insignificant. He interprets them as the result of the poet’s endeavor to construct new formulas by analogy with existing models. And he concludes that the poet who allowed them preferred to ignore the irregularity, probably covering it up with additional
musical measures, rather than change the formula, which to him was the proper way of expressing the idea.

As we shall see in Chapter VI, metrical irregularities—or, more specifically, lines of more or less than eight syllables—are also present in significant quantity in the Carolingian romances fugularescos. I intend to prove that such lines reveal, as do other stylistic characteristics, the oral composition of these poems.

6. Lord's Contributions to the Oralist Theory

Shortly after his return from Yugoslavia in the fall of 1935 Parry began a comprehensive study of the nature, the composition and the transmission of oral epic poetry. Its intended title was "The Singer of Tales." He completed only seven typewritten pages, the last words that he was to write on his favorite topic, before his accidental death. The book was eventually written by his disciple, Albert B. Lord, who retained Parry's original title.

Because the oralist theory is the product of two like minds, the contributions that each has made to it are not a matter of disagreement but rather of emphasis on distinct aspects. Lord has focused his attention particularly on 1) the flexible nature of the formula and of formulaic expression in general, 2) thematic organization and story development in the making of an oral epic song, and 3) the individual oral poet's freedom to be creative while working within a collective tradition.

7. Lord's Appraisal of the Formula

Lord declares that he accepts Parry's definition of the formula without question. However, as he develops his own concepts, it becomes apparent that this is not entirely so. Parry's definition leads the critic to the conclusion that while the formula enables the poet to improvise his song, it is relatively rigid. Lord does not deny its usefulness as a mnemonic device, but he insists on its creative flexibility as well. This flexibility is determined by the special significance that the formula has for the individual oral poet, whom Lord calls a "traditional creative artist."

In his analysis of the formula's creative possibilities Lord interprets it as a flexible, organic component of the oral poem, endowed with what he calls "dynamic life." By this term he
means the "value" that a given phrase has for the individual singer who selects it from among all of the formulas in his repertoire. He affirms that when a singer uses one formula in preference to another, he does so with an awareness of its aesthetic appeal. His use of traditional language is deliberate, for the same formula may well have a different "value" to two different poets.\textsuperscript{17} This value is determined by such diverse factors as the singer's innate sensitivity, his imagination, his personal experiences, the extent and quality of his training, the frequency with which he sings a given song, the conditions under which he gives a particular performance, etc.\textsuperscript{18} Lord sees on the part of the poet a conscious search after those expressions which best meet his needs at a given moment. He repeatedly reminds us that this quest after the "right" phrase is a form of creativity, even though at first glance it may appear to be quite embryonic.

Lord's appraisal of the formula's dynamic life and value, particularly in relation to the superior poet-singer, indicates that he conceives of it as the product of a creative artist, one who chooses his poetic language as deliberately as the tempo of oral composition permits. But exhaustive as his treatment of formulaic language is, he overlooks one of its more important aspects—the formal value of a traditional phrase within a given context. In this respect he treats all formulas alike by limiting himself to syntactic and acoustic considerations only. He interprets the formula as an independent unit of expression, without regard to its special contextual meaning. He also fails to relate the individual phrase to the total structure of the poem because he takes Parry's concept of the adding style too literally. He says:

I am sure that the essential idea of the formula is what is in the mind of the singer, almost as a reflex action in rapid composition, as he makes his song. Hence it could, I believe, be truly stated that the formula not only is stripped to its essential idea in the mind of the composing singer, but also is denied some of the possibilities of aesthetic reference in context. I am thinking especially of what might be called the artistically weighed epithet: what later literary critics find "ironic" or "pathetic." Indeed one might even term this kind of criticism "the pathetic fallacy" in that it attributes to an innocent epithet a pathos felt only by the critic, but not acknowledged or perhaps even dreamed of by either the poet or his audience.\textsuperscript{19}

He goes no further than to assign to the formula a special "epic" connotation, which he terms the "traditional intuitive meaning," a
meaning which it acquires in the course of frequent repetition and extensive usage.\textsuperscript{20}

Lord's insistence on the creative activity of the oral poet is justified only if we pursue the point to its logical conclusion by recognizing that the changing context in which he uses a given traditional phrase must also have some bearing upon its value to him. The oralists have generally failed to recognize the degree to which the significance of a formula may be altered by context.\textsuperscript{21} We shall have occasion to develop this topic in greater detail in Chapter III.

\textbf{8. Lord's Appraisal of Thematic Composition}

Another contribution which Lord has made to the oralist theory is his detailed analysis of the manner in which the oral poet composes and retains in his mind an epic poem without the aid of writing, a feat which he accomplishes through the use of epic themes. In his treatment of the theme Lord has organized Parry's dispersed ideas, adding a number of observations which are evidently his own.\textsuperscript{22} He modified his definition of the theme several times, but eventually followed Parry in terming it "the repeated incidents and descriptive passages in the song" or "the groups of ideas regularly used in telling a tale in the formulaic style of traditional song."\textsuperscript{23}

The presence of traditional themes in a heroic song, like that of formulas, is an indication of its oral nature. These recurring, typical scenes are indispensable to oral composition, for it is through them that the unlettered oral poet is able to organize his tale into a logical series of events, as Parry and Lord ascertained in the course of their work in Yugoslavia.\textsuperscript{24} The singer does not merely repeat traditional passages in the telling of his tale; rather, he strives after unity and order in their arrangement. His procedure is conscious and deliberate, for the theme, like the formula, has a certain value to each poet. If he is successful in his arrangement of thematic material, the tale acquires organic unity. It becomes distinct not only from all other tales, but also from other versions of the same tale. Lord calls this arrangement the tale's "clearness of outline."\textsuperscript{25} The term is well chosen.

The theme, like the formula, possesses its own dynamic life. "It
is not a static entity, but a living, changing, adaptable artistic creation."26 Its dynamic life allows the poet considerable flexibility in his manner of handling it. However, he is not completely free to do as he wishes, for thematic composition by its very nature forces him to remain within the bounds of the tradition. The roots of thematic association are deeply sunk in oral tradition, for the phenomenon has much in common with the connotative force of the formula. Lord calls this force of thematic association “tension of essence.”27 This deep respect for tradition poses a problem much like that which arises from an attempt to reconcile the seemingly static permanence of formulaic diction with the oral poet’s creative activity, for thematic composition is but a second dimension of the adding style. It accounts for the presence of themes in a tale for which there is no logical explanation. In such cases we are dealing with the so-called “epic inconsistencies,” or those passages where Homer nods.

9. Lord’s Appraisal of the Oral Poet as a Traditional Creative Artist

Lord’s interpretation of the formula and the theme as flexible and dynamic, rather than as rigid and static units of composition carries through in his appraisal of the oral poet as a traditional creative artist. In ephasizing his creativity, Lord analyzes the factors which determine the form that formulaic expression and thematic composition take. He points out, for example, the sense of proportion that a singer of quality reveals in his use of traditional modes of expression.28 Although he does not seek originality for its own sake—in fact, this concept is completely foreign to him—as an artist he cannot avoid marking his work with the stamp of his own personality. He does this through his choice of formulas and themes, if not through his complete invention of them. His creative activity begins at the level of the single line and extends to the tale as a whole. The oral poet, like the writer of prose, combines the various speech patterns and the various typical scenes at his command in myriad ways and for diverse effects. He is able to work very rapidly thanks to the ready-made component units of the oral style, but this style in the hands of a true artist reveals all of its intricacies and complexities. As the novice becomes an accomplished singer, he acquires the habit of
forming parallel constructions and balancing patterns by their opposites, producing a chiastic arrangement of speech patterns and images. In short, the accomplished poet is no more inhibited by his use of traditional modes of expression than is the literary artist by the grammar and syntax of the language in which he writes.

10. Resumé and Conclusion

As we have seen in the foregoing resumé of Parry’s and Lord’s ideas, oral literature and the oral style hold for the serious investigator delights and challenges as interesting and complex as any found in the masterpieces of more recent literary schools. In the course of this study I intend to demonstrate with a detailed analysis of various stylistic phenomena common to the Carolingian romances juglarecos that these ballads are not only oral compositions, but that they are the products of accomplished artists, whose art is polished and mature.

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PART TWO: STYLISTIC ANALYSIS

CHAPTER III

FORMULAIC DICTION IN THE CAROLINGIAN ROMANCES JUGLARESCOS

1. General Orientation

Parry’s definition of the epic formula is probably the best one so far proposed. However, some critics object that it implies a static form of expression, one incapable of communicating different shades of meaning. Indeed, Parry’s tendency to emphasize the formula as a mnemonic device causes him not to give due importance to the stylistic potentialities of formulaic expression.

The importance of formulas as an aid to memory cannot be denied. They help the oral poet to construct his narrative. It is, of course, true that sometimes he merely strings formulas together. Indeed sometimes they do not make sense. But this is the rare exception rather than the rule. In general, formulas enable the poet to express his artistic intuition quite adequately; in many cases he achieves with them a strikingly intense contextual effect. In such instances his use of the formula is unquestionably deliberate and conscious. Using Bergson’s distinction between the repetitive and the imaginative functions of memory, it may be said that oral style exemplifies both types: the repetitive when the poet is not particularly inspired and the imaginative when he is successful. The former is passive; the latter, active; one is mechanical, the other, creative. But, need the two be mutually exclusive? Depending on his mood, for example, the same individual can at one time be more creative than at another. His use of traditional language must surely be influenced by such factors as his state of mind, his mastery of the story’s plot, the mood of his audience, his physical condition at the moment, etc.

Modern critics of oral poetry are predominantly concerned with the mechanistic function of the formula. They conceive of
singers of tales as little more than stringers of traditional beads. Because of the emphasis which Parry, among others, places on the repetitive, or passive, aspect of the oral poet's memory, he has been severely criticized by several scholars.\(^3\) While their comments generally sound convincing enough, they have been predominantly of a general nature; in no case have they been supported by documented evidence. As a consequence, there are today nearly as many opinions about the oral poet's creativeness as there are scholars, but the questions involved in a detailed consideration of the formula's nature and functions are still far from being completely answered. Theories abound, but what is all too often conspicuous by its absence is the sort of documented, statistical proof which would verify or refute them. It is my hope, therefore, that the present chapter will serve to clarify some of the problems involved in a study of the nature and functions of formulaic language in Carolingian ballads.

In attempting to analyze the formula's artistic function, a function which Parry left untouched, I feel that he has been unjustly treated by many of his less talented contemporaries and successors, nearly all of whom are as short on first-hand experience as they are long on theoretical speculation. Furthermore, I rather suspect that in his own mind Parry did not conceive of the formula as a static, rigidly fixed expression. In his pioneering investigations the accent is on a statistically documented analysis of the Homeric style. I believe this analysis belonged to a preliminary stage, in which many problems were left untouched. It was his untimely death that robbed him of the opportunity to make a complete study of the various aspects of formulaic style, a task which he had barely initiated with his division of Homer's formulas into what he termed "systems."\(^4\)

Whether Parry would or would not have eventually interpreted the formula as a flexible rather than as a static unit of composition is a question which must not be allowed to remain in the realm of speculation. In carrying on Parry's work, his disciple and collaborator makes it clear that he proposes to "build an edifice of which he (Parry) might approve."\(^5\) We, therefore, may assume that Lord is projecting Parry's thought when he interprets the formula as a unit of composition which in the hands of a skilled artist shows itself to be essentially flexible in form, adaptable to context, and dynamic in function. We may also assume

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that Lord is echoing his master when he insists on the poet's ability to impress upon traditional materials the stamp of his genius: the good oral poet is not restricted by the boundaries of the ready-made phrase; he transcends them.6

The formulaic devices of the Romancero have been discussed by several scholars, but not one of them has treated the question with the thoroughness that it deserves.7 If my study of formulaic lines in the Carolingian romances juglarescos shows that the style of these ballads reveals their oral composition—and I intend to demonstrate that in the majority of them it does—it will become apparent that traditional phrases are not only useful as aids to the poet's memory, but that they are also a flexible medium of poetic expression. It should, of course, be obvious that the low frequency of a formula in a limited body of material, say the 8,000-odd lines of this study, ought to be given much more weight than if it were found in a much larger body, say the 20,000 or so lines analyzed by Ruth House Webber.

2. The Scope of Formula Analysis in this Study

How shall it be determined whether or not a recurring phrase is a formula? According to Dr. Webber, a formula is any expression appearing at least five times and distributed between at least two classes of ballads.8 Considering the large scope of her work, this yardstick is a reasonable one. It has served her well in her analysis of the vast body of poetry covered in her study, enabling her to compile the first and only index of the most common ballad formulas. But because the body of poetry which the present study covers is considerably more limited, Dr. Webber's yardstick is too restrictive for my purpose. I therefore propose the following one: a formula is any phrase covering at least one eight-syllable line, which in its recurring forms is readily recognizable as the same basic expression, and which occurs at least once in each of any two ballads included in this study.9 This is essentially the method followed by such critics of traditional poetry as Parry, Magoun, Lord and Nichols, all of whom determine the formulaic nature of a given phrase by scrutinizing a sample passage of some twenty-five lines and searching for similar phrases in as much of the work of an individual singer as there is available.10
I have limited my definition of the formula to at least one romance line because the vast majority of formulaic expressions consists of octosyllabic phrases. This fact is inescapable. There are, however, other, more basic considerations for this stipulation. But before stating them, it should be made clear that the prevalent tendency of editors and printers to publish romances in eight-syllable lines has had no bearing on this limitation.\(^1\)

Ramón Menéndez Pidal states unequivocally that “la forma métrica del Romancero es una tirada de versos de dieciséis sílabas con asonancia monorríma; es, en sustancia, la misma versificación de las gestas medievales.”\(^1\) He bases this judgment on two criteria: 1) the music to which romances are sung and 2) the sixteen-syllable line as the metrical unit in which a complete idea is expressed.\(^1\) He agrees with Cirot, who states that even though the octosyllable is the irreducible rhythmic element of the ballad, it is not its organic unit.\(^1\) As we shall see, there are many eight-syllable formulas of the odd-line type which express what could easily be an independent idea, but this idea is invariably amplified in the following even line.

The basic considerations for the eight-syllable stipulation alluded to will become apparent in the discussion that follows, because the implicit basis for all conclusions will be the octosyllabic line. From a purely technical point of view, the formulas of the Romancero tend to divide themselves naturally into three general types: 1) those phrases which occur exclusively or predominantly in odd-numbered lines, 2) those which similarly occur in the even or assonating lines, and 3) those which are more or less equally distributed between odd and even lines, hence my designation of them as mixed-line formulas.\(^1\) Formulas of the third type are decidedly in the minority, comprising approximately one-fifth of all formulaic lines. This division has not been made for its own sake; it has been found to be useful in the treatment of individual groups of formulas and has facilitated the drawing of certain general conclusions about them. The division ought not to be considered an absolute one, since there are numerous exceptions among the formulas of the first two types.

The formulas under discussion have been divided into twenty categories, each one of them determined by the basic functions of the formulas it contains, such as introducing a discourse or an action, modifying the execution of that action, identifying or de-
scribing a protagonist, etc. The formulas of each category have been further divided into groups, each group being characterized by certain key words or syntactic patterns peculiar to it. The question of odd and even lines has per se not been a consideration. Where there is uniformity of line type within a group of formulas—and such uniformity is considerable—, the distinctive nature of the formulas themselves has been the determining factor. The formulas of each group are illustrated with three examples, except for those few groups in which more or fewer examples have been considered preferable.

The formulas of each group are discussed according to their function, their versatility and their flexibility. By function I mean the purpose which a formula serves and its manner of fulfilling that purpose. The versatility of a formula indicates whether it is used for only one purpose or for more than one. Under the concept of flexibility I shall treat such questions as the extent to which a formula adheres to the pattern common to its group, or the ease with which it can be adjusted to its context while still being readily recognizable as belonging to that group. This concept of flexibility, therefore, includes much more than what Parry understands by “systems” of formulas. Essentially, I am concerned with the poet’s use of a particular formula in relation to the ballad as a whole. Under flexibility I shall also investigate a given formula’s tendency to combine with certain other independent formulas. In short, by examining the flexibility of formulas I shall attempt to determine the relationship which exists between the formula as a traditional phrase endowed with a certain degree of fixity and the individual poet’s use of it in a particular context and for a specific effect in the process of telling his tale.

In the light of the generally acknowledged principle that the larger a body of poetry analyzed for formulaic lines, the larger the percentage of the lines of each ballad which can be proven to be traditional, it is safe to say that the relatively scant body of Carolingian ballads available to us does not allow us to verify the formulaic nature of many lines which may well have had counterparts in lost ballads. Unfortunately, it is not always profitable to search the ballads of one cycle for formulas which may be found in the poems of another, since the tales of each cycle have many traditional phrases which are peculiarly their own.
except for the basic formulas common to the tradition as a whole.

All of the lines which conform to the yardstick by which the
formulaic nature of phrases found in the Carolingian ballads is
determined are discussed in this chapter. The purpose, versatility
and flexibility of each group of formulas are discussed, along
with other pertinent considerations.

3. Category I: Formulas of
General Introduction

Ia
De que esto él pensaba (161:41)
Desque esto oyera Gaiferos (174:27)
La infanta desque me vido (195:79)
Odd-line type Total frequency: 43

Ib
Cuando el conde esto oyera (175:235)
La infanta quando los vido (188:341)
Cuando el moro tal oyó (193:371)
Odd-line type Total frequency: 37

Ic
La condesa que esto oyera (171:83)
Don Beltrán que ir lo vido (173:165)
Renaldos que tal oyó (189:359)
Odd-line type Total frequency: 82

Id
Oídolo ha la condesa (164:763)
Oyó el estruendo Guarinos (186:75)
Bien lo oía la infanta (188:79)
Odd-line type Total frequency: 9

Formulas of general introduction are those recurring expres­sions which serve to introduce either speeches or actions. These
expressions are common to traditional poetry in general. Their
high frequency in the Spanish Carolingian cycle, therefore, is an
indication of the traditionality of this branch of the Romancero.17
Formulas of general introduction divide themselves into four ba­sic groups, examples of which are listed above. Those of groups
Ia-c are usually followed directly by the discourse or the action
which they introduce; those of group Id are sometimes followed
by an adverbial formula of group Xd, but this is not always the
case. While the formulas of groups Ia-c are followed directly by

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the speech or action which they introduce, those of group Id are normally followed by a minor but necessary action, which must be completed before the main action of the story can be resumed. As a consequence, formulas of group Id are used rather rarely, since the development of traditional poems tends to be consecutive and uninterrupted; that is, the speeches and incidents follow one another directly, with the consequent scarcity of secondary actions.

Introductory formulas in general are used frequently because certain types of dialogues and actions are the building blocks out of which narrative oral poems are constructed. The formulas listed in this category serve two basic purposes: 1) their primary purpose is to introduce an action or a discourse; 2) their secondary one is to provide a transition between the poem’s narrative units and to tie them together. In other words, as the formula prepares the way for the forthcoming speech or action, it concurrently links it with the preceding material; its use enables the poet to maintain the attention of his audience by relating an uninterrupted chain of events. These formulas, therefore, are extremely useful devices because they are so versatile in function. In this they bear out the general principle that a formula’s versatility and flexibility tend to be in direct proportion to its frequency. We shall have occasion to refer to this principle throughout this chapter.

Like the majority of all formulas, those of general introduction are rarely set expressions, incapable of change. Rather, they are phrases built on certain key patterns. They incorporate the names and titles of the various characters, hence their only stable part is limited to two or three words. A further indication of their flexibility is the ease with which they combine with certain even-line formulas of introduction to dialogue, notably those of groups IIg-j, or with formulas of inceptive action, listed in category III. They occur almost entirely in odd lines, the only exception being a twinned version of the preceding line, namely,

Desque aquesto vió Oliveros,
  desque aquesto vió Roldán, (195:51-52).

Like the majority of odd-line formulas, they supply vital information or advance the action. They do not fill it out or adorn it, this being the function of the assonating even-line formulas.18

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4. Category II: Formulas of Introduction to Dialogue

IIa
Allí respondió el romero (172:75)
Allí dijo don Roldán (189:87)
Allí hablara el buen rey (195:57)
*Odd-line type Total frequency: 26*

IIb
El conde le respondió (175:461)
Respondióle con gran tiento (178:121)
Respondiera el buen rey (192:71)
*Odd-line type Total frequency: 27*

IIc
Con una voz amorosa (164:79)
Con una voz triste, llorosa (173:281)
Con voz alta y rigurosa (175:237)
*Odd-line type Total frequency: 15*

IId
Estas palabras hablando (164:843)
Diciendo estas palabras (178:173)
Estas palabras diciendo (192:209)
*Odd-line type Total frequency: 5*

IIe
Dícele de esta manera (171:95)
Diciendo de esta manera (189:37)
Dícenles de esta manera (192:247)
*Odd-line type Total frequency: 10*

IIf
Palabras están diciendo (164:223)
Palabras le está diciendo (171:5)
Las palabras que dijera (193:271)
*Odd-line type Total frequency: 11*

IIg
Comenzara de hablar (164:426)
Empieza de gritos dar (174:52)
Se las empezó a nombrar (193:132)
*Even-line type Total frequency: 98*

IIh
Presto tal respuesta hace (164:80)
Le diera respuesta tal (178:138)
Esta respuesta le daba (193:104)
*Even-line type Total frequency: 45*

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The usefulness of formulas of introduction to dialogue is indicated by their frequency, for they are more numerous than those of any other category. Their high frequency is due to the predominance of dialogue over narrative in the Carolingian ballads, in which most dialogues are introduced by a combination of two such formulas, or by a formula of general introduction (Ia-d), followed by one of the formulas presently under discussion.

The formulas of this category divide themselves into odd-line types (IIa-f) and even-line types (IIg-j). This distinction is significant only in terms of the technical aspects of oral composition, since the function of both types is the same, namely, to introduce dialogue. However, once we do make such a distinction, we are able to appreciate more fully the flexibility of these phrases. We discover that they do not normally stand alone, but that they are combined in such a variety of ways that virtually every odd-line formula of this category can be combined with every even-line formula in order to express a complete thought.19

The noteworthy adaptability to different contexts displayed by formulas of introduction to dialogue further enables us to examine their flexibility. We observe that they have developed as certain key patterns to which the poet adapts his art, for he can combine and otherwise manipulate them in a variety of ways in order to attain specific effects. This indicates that even the most traditional of formulaic lines are not necessarily used mechanically, but consciously and for aesthetic reasons. The true oral artist does not merely string together ready-made phrases. As Nichols has observed, his effective selection and combination of traditional lines renders them a Kunstsprache in the truest sense of the term.20

One of the more common ways in which the poet uses the
formulas of this category for a specific effect is in a parallel construction, as in the lines

Allí habló Oliveros,
allí habló don Roldán (195:99-100).

This parallel construction increases the impact of the dialogue that follows, since not one, but two famous knights express their opinions. The example just cited is no isolated case. The poet attains a similar effect in these lines:

Dícele de esta manera,
de esta manera decía (192:7-8).

A most original use of what might be regarded as a formula of introduction to dialogue is evident in the line “Las palabras que dijistes” (177a:45). This line is patterned on formulas of group IIf, but its function has been completely altered by the fact that the verb is in the preterite tense, so that the phrase refers not to what will be said, as do others of its group, but to what has been said. Patterned on formulas of introduction to dialogue, it serves as a nexus between the present dialogue and its antecedents. If we judge it according to its function rather than according to its form, we might even call it a formula of conclusion.

The even-line formulas of this category, whose normal function is to complete the idea initiated in the preceding line, also offer several instances of atypical usage. For example, the poet expands a one-line formula to cover two lines,

Cuando empezó la condesa
a decir y a hablar (164:877-878),

thus increasing the impact of the following dialogue. An even more atypical line, “Respuesta ninguna hace” (164:600), exemplifies the high flexibility of which even the most common formula is capable. This phrase completely reverses the normal meaning of the formulas on which it is patterned, for instead of introducing a dialogue, it eliminates one. “Respuesta me queráis dar” (165:558) is another example of a traditional line which follows the pattern common to the formulas of group IIh, but the phrase has been so altered that it expresses a request instead of introducing a dialogue, as do its models. A similar alteration is evident in the line “Que respuesta le vo a dar” (193:232). This
phrase, instead of introducing a dialogue, expresses the speaker’s intention to give his reply at some future time.

The examples cited above illustrate some of the ways in which an oral poet can alter traditional lines in order to adapt them more perfectly to the necessities of the moment. Such lines are, therefore, in large measure the products of his own creativeness. They prove that the oral poet does not use formulas automatically.

Perhaps the most interesting formulas of this category, especially when one considers their function, are those of group IIIi, whose basic pattern is illustrated by the line “Bien oiréis lo que dirá” (174:28). While serving to introduce dialogue, they also enable the poet to maintain contact with his listeners by addressing them directly. They enable him to give everyone who hears him a sense of personal involvement in the telling of the tale. As Bassett rightly observes, the audience is the instrument upon which the oral poet plays, and the formulas of this group give us a glimpse of how he does this. In fact, our imperfect understanding of the ways in which the oral poet involves his audience frequently prevents us from fully appreciating his art. Certainly one of the ways in which he does this is by means of the very versatile and flexible formulas of group IIIi, whose construction is based on various combinations of the verbs oír or ver in the first half of an eight-syllable line and decir or hacer in the second half. The most common pattern combines oír and decir, as in the example given above. The combination “Bien veréis lo que dirá” (191:44) ranks next in frequency, while the most atypical pattern is seen in the line “Bien veréis lo que hará” (195:34), where the formula introduces not a speech, but an action. These combinations further illustrate the poet’s ability to exercise his inventiveness, even when he deals with strictly traditional lines.

Group IIj consists of the even-line formulas illustrated by the line “De esta suerte le ha hablado” (177a:248). There is nothing particularly striking about this formula, which occurs five times in one ballad (177a) and only once in another (193). It is interesting to note that the phrase can be adjusted to supply either an a-o or an i-a assonance (177a and 193 respectively). Why the pattern is not found in ballads of the predominant -a assonance is difficult to determine, since any -ar verb could easily supply it.

It should be fairly evident at this point that even the most
common of formulas are sufficiently flexible to allow the poet to express through them not just one essential idea, but a number of distinct ideas merely by adjusting the formula to its context. Neither can it be said that a formula has but one function or that it serves only one purpose. While formulas in general have one primary function, many of them also have one or more secondary functions, perhaps less obvious, but certainly no less significant. For example, the complete thought expressed in the lines

Desque esto oyera Gaiferos,
   bien oiréis lo que dirá (174:27-28)

consists of two independent introductory formulas, which, taken together, could be expected to introduce dialogue. However, the total effect of this combination is at least twofold: taken separately, the odd line makes reference to the previous statement, while the even line introduces the forthcoming reply; taken together, the two lines provide a smooth transition between the past and the future. The poet's tale continues without the least break simply because of the secondary function performed by the combination of these two introductory formulas. As if this were not enough, the even line also has the effect of involving the audience personally in the development of the tale. Finally, the two lines, one referring to the past, the other to the future, focus on the present moment, whose immediacy must surely have been felt by the audience.

5. Category III: Formulas of Inceptive Action

Empezóla de mirar (164:78)
Comenzó de sospirar (172:48)
Comenzóse de esforzar (175:428)

Even-line type Total frequency: 51

Were one to classify formulas according to their syntactic patterns alone, the formulas of this category would be all but identical with the introductory formulas of group IIg. There is little syntactic difference between the lines “La comenzó de hablar” (IIg, 175:406) and “Comencéle de limpiar” (III, 165:686). Furthermore, the formulas of both groups occur only in even
lines and are frequently preceded by a formula of general introduction, as in the lines

La condesa que esto oyera,  
empezóle de abrazar. (172:87-88)

In spite of their syntactic similarities, however, the formulas of these two groups must be treated separately because their functions are so different. While those of group IIg introduce a dialogue, those of category III express the beginning of an action. This distinction is significant, for it illustrates that two distinct kinds of formulas, used for entirely different purposes, can be built on what is basically the same syntactic pattern. Their similarity indicates that uniformity of syntax is common in ballad lines because it facilitates oral composition.

The formulas of category III most frequently express an inceptive action, but this is not their only use. In a number of instances they also convey the impression that the action in question was of brief duration, as in the line “Y empezara de holgar” (164:78); or of rapid execution, as in the line “Al mensajero empieza a mirar” (164:820), where no more than a fleeting glance is suggested. In both lines the verb empezar seems to suggest the short duration of an action rather than its beginning. Although these formulas are not so versatile as are those of many other groups, they are not static. Depending on their context, they can indicate the beginning of an action, its brief duration, or its intense, rapid execution.23 Their flexibility of form and their ability to fit into several contextual situations undoubtedly accounts for their high frequency.


IVa Manténgate Dios, el mi tío (171:97)  
Mantenga Dios a tu Alteza (190:49)  
Manténgate Dios, el rey (190:125)  
*Odd-line type*  
*Total frequency: 3*

IVb Si Dios te quiera guardar (165:610)  
Si Alá te guarde de mal (174:30)  
Así Dios te guarde de mal (190:110)  
*Even-line type*  
*Total frequency: 4*
IVc  Mi sobrino, bien vengáis (171:98)
Bien vengáis vos, mi sobrino (187:279)
Conde Claros, bien vengáis (190:50)

Mixed-line type  Total frequency: 8

IVd-e  ¿Qué es aquesto, mis doncellas? (164:767)
¿Qué es aquesto, señor padre? (188:209)
Aquesto, ¿qué puede estar? (188:210)

Mixed-line type  Total frequency: 13

IVf-g  Pláceme, dijo el portero (164:445)
Pláceme, dijo, mi primo, (188:17)
Pláceme de voluntad (188:18)

Mixed-line type  Total frequency: 31

IVh-i  Calles, calles, la condesa (171:29)
Callees, dijo Gaiferos, (173:499)
Infanta, no digades tal (173:500)

Mixed-line type  Total frequency: 21

IVj-k  Por Dios vos ruego, mi tío, (173:49)
Por Dios vos quiero rogar (173:50)
Por Alá te ruego, Guarinos (186:17)

Mixed-line type  Total frequency: 17

IVl  Me digas una verdad (164:442)
Me digades la verdad (178:64)
Que me digáis la verdad (188:310)

Even-line type  Total frequency: 4

IVm  Una cosa rogar vos quiero (164:381)
Yo os demando una merced (175:317)
Mas una merced os pido (192:67)

Odd-line type  Total frequency: 8

IVn  No me la queráis negar (164:1140)
No se quiera enojar (178:472)
Esta no me habéis de negar (192:68)

Even-line type  Total frequency: 13

[34]
In view of the predominance of dialogue over narrative in the ballads under consideration, the proportion of formulas of dialogue is relatively low. To explain this we must distinguish between the two narrative voices inherent in ballad dialogue: that of the speaker who utters it and that of the narrator, or poet, who tells us what the speaker says. The speaker's dialogue is highly subjective and much more varied than that of the narrator, who tends to rely on habitual devices in the telling of his tale. The truly significant portion of the dialogue, that portion which expresses the essence of the matter under discussion, either contains a very low percentage of traditional lines or has none. That portion which expresses more general ideas, applicable to many situations, such as greetings (IVa-c), expressions of surprise or astonishment (IVd-e), agreement or disagreement (IVf-g), commands or requests for silence (IVh-i), prefaces to requests for favors (IVj-n) and invocations of God (IVo-p), contains a much higher percentage of traditional lines. In short, the predominantly subjective content of dialogue compels the poet to be original and its very nature forces him to curtail his use of formulaic lines.

Regarding the type of lines in which the formulas of this category are found, we observe that those of groups IVa and IVm occur in odd lines, that those of groups IVb, IVi and IVn are found in even lines, and that those of the remaining groups are mixed-line formulas. Groups IVd-e, IVf-g, IVh-i, IVj-k and IVo-p are made up of odd-line formulas which are frequently twinned. These are not true double-line formulas, since their component parts are capable of independent existence, even if in the majority of cases they are used together. Most of the formulas of this category have a relatively low frequency. For this reason their versatility and flexibility cannot be properly determined. It is, of course, possible that their low frequency itself is an indication of their specialized nature and limited ability to adjust to a variety of contextual situations.

The formulas of group IVa-c, which express the idea of greeting or welcome, are normally used at the beginning of a dialogue.

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They are especially useful in those cases in which there is no previous dialogue to which a reply is made. However, a greeting is not the only means of initiating a speech, since the formulas of group IVd-e also serve this purpose.

The formulas of group IVd-e are generally used at the beginning of a speech, when it is fitting that the speaker express his surprise or astonishment at what he has just heard or seen, after which he takes up his discourse proper. The formulas of this group are frequently expanded into a two-line form by means of twinning, as in

¿Qué es aquesto, la condesa?
Aquesto, ¿qué puede estar? (172:53-54)

Undoubtedly the reason why the formulas of this group so frequently appear in a twinned form is that they reflect in this way the speaker's highly emotional state, which the poet communicates to his hearers by the intensive effect of the repetition in the even line.24

The odd-line formulas of group IVf-g, illustrated here with “Pláceme, dijo el conde” (164:1147), are also frequently expanded into a two-line twinned version, as in

Pláceme, dijo Roldán,
pláceme de voluntad (194:215-216).

Normally the formulas of this group occur in direct discourse and indicate agreement or the granting of a request. There are two instances of atypical usage. In one of them,

El rey dijo que le placía
de muy buena voluntad (188:295-296),

the formula is used in indirect discourse. In the second instance,

No me place, el emperador,
ni es de mi voluntad (194:49-50),

its use is most unusual, for it expresses disagreement rather than agreement. The parallel, two-line construction is usually reserved for the granting of requests. The twinned construction emphasizes the importance of the speaker's decision.

The formulas of group IVh-i occur either in individual odd lines or as two-line variants. They are never found in single even lines. The two-line version is interesting from a stylistic point of

[36]
view because of the contrast between the similarity of meaning in the two lines and the opposition of their syntactic patterns:

Calledes, sobrino Gaíferos,
no querades hablar tal. (173:83-84)

In the two-line version the opposition of the negative to the affirmative command expresses a pleasing psychological complexity in the attitude of the speaker: the odd line is peremptory; the even line, beseeching. These formulas indicate the speaker's disagreement with what has been said in the previous statement, disagreement which he conveys by commanding its author to be quiet. The situations in which they occur are normally charged with emotional tension. For this reason, both the single and the two-line versions contain repetition, parallelism, or both.

Of all dialogue formulas which precede a speech, the most commonly used are those of group IVj-k. Like those of group IVh-i, they also have a strong tendency toward parallel development, as in

Por Dios vos ruego, mi tío,
por Dios vos quiero rogar (164:829-830).

And, as in the case of the two-line formulas of group IVh-i, the twinning is intensive.

In its single-line version the above formula is often followed by one of group IVl. This even-line formula completes the idea initiated in the preceding line, as in

Por Dios te ruego, escudero,
me digas una verdad (164:655-656).

This two-line combination is a common one. As in the example given above, the even-line formulas of group IVl are invariably preceded by one of the single, odd-line formulas of group IVj-k, which do occur independently, but only rarely.

The formulas of group IVm also precede requests. Except for one instance (164:610), these phrases occur in odd lines and in the majority of cases they are followed by an even-line formula of group IVn, with which they readily combine, as in the lines

Una cosa rogar os quiero,
no vos queráis enojar (164:1225-1226).

Such a combination is a most effective prelude to a request be-
cause its disarming diplomacy renders a denial on the part of the one being addressed all but impossible.

The formulas of group IVn exhibit considerable flexibility in that they readily combine with several odd-line formulas of dialogue, whose ideas they complement in a twinned juxtaposition. The following three examples will illustrate the point:

Por Dios te ruego, hermano,
no te quieras enojar (164:455-456);

¿Qué es aquesto, mis doncellas?
No me lo queráis negar (164:767-768);

Yo os demando una merced,
no me la queráis negar (175:317-318).

These examples illustrate how the odd lines supply the new ideas of the story, while the even lines complement these ideas, supplying, at the same time, the assonance. They also afford us a glimpse of the variety of ways in which the oral poet can combine various formulas and how he can in this way be creative while composing in traditional lines.

Group IVo-p consists of invocations of God or Allah. God is also mentioned in other formulas, notably those of group IVa, IVb, and IVj-k, but only in the formulas of this group is He addressed directly. As may be expected, these invocations are uttered at times of great danger, usually just before the hero attempts a difficult task. They indicate the speaker’s reaction to a situation by revealing his emotional state, such as fear, surprise or grief. The odd-line version,

¡Oh válgame Dios del cielo! (175:455),

can either stand alone or be expanded into its two-line variant by the addition of a parallel line, illustrated with the following examples:

Juro por Dios poderoso,
por Santa María su Madre (165:723-724);

Así ruego a Dios del cielo
y a Santa María, su Madre (171:25-26);

No lo mande Dios del cielo,
ni Santa María, su Madre (186:33-34).

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The odd-line pattern allows considerable flexibility, as the foregoing examples illustrate. God is invoked under diverse circumstances and for a variety of reasons, but in every case the situation is a serious one. The speaker is invariably in a state of high emotional tension and this tension is stressed by the parallelism. The ease with which the odd-line formula combines with other formulas is a further indication of its flexibility, as in the following two instances:

¡Oh vásame tú, Alá!
¿Esto qué podía estar? (173:451-452);

No lo mande Dios del cielo,
le responde don Renaldos. (189:341-342)

In the first example the two formulaic lines are combined to indicate the speaker's great surprise; in the second one there is no direct invocation, but the speaker's refusal is powerfully reinforced by the indirect call for God's help.

7. Category V: Epithets and Adjectival Formulas

<table>
<thead>
<tr>
<th>Vb</th>
<th>De Carlos, el emperante (164:414)</th>
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<tbody>
<tr>
<td></td>
<td>A tu sacra majestad (166:272)</td>
</tr>
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<td></td>
<td>Del muy alto emperador (167:17)</td>
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<table>
<thead>
<tr>
<th>Vc</th>
<th>A la corona real (178:358)</th>
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<tbody>
<tr>
<td></td>
<td>Por mi corona imperial (187:204)</td>
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<tr>
<td></td>
<td>Y a su corona real (195:42)</td>
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<td>Even-line type Total frequency: 9</td>
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<table>
<thead>
<tr>
<th>Vd</th>
<th>El buen conde, don Beltrán (164:146)</th>
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<tbody>
<tr>
<td></td>
<td>El buen viejo, don Beltrán (167:19)</td>
</tr>
<tr>
<td></td>
<td>Y del viejo don Beltrán (175:268)</td>
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<tr>
<td>Even-line type Total frequency: 12</td>
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</table>
(el esforzado)
Renaldos de Montalván (164:142)
(al esforzado)
Ese paladín Roldán (192:56)
(muy esforzado)
Reinaldos de Montalván (193:382)

Even-line type Total frequency: 11

Del rey moro Aliarde (164:22)
Que el rey moro Aliarde (188:25)
Del rey moro Aliarde (188:41)

Mixed-line type Total frequency: 7

Contra el paladín Roldán (164:892)
¡Oh buen paladín Roldán! (165:216)
Como al paladín Roldán (171:12)

Even-line type Total frequency: 6

Almirante de la mar (164:140)
Almirante de las mares (186:6)
Almirante de la mar (193:188)

Even-line type Total frequency: 6

Y al fuerte Merián (164:516)
Y el fuerte Merián (164:670)
Y al fuerte Merián (192:58)

Even-line type Total frequency: 3

Y Urgel de la fuerza grande (164:138)
Urgel de la fuerza grande (166:120)
Y Urgel de la fuerza grande (193:4)

Even-line type Total frequency: 3

Señor de París, la grande (164:94)
Señor de París, la grande (173:332)
Señor de París, la grande (173:472)

Even-line type Total frequency: 3

A Celinos, el infante (164:570)
A Valdovinos, el infante (166:92)
A Marlotes, el infante (186:12)

Even-line type Total frequency: 8

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<tr>
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<th>Y del romano Fincán (175:266)</th>
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<tr>
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<td>Con el romano Fincán (193:184)</td>
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<td>Vm</td>
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<td>Ese gran soldán de Persia (164:247)</td>
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<td>Y ese romano Fincán (175:356)</td>
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<td>Aquel alto emperante (178:366)</td>
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<td>Vn</td>
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<td>Cuando el buen marqués de Mantua (165:59)</td>
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<td>Adurmióse el buen conde (175:105)</td>
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<td>Al buen rey fue a hablar (190:214)</td>
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<td>Vo</td>
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<td>¡Oh esforzados caballeros! (164:255)</td>
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<td>Esforzado don Beltrán (192:260)</td>
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<td>¡Oh buen moro esforzado! (194:187)</td>
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<td>Vp</td>
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<td>Nuestro señor natural (164:788)</td>
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<td>De Agramonte natural (166:470)</td>
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<td>Que es de Francia natural (194:158)</td>
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<td>Vq</td>
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<td>Los que comen vuestro pan (164:14)</td>
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<td>Que a su mesa comen pan (173:594)</td>
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<td>Que a una mesa comen pan (195:44)</td>
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<td>Y a cuantos con él vernán (166:292)</td>
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<td>Cuantos en la corte están (176:152)</td>
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<td>Y de cuantos aquí están (193:246)</td>
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<td>Vs</td>
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<td></td>
<td>Armado de todas armas (165:165)</td>
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<td></td>
<td>De todas armas armado (177:52)</td>
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<tr>
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<td>Vestido de fuertes armas (189:15)</td>
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<td></td>
<td>El conde era esforzado (164:269)</td>
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<td>El caballo era de casta (165:85)</td>
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<td>Oliveros es discreto (177a:89)</td>
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[41]

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The decorative or stock epithet has long been recognized as one of the commonplaces of traditional poetry. The Carolingian romances juglarescos abound in epithets, which refer to persons and places, but never to things. Because of their descriptive function, most of these epithets occur in the even lines.

The Carolingian epithets are invariably expressed in generic language. They are standardized—though not necessarily abstract—descriptions of persons and places, based on one or two characteristic traits possessed by the noun to which they refer. Place epithets are particularly likely to be generic descriptions. In fact, many places mentioned in these ballads lack all individual identity, since their epithets are perfectly interchangeable, as in the lines “A Paris, esa ciudad” (164:124), “En Irlos, esa ciudad” (164:496) and “En Mantua, esa ciudad” (166:40). A rather unique description of a town mentioned in the Carolingian ballads is that of Costantina, which is called “la llana” (193:62). The poet who so describes it seems to have borrowed the epithet normally applied to Córdoba, which is frequently mentioned in the cyclical ballads of the Infantes de Lara. Place epithets, listed under group Va, reflect better than those of any other group the oral poet’s tendency to think and express himself in generic terms. They lack virtually all individuality; their primary function is to supply the assonance while the poet mentally arranges the next few lines.

The personal epithets, listed in groups Vb-Vn, afford somewhat more individualistic descriptions. Nearly every Carolingian personage is described with an epithet based on some individual trait which belongs to him alone and which sets him apart from the others. The epithets of group Vb refer to Charlemagne, who is most frequently described simply as “Carlos, el emperante,” although several other epithets are also applied to him. Their choice is determined, at least to some extent, by the context in which they appear. For example, there are two instances of epithet twinning in addressing the emperor,
¡Oh emperador Carlo Magno,  
i mi buen señor natural! (165:225-226)

and

¡Oh muy alto emperador,  
sacra real majestad! (166:55-56)

In both instances the twinned epithet occurs in a formal situation and its use reflects the poet's intention to indicate the speaker’s emotional state as well as to emphasize the solemnity of the moment. This phenomenon is relatively constant in the Carolingian ballads, as I shall demonstrate in Chapter IV.

The epithets of group Vc refer predominantly to Charlemagne, whom they describe metonymically by reference to his “corona real” or “corona imperial,” the symbol of his office. These epithets are used more deliberately than are those of group Vb, as on solemn occasions when the emperor swears an oath which he solemnizes by applying the epithet to himself, “por mi corona real” (190:358). In another instance a pilgrim does formal homage to the emperor “y a su corona real” (195:42), as the solemnity of the moment demands. Although this epithet usually applies to Charlemagne, there are two instances (188:134; 184) in which it refers to the Moorish king, Aliarde. In both cases a problem affecting the king’s honor is under discussion, hence the moment is appropriately solemn. As these and other examples illustrate, the poet uses generic concepts to express himself, but he is not indiscriminate in his choice of them.

The epithets which refer to other important individuals, listed in groups Vd-Vm, are based on some outstanding quality peculiar to each one of them, and this quality overshadows all others. As a consequence the epithets applied to the Carolingian heroes are rather set in form. The description of the individual is always the same, a fact which renders character development by means of formulas alone extremely difficult, if not impossible. The uniformity of these epithets indicates, I believe, that the characters to whom they refer were developed by many poets over a period of many years. By the time the Peninsula’s juglares became familiar with the Carolingian tales, the characterization of their protagonists had been completed and their epithets were fixed. Count Beltrán, for example, is most frequently described as “el buen viejo”; Renaldos de Montalbán, whose name alone takes up an entire line, is nearly always described in the pre-
ceding line as "el esforzado." This adjective, incidentally, represents the very apex of chivalrous excellence. It is applied most frequently to Renaldos, but it describes other individuals as well and is the key word to all adjectival formulas of group Vp.

Most epithets have a celebrative function, but not all of them stress the courage or some other virtue of the individual to whom they are applied. The Moorish king Aliarde, for example, is usually referred to simply as "el rey moro Aliarde." "Don Carlos, el emperante" is a similar description of Charlemagne, hence Aliarde's being a Moor and an enemy probably has no bearing on the poet's choice of the epithet; it is, rather, another indication of his use of generic language. It is possible, of course, that both kings are often described in this colorless fashion because they are rarely cast in the role of central characters. The younger knights usually perform the deeds which poets celebrate in song. The king, normally portrayed as an old man, is kept in the background, where his authoritative presence is felt but not especially admired. The office commands much more respect than the man.

Among all the knights the most striking figure is that of Roland, "el paladín Roldán," knightly excellence personified. His epithet is very individualistic indeed, since he alone bears the title of paladin, even though this title could technically be applied to every one of the twelve peers. Another individualistic but much less celebrative epithet is that of Guarinos, "almirante de la mar." Merián and Urgel, famous for their uncommon strength, are described as "el fuerte Merián" and "Urgel de la fuerza grande," while Gaiferos, Charlemagne's son, is known simply as "señor de París, la grande." Less important princes are referred to by their names, to which is added the title "el infante." This group includes Celinos, Valdovinos, Carloto and Marlotes. Finally, one rather obscure knight is known as "el romano Fincán."

The last group of epithets, Vn, is made up of several standard descriptions of individuals, such as those mentioned above, except that each such description is preceded by the demonstrative adjective ese or aquel. A few examples of this commonly used pattern are the lines "A ese paladín Roldán" (166:336), "Y ese romano Fincán" (175:356) and "Aquel alto emperante" (164:247). This pattern is very flexible and it occurs in both odd and even lines.
The tendency toward uniformity in the epithetical designation of characters does not mean that these characters, thus simplified, are totally devoid of psychological complexity. Indeed, all major protagonists are clearly delineated. Charlemagne is portrayed as the ancient, benevolent monarch, charitable and forgiving, who errs occasionally only because of evil advice. Roland is the warrior. He has the courage of a lion, but he is also capable of feline cruelty. Like Achilles, he is introspective, excessively proud, jealous on occasion, but always a worthy and formidable adversary. Valdovinos is at once the impetuous and gentle lover of the Moorish princess Sevilla. His love for her is matched only by his courage and constancy in the face of the inevitable obstacles; he is thoroughly admirable. Count Claros is the impulsive youth with fire in his veins who does not hesitate for a second to oppose everyone from the emperor on down when he makes up his mind to have his own way. Renaldos de Montalbán is the equal of Roldán in feats of arms, but he happily lacks all of the latter’s flaws. Instead of constantly scrutinizing his own merits, he is secure in the realization of his true worth and refuses to demean himself to the extent of forever defending his precious honor. And there are others, many others. Their personalities are clearly drawn, but the poet accomplishes this by means other than the recurring epithets, which, but for a few rare occasions, are celebrative and decorative in function.

In addition to epithet formulas, the Carolingian ballads abound in adjectival formulas, listed in groups Vo-Vv. These are used much more indiscriminately than are the epithets. Such adjectives as bueno, esforzado and natural designate without distinction nearly all of the Carolingian heroes. Their use is little influenced by context. This is especially true of bueno, the key adjective of group Vo, which describes the king under circumstances in which he is anything but “good,” as in 188:237. At this point “el buen rey” unjustly banishes Renaldos de Montalbán from his court because of certain false letters of accusation, written by the treacherous Galalón, or in 190:212, where “el buen rey,” who has already ordered the execution of the foolish but innocent hunter, signs the death decree of Count Claros, the lover of his daughter and the hero of the ballad. In spite of their inappropriateness, these flattering designations abound. No matter how unjust and vengeful he may be, the king is never held mor-
ally accountable for his actions. The only hint of weakness is that he is said to err while under the influence of evil advisors. These are ultimately made to bear the consequences of their guilt.

Next in frequency to *bueno* ranks *esforzado*, the key word of formulas belonging to group Vp. While *bueno* refers to the character’s moral excellence, *esforzado* describes his physical prowess, courage and endurance. It is attributed to nearly all male protagonists, both Christians and Moors, as in “¡Oh buen moro esforzado!” (194:147). In fact,—and contrary to Entwistle’s opinion —the Carolingian *juglares* portray the enemy not as “a dog of a Moor,” but often as a valiant warrior and an adversary worthy of engaging in mortal combat with the noblest of Christian knights. It is true that Moorish forces are seldom victorious, and certainly few Saracen champions are the equals of Christian knights in single combat, but the *juglares*, nonetheless, portray the Moor as a great warrior, thus enhancing the glory of the Christian knight who brings him low.

The third key adjective, *natural*, normally ends the even-line formulas of group Vo, where it supplies the assonance. It would, however, be an oversimplification to assume that this is the only reason for its recurrence. While the importance of assonance cannot be lightly dismissed, this function could be performed equally well by any number of other adjectives. *Natural*, I believe, establishes or reinforces the idea of the hero’s land of origin, his kinship with other individuals or his ties with his feudal lord, for to the medieval man these were extremely important considerations. Indeed, lineage was considered so important that it gave rise to an entire family of formulas (Vla-VIb). The adjective *natural*, therefore, is so frequently employed because it instantly establishes the hero’s loyalty to a country or a political camp, as in the lines “De Picardía natural” (166:6) and “Que es de Francia natural” (173:252).

One of the more interesting Carolingian formula groups, Vr, consists of phrases whose key words are *comer pan*. Although no less an authority than Ramón Menéndez Pidal considers them to be not epic formulas but mere formulas of everyday speech, their habitual character justifies their inclusion in this study. These formulas normally are used in connection with the twelve peers, who alone have the honor of dining at the emperor’s table. For this reason the phrase has a formal, ritualistic function. It ex-
presses the vassal’s loyalty to his lord, whose bread he eats. This is unquestionably its meaning, stated negatively, in the line “Nunca comí vuestro pan” (165:316), and the line “Que haya comido mi pan” (191:64) is used in a similar sense. While the origin of the formula may well lie in a popular saying common to many peoples, in the Carolingian ballads the phrase *comer pan* is used in a much more formal sense, namely to symbolize the feudal lord-vassal relationship. One may, therefore, venture the opinion that in an epic context a formula of everyday speech may become an epic formula.

The adjectival formulas of group Vs, exemplified by the line “Cuantos en la corte están” (187:138), provide a convenient means of enhancing the individual act by emphasizing the collaboration of the heroic agent’s retinue. Also, these formulas serve a practical end in that they permit the poet to avoid the extended catalogue of heroes, an otherwise common device of the epic and the ballad. While the extended catalogue mentions many individuals and is normally used in highly significant passages, the formulas of group Vs merely indicate that everyone present accompanied the protagonist in whatever it was that he did. They are a convenient short-cut.

“Armado de todas armas” (165:631) illustrates the pattern followed by the formulas of group Vt. These formulas, like those of group Vs, are short-cut devices which enable the poet to avoid a longer description. By using them he bypasses a detailed description of the hero’s arms and armor, another commonplace of heroic poetry. They normally occur in odd lines, although the pattern can be reversed, in which case the formula supplies the assonance, as in “De todas armas armado” (177:52; 189:8). In one case it is altered even further and is used to express the action of the hero’s arming himself rather than describing him in that state. In this version the formula becomes “Armóse de todas armas” (194:85).

Groups Vu and Vv are made of extremely flexible adjectival formulas. They are, in fact, so flexible that they might more properly be termed formulaic expressions rather than true formulas, since the common feature of both groups is a syntactic pattern rather than certain key words, as is normally the case. Group Vu consists of predicate adjective constructions, such as the lines “El caballo es esforzado” (173:385) and “La infanta era discreta”

[47]
The syntactic pattern of these lines is a subject, a form of the linking verb "to be" and a predicate adjective. The phrases of group Vv follow essentially the same pattern, except that the verb "to be" is replaced by the conjunction como: "Guion-mar como discreta" (178:373) and "Guarinos como esforzado" (186:161). These are the patterns and they allow the poet much freedom of choice; nonetheless, there are several instances of line duplication.

Epithets and adjectival formulas, then, have two basic functions: 1) they either merely identify persons and places, providing at the same time some small amount of variety in the tale by combining the proper noun with an attributive adjective or some other form of description, or 2), in the case of persons, they have a celebrative function by bringing to our attention certain qualities of physical or moral excellence for which the individual in question is known. Some of the epithets and all of the adjectival formulas are used indiscriminately, since the more commonly used adjectives, such as bueno, esforzado, alto, grande, discreto, natural, real, fuerte, este and aquel can easily refer to more than one individual. In essence, both the epithets and the adjectival formulas illustrate the oral poet's tendency to think and express himself generically. This practice usually results in a rather static portrayal of characters. There are only limited instances of individualistic character portrayal achieved by the poet's competent handling of traditional lines alone.

8. Category VI: Formulas of Genealogy

VIa

Su buen sobrino carnal (164:712)
Hijo soy de vuestra hija (176:105)
Vuestra hija natural (192:70)

Mixed-line type Total frequency: 59

VIb

Esforzado y de linaje (164:1044)
Que era hombre de linaje (173:34)
Mujer de muy gran linaje (193:424)

Even-line type Total frequency: 18

As Notopoulos has observed, one of the more constant attributes of traditional poetry—and, we may well add, of folklore in gen-

[48]
eral—is the interest evidenced in the tracing of the hero’s genealogy. In the majority of cases the heroes of such tales turn out to be of noble, even royal lineage, which naturally increases their appeal to the listener’s sense of hero worship. This practice is especially in keeping with the general tone of heroic poetry, which is concerned with the adventures of kings, princes and various other persons of high estate, all of them portrayed larger than life. In the Carolingian ballads the genealogy of these leading figures is constantly reiterated, and the hero’s superiority over ordinary mortals is expressed by means of two groups of formulas, VIa and VIb.

The formulas of group VIa resemble epithets in that they often have a celebrative function. This function is especially evident when the formulas are twinned, as in

Hijo soy del rey de Dacia,

Like epithets, formulas of genealogy normally occur in the even lines, since their function is essentially decorative. They are extremely flexible in form, but many of them end with the adjectives carnal and natural, since the -a assonance predominates in the Carolingian ballads.

The formulas of group VIb resemble adjectival formulas, from which they are distinguished much more because of their function than because of their form. In all instances but one (177a:-39) they are found in even lines, where their key phrase, de linaje, provides the assonance. Aside from the purely technical function of filling out an even line, this phrase has the important significance of instantly bestowing upon an individual an aura of honor, prestige and respect. Its formal nature is attested to by the fact that it is frequently combined with adjectives which intensify an individual’s worth, as in the lines “Rica y de gran linaje” (164:112) and “Esforzado y de linaje” (164:1044). Conversely, the negation of noble lineage constitutes a grave insult and implies the stigma of ostracism from the company of men whose birth is beyond reproach. When the formula is used negatively, as in the lines “Por villano, y no de linaje” (164:1262) and “Ni de muy alto linaje” (178:254), it has the force of an insult or a challenge comparable to that of the ancient accusation of menos valer.

[49]
The formulas of group VIb have a neat, two-way adaptability. Through the simple expedient of being stated positively or negatively, they exalt a character or heap shame upon his head with a finality reflecting the tendency of the medieval mind to make absolute judgments. And our traditional poet reflects this tendency by portraying his characters as being either completely good or completely evil. As far as technique is concerned, one must marvel at the beautiful simplicity of the device exemplified by group VIb, a simplicity characteristic of the generic language of balladry. No less noteworthy is the poet's skill in the use of this device.

9. Category VII: Formulas of Action

VIIa
- Ya se parte don Reinaldos (187:217)
- Ya se parte el pajecico, (190:287)
- Ya se parte, ya se va. (190:288)
  \hspace{1cm} \textit{Odd-line type} \hspace{1cm} \textit{Total frequency: 41}

VIIb
- Ya tomaban a Gaiferos (171:67)
- Ya le llevan a la reina, (195:133)
- Ya se lo van a llevar (195:134)
  \hspace{1cm} \textit{Odd-line type} \hspace{1cm} \textit{Total frequency: 34}

VIIc
- Ibase para la puerta (174:11)
- Fuése para el emperador (187:21)
- Y fuése por su camino (194:89)
  \hspace{1cm} \textit{Odd-line type} \hspace{1cm} \textit{Total frequency: 30}

VIId
- De la ciudad él se sale (164:672)
- De Mantua salió el marqués (165:1)
- Y entróse en la ciudad (173:190)
  \hspace{1cm} \textit{Even-line type} \hspace{1cm} \textit{Total frequency: 16}

VIIe
- A recibir se lo sale (164:134)
- El emperador a recibirlos sale (173:586)
- A recibírselos sale (188:352)
  \hspace{1cm} \textit{Even-line type} \hspace{1cm} \textit{Total frequency: 4}

VIIf
- Cabalgaron a caballo (165:629)
- Cabalgó en su palafrén (177:141)
- Cabalgó en una hacanea (192:143)
  \hspace{1cm} \textit{Odd-line type} \hspace{1cm} \textit{Total frequency: 4}

[50]
Vuelve riendas al caballo (164:557)
Vuelve riendas al caballo (173:481)
Vuelve riendas al caballo (191:39)

Odd-line type Total frequency: 6

Navegando en sus jornadas (164:241)
Andando por sus caminos (187:51)
Andando jornadas ciertas (193:165)

Odd-line type Total frequency: 8

A París llegado han (172:18)
A Sansueña fué a llegar (173:218)
A París llegado ha (193:166)

Even-line type Total frequency: 9

Salto diera de la cama (164:337)
De la cama fué a saltar (164:794)
Salto diera de la cama (190:11)

Mixed-line type Total frequency: 3

De rodillas se fue a hincar (165:718)
Las rodillas puso en tierra (173:429)
Las rodillas por el suelo (176:31)

Mixed-line type Total frequency: 8

La mano besar le quieren (164:989)
La mano al rey fué a besar (175:206)
Yo os beso las manos, rey (192:81)

Mixed-line type Total frequency: 22

Y él no se la quiere dar (164:990)
Nunca se la quiso dar (175:208)
Y no ge las quiso dar (188:96)

Even-line type Total frequency: 6

De la mano él lo toma (164:439)
Que la tomó por los brazos (178:379)
Tomárale por la mano (195:63)

Odd-line type Total frequency: 9

Alzó los ojos en alto (164:423)
Los ojos puestos al cielo (173:431)
Los ojos puestos en el cielo (177a:53)

Odd-line type Total frequency: 4

[51]
Levantóse el emperador (164:1005)
En pie se fue a levantar (178:466)
Levantóse con enojo (193:283)

*Mixed-line type  Total frequency: 12*

Que así lo quiero firmar (166:304)
El rey la fué a firmar (188:188)
El buen rey la fué a firmar (190:212)

*Even-line type  Total frequency: 5*

Gran acatamiento le hacen (164:782)
Hácenlos muy ricas fiestas (176:151)
Grandes honras le hicieron (186:169)

*Mixed-line type  Total frequency: 18*

Vanse el uno para el otro (177a:239)
Vanse el uno para el otro (193:355)
Vanse el uno para el otro (193:405)

*Odd-line type  Total frequency: 3*

A los primeros encuentros (187:83)
A los primeros encuentros (187:239)
A los primeros encuentros (193:357)

*Odd-line type  Total frequency: 3*

Y echó mano al tablero (176:85)
Echan mano a las espadas (187:85)
Echaron mano a las lanzas (194:181)

*Odd-line type  Total frequency: 11*

La espada fuera a sacar (165:146)
Las espadas han sacado (177:118)
Sacan ambos las espadas (195:53)

*Mixed-line type  Total frequency: 5*

Y alzara la su mano (172:57)
Levantara la su mano (176:81)
Alzó el moro su espada (187:89)

*Odd-line type  Total frequency: 6*

Puñada le fuera a dar (172:58)
Un bofetón le fué a dar (176:82)
Tal golpe le fuera a dar (187:94)

*Even-line type  Total frequency: 7*

[52]
The various formulas which express certain typical actions in the Carolingian ballads comprise a substantial category. The poet is bound to describe these actions predominantly by means of formulas, for heroic tales are told in well defined traditional terms of narration and this is especially true when the hero performs certain ritualistic acts. They predominate in the odd lines. These tend to advance the action, the even lines tending to complete, modify or ornament it.

Of all the action formulas listed in this category, those of group VIIa have the highest frequency. They are often twinned in the following line, as in the most typical construction of all,

Ya se parte Valdovinos,
y se parte, ya se va. (193:315-316)

This formula is frequently needed because it expresses the action of a character's leaving the scene, usually on some important mission. The inceptive *ya* lends the phrase an air of urgency and immediacy, which is reinforced by the nearly exclusive use of the present tense and by the frequently twinned lines.

The formulas of group VIIa in all probability provide the pattern on which those of group VIIb are constructed. Unlike those of group VIIa, which express only the idea of leaving, those of group VIIb give evidence of much greater flexibility by indicating a variety of actions. However, all of them begin with the inceptive *ya* and in every case the verb is either in the present or, less frequently, in the imperfect, exactly as in the formulas of group VIIa. These features endow the phrases of group VIIb with an air of dramatic urgency, which often renders them picturesque and highly effective, as the following examples illustrate:

Ya lo llevan a Caiferos,
ya lo llevan a matar (171:47-48);

Ya es armado Montesinos,
ya cabalga en su caballo (177a:73-74);

Ya se torna Oliveros,
ya se torna don Roldán (192:243-244).

[53]
The formulas of group VIIc are patterned on a verb of motion (usually *ir*) and the destination toward which this motion is directed, as in the line "Fuérase para las tiendas" (187:143). They are frequently combined with the even-line adverbial formulas of group Xd, which further specify the destination, as in

Fuérase para el palacio,
donde el rey solía estar. (175:203-204)

These formulas express a common, frequently needed idea; consequently, their frequency is high and their flexibility considerable.

The formulas of group VIIId indicate the motion of entering or leaving a place. Their key verbs are *entrar* and *salir*; a majority of them contains the noun *ciudad*, the usual place which a character enters or leaves. They are frequently used to complement another action, as in

Vuelve riendas al caballo
y entróse en la ciudad. (173:189-190)

In keeping with their complementary function, they predominate in the even lines. There are, however, three cases where they not only occur in odd lines, but in each instance the line is the initial one, namely, "De Mantua salió el marqués" (165:1), "De Mantua salen apriesa" (166:1) and "De Mérida sale el palmero" (195:1). The use of these formulas in the initial lines of ballads is very effective, as it enables the singer to begin his tale dramatically by telling of a sudden action, the accompanying details of which he narrates subsequently.

The formulas of groups VIIa-VIIId, which have thus far been discussed, are the basic expressions of motion. Their frequency is high and their flexibility considerable, especially that of the formulas listed in group VIIb, which might more properly be called formulaic expressions, according to Lord's definition of the term. Those of groups VIIe-VIIj are also used to indicate motion, but their frequency is much lower. Consequently, their flexibility is also low. Those of group VIIe, illustrated by "A recibír-seolo sale" (173:484), express the traditional custom of going out of one’s city or house in order to meet a distinguished guest, a dear friend or a relative. Those of group VIIf, such as "Cabalgara en su caballo" (165:763), simply express the idea of riding

[54]
a horse from one place to another. They are flexible to the extent that they can end with caballo (165:629; 165:763), palafrén (177:141) or hacanea (192:143). As Lord has observed, a similar “system” of formulas involving various kinds of horses exists in the traditional poetry of Yugoslavia.35

The formulas of group VIIg, exemplified by the line “Vuelve riendas al caballo” (173-189), also mention the horse. A formula of this group is frequently followed by one of group VIId, which complements the action of the hero’s turning his horse around and immediately entering or leaving a city, as in the lines

Vuelve riendas al caballo
y entróse en la ciudad. (173:189-190)

The striking combination of these two typical actions, formulaically expressed, gives one the impression of great abruptness in their execution. Accordingly, this combination usually describes the angry parting of two individuals who have had a disagreement.

The formulas of motion listed in the next two groups indicate journeys over land or water (VIIh) and arrival at a destination (VIIi). Such journeys are normally recounted in great detail in epics, where they often serve as the framework of an entire story, as in the case of the Odyssey. But in the Carolingian ballads their description is usually reduced to two lines, such as

Andando por sus jornadas
a París llegado han. (172:17-18)

For this reason the formulas of groups VIIh and VIIi are frequently found together, but they also occur independently, hence their separate classification.

A rather interesting feature of the formulas of group VIIh is their vague time designation. Their key phrases, such as sus jornadas and jornadas ciertas, reveal both the poet’s tendency to think in generic terms and the effect of the process of novelization upon these ancient tales. Unlike the poet of the Cid, the Carolingian juglares are not concerned with temporal verism. The poet of Medinaceli counts the days, the weeks, the months, the years; the Carolingian poets dwell in a temporal sphere of vague or arbitrary, unrealistic time designations. What matters to them is a good story well told, preferably one devoid of all un-
necessary and distracting material. As a result, the ancient Carolingian tales which the Spanish oral poets adapted from French sources lost nearly all historical detail and became largely fictitious rhymed novels, told in traditional terms.

The formulas of motion listed in group VIIj are quite rare. In fact, the line “Salto diera de la cama” (164:337), or its analogous form, appears only three times in the ballads included in this study. However, its tone is so unmistakably formulaic that it has been included here along with more numerous phrases. The expression immediately catches one’s attention because it portrays an individual in the act of suddenly leaping from his bed in order to attend to some urgent matter. The formula is rare because it is applicable only to special, not frequently recurring situations, as in the case of the line given above, where Count Dirlos leaps from his bed after he has had a prophetic dream in which he saw his wife being forced to marry another during his prolonged absence. In 164:794 his wife leaps from her bed because she has heard whispers that her husband has finally returned home in secret. Similarly, in 190:11 Count Claros, whose passion for Claraniña gives him no rest, leaps from his bed (“que parece un gavilán”—190:12) in order to undertake the courtship of his beloved. These formulas are rare, but their effect is always telling.

The formulas of groups VIIk-VIIIn describe the actions and gestures that accompany words of greeting or welcome. Those of group VIIk denote the action of kneeling, usually in prayer (165:718; 173:429; 175:416) or before the king (166:28; 166:53; 178:467). When used in odd lines, they end in suelo or tierra; in even lines they supply the assonance by ending in hincar. Examples of both types are the lines “De rodillas por el suelo” (166:53) and “Las rodillas fue a hincar” (175:416). They are rare because they have essentially one purpose: to designate an individual’s kneeling before his God or his king. There are only two exceptions: in the first one (176:31) Montesinos kneels before his father; in the second (190:47), Count Claros kneels before his beloved, the princess Claraniña.

One of the more common acts performed by the epic hero is that of kissing the hand of his lord in homage. The Cid kneels before King Alfonso and kisses his hands (2039), but never those of anyone else. In the Carolingian ballads, which reflect a later
age, the knight kisses not only the hands of his lord, but even more frequently those of the lady whom he serves. The formulas of this group are normally used to accompany greetings or requests, but in one case (192:81) the hero says he kisses the king’s hands (he does not actually kiss them) and leaves in anger. Thus, in this single, exceptional case, instead of serving to cement the lord-vassal relationship, which is its normal function, the formula is used to terminate it.

The even-line formulas of group VIIk are frequently followed by those of group VIIm, which express the king’s or the lady’s refusal to accept the hero’s act of homage, as in the lines

La mano besar le quieren
y él no se la quiere dar (164:989-990).

The refusal to extend one’s hand is motivated by either anger or love. The king, for example, may be so furious that he refuses to pardon his vassal by rejecting his act of homage. On the other hand, he just as frequently declines to extend his hand because he does not wish to subject a particularly worthy vassal to this act of submission. The lady’s motives, by comparison, are not always so clear. She is usually charmingly coy and it is quite difficult for the knight to ascertain the real extent of either her love or her anger. Being typically feminine, she keeps her suitor in suspense. This strategy invariably has the effect of increasing his devotion. The formulas of group VIIm, therefore, again illustrate the versatility of a given traditional phrase.

Another typical gesture is that of taking someone by the hand, either in greeting or at some other equally significant moment. This gesture is expressed with the formulas of group VIIi, as in the line “El tomóles de las manos” (190:409). It is performed most frequently by husband and wife, usually during times of hardship and trial. Its use is restricted to the appropriate occasions, hence the formula’s frequency is low.

The formulas of group VIIo, an example of which is the line “Alzo los ojos en alto” (173:265), are reserved for especially solemn moments, particularly when the protagonist pronounces a vow or invokes Divinity. Like most other formulas of low frequency, these are picturesque and striking, but they serve only one basic purpose and their flexibility is minimal.

The act of standing up is expressed by the formulas of group [57]
VIIp, such as "En pie se fue a levantar" (165:396). An individual usually stands up for one of two reasons: 1) to utter a significant statement or 2) as an indication of his anger. The versatility of these formulas, therefore, is in direct proportion to their frequency, which is neither high nor low.

One of the solemn acts typical of narrative poetry in general is that of signing a letter, a decree or a proclamation. In the Carolingian ballads it is expressed with the formulas of group VIIq, as in the line "El buen rey la fue a firmar" (190:212). This official act is always performed by the king. It usually signifies the happy resolution of a conflict. Accordingly, the formulas of this group are used to end episodes (190:212) or entire ballads (176:168; 190:400) which have a happy ending.

The formulas of group VIIIr, whose pattern is a combination of the key verb hacer with such phrases as ricas fiestas, grandes fiestas, gran acatamiento, grande reverencia, etc., denote either simple greetings, as in "Muy grandes fiestas le hacen" (173:572), or more solemn celebrations, usually accompanying the return of a hero from a difficult adventure. When used in the latter sense, these expressions, like those of group VIIq, conclude individual episodes or entire ballads. Like the formulas of the preceding group, they indicate a happy ending, but because of their less serious nature they have greater flexibility of form and are used under less significant circumstances. Correspondingly, their frequency is much higher.

The formulas listed in groups VIIs-VIIy describe battles, duels, jousts and other similar acts of violence, all of which are extremely common in heroic poetry. A typical encounter between two combatants may be described in all or several of the following stages: the coming together of the two combatants ("Vanse el uno para el otro," VIIa, 177a:239), the striking of the first blows, usually with lances ("A los primeros encuentros," VIIb, 187:83), the grasping of a weapon, such as a sword, a lance or a battle axe ("Echan mano a las espadas," VIIc, 187:85), the drawing of a sword from its scabbard ("Sacan ambos las espadas," VIId, 195:53), the raising of one's hand or weapon to strike a blow ("Alzó su mano derecha," VIIe, 195:111), the dealing of the blow ("Tal golpe le fuera a dar," VIIf, 187:94), and the striking of an adversary—or a part of him, such as his head or a portion

[58]
of his armor—to the ground (“En tierra la fuera a echar,” VIIy, 172:70). Battle formulas are numerous, but no single group is very abundant. They are used in the description of virtually all physical encounters because of the ease with which they can be combined in a variety of ways. Although they normally describe acts of armed combat, they can be used in the description of other similar acts as well. For example, the battle formula of group VIIy, “Por tierra los va a lanzar” (165:552), refers not to the members of a defeated knight’s body, but to the hairs from the head and beard of the grief-stricken squire of Valdovinos, who finds the body of his slain master. The formula is well chosen, for the violence inherently associated with it matches the servant’s profound grief and seems to foreshadow the terrible vengeance that the Marquis of Mantua will exact upon his nephew’s treacherous slayer, the emperor’s son, Carloto.

10. Category VIII: Formulas of Accompaniment

Con él van todos los doce (164:143)
Y con él iba doña Alda (173:595)
Y con él Dardín Dardeña (194:5)

Odd-line type Total frequency: 51

Formulas of accompaniment closely resemble certain formulas of action, since they frequently contain a verb of motion, especially salir and ir. Less frequently the verb is estar, and in a few instances it is implied, but not stated (Cf. 194:5, above). Like most formulas which advance the action, those presently under discussion decisively predominate in odd lines. Their high frequency is indicative of their usefulness rather than of their versatility, for they express one, but only one, of the most typical devices of traditional poetry, the catalogue of heroes.

Traditional poets employ the catalogue of heroes to indicate the solemnity of a particular scene or to exalt a leader, usually the king, by stating in great detail the names of the heroes who are present. Just as the epithet reflects the hero’s excellence, so is his retinue of relatives, friends or subjects indicative of his rank and honor. For this reason formulas of accompaniment frequently appear in series of parallel or alternate lines, as in the following excerpt, taken from the Romance del Conde Dirlos:
Con él sale Oliveros,
con él sale don Roldán,
con él Arderín de Ardeña,
y Urgel de la fuerza grande;
con él infante Guarinos,
almirante de la mar;
con él sale el esforzado
Renaldos de Montalván,
con él van todos los doce,
que a una mesa comen pan, (164:135-144).

At this point in the tale Count Dirlos has come to Charlemagne’s court to bid his lord farewell before embarking on a long and perilous mission. The emperor comes out to meet him, thus honoring his vassal. He is accompanied by his courtly retinue, whose number and quality exalt not only the king, but the count as well. In mentioning the various heroes, the juglar manifests his poetic scruple for economy of means and his artistic sense of selectivity by first naming the two most distinguished knights, Oliveros and Roldán, then some of the more important members of the royal court. Having resorted to this limited amount of elaboration, he ends the catalogue by summarily including in it all of the twelve peers who have not been mentioned by name. Apart from naming the two most distinguished knights first, there is an additional reason why the poet places Oliveros and Roldán at the head of the list: they honor the count now, but one day they will go contrary to his parting wish by attempting to force his wife to marry their protégé, Celinos. Thus, a seemingly ordinary passage reveals the poet’s sense of the story as a whole. His freedom in attaining highly artistic effect is obviously not hindered by the fact that every line used in the aforementioned catalogue is a formula. Together these lines comprise a formula cluster, or a “run” of formulas, which Lord regards as a sure indication of oral composition.36

11. Category IX: Formulas of Emotional State

<table>
<thead>
<tr>
<th>IXa</th>
<th>Llorando de los sus ojos (164:377)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Llorando está de sus ojos (178:23)</td>
</tr>
<tr>
<td></td>
<td>Lloraba de los sus ojos (188:333)</td>
</tr>
<tr>
<td><em>Odd-line type</em></td>
<td><em>Total frequency</em>: 8</td>
</tr>
</tbody>
</table>

[60]
Formulas which describe the protagonist's emotional state fall into six groups, IXa-IXg. Those of groups IXa-IXc reveal the individual's emotional state through the actions of weeping and sighing. Those of groups IXd-IXg achieve the same result by describing his reaction to a particular situation, as in the lines “Mucho le pesó a Roldán” (187:19) and “Vuelto se le ha la sangre” (164:500).

The most ancient formulas of this category are undoubtedly those of group IXa, an example of which is “Llorando de los sus ojos” (164:425), a very close version of the first line of the Cantar de mio Cid.37 The formulas of group IXb, such as “Que tan tristes llantos hace” (164:1298), express the same idea more prosaically and are probably of later origin. The formulas of
these two groups are quite versatile in their functions, for the epic hero sheds tears as a manifestation of several distinct emotional states, the most common ones being anger and grief. As Beszard has pointed out in his study of tears in the French epic, the medieval man did not control his emotions as well as does the modern man. He argues that medieval knights may have been fierce warriors who could endure the harshest of physical discomforts without flinching, but they seldom managed to keep their emotions under control. Their moods were subject to frequent change, which he interprets as a child-like lack of self-control. In my opinion, this interpretation is open to question, especially where epic heroes are concerned. If they cry more readily than we do and in general display their emotions with greater frequency and intensity, it is not because they are emotionally immature, but because their feelings are stronger and more sincere. The Cid, for example, sheds tears of grief (1) when the king unjustly banishes him as well as tears of joy (2023) when he wins back the king's favor. The Carolingian heroes feel and act in much the same manner, as befits men whose emotions match their actions.

The pattern of the formulas of group IXc is a negation of the verb *cesar* or *dejar*, plus an -ar complementary infinitive, as in “No cesaba de llorar” (164:844). The formulas of this group indicate actions which are repeated or sustained over a period of time. They have a high frequency, no doubt because they are so flexible. Any -ar infinitive can end the line, but *llorar* and *suspirar* are the more common ones. Lines such as “No cesa de caminar” (166:276) illustrate the general rule that a formula's flexibility is in direct proportion to its frequency.

The formulas of group IXd are of the odd-line type with a strong tendency toward twinning, as in

\[
\text{Pesó mucho a Gaiferos,} \\
\text{pesó mucho a don Beltrán (164:513-514).}
\]

Another frequent combination is illustrated with the lines

\[
\text{Pésame de vos, el conde,} \\
\text{cuanto me puede pesar (190:235-236).}
\]

The formulas of this group are highly versatile, since they can be used to express sadness or joy, depending on whether the verb is *pesar* or *placer*, as in the following two lines:
Plúgole mucho a la condesa,  

The formulas of groups IXe-IXf are relatively scarce. They are extremely striking expressions but they have only one function, that of indicating an individual's violent emotional reaction to some extraordinary situation. The sample line “Vuelto se le ha la sangre” (173:532) expresses the character’s great grief, sorrow, surprise or fear.

The formulas of group IXf, whose key word is reventar, seem to be based on some rather common expression, such as being angry enough to burst. They are scarce because they express only the deepest of grief, as in the line “Que debo de reventar” (165:-430), where the Marquis of Mantua recognizes his dying nephew, Valdovinos. The line is effective in its context, for it seems that the old man’s heart must surely break from the profound grief he feels. In the remaining two instances, 171:86 and 190:290, the formula is preceded by one of group IXa. Such a combination of two formulas of emotional state is most effective. Indeed, the lines

Lloraba de los sus ojos
que quería reventar (171:85-86)

indicate the deepest sorrow that the poet can express in traditional terms.

The formulas of group IXg indicate the character’s emotional state while he is about to utter a statement or perform an action. Usually he is moved by anger or by sadness to do or say something, and at times by both, as in the case of Count Dirlos, who,

Movido de muy gran saña,  
movido de gran pesar (164:231-232)

because of his forced absence from his wife, swears never to send any news back to France. There is only one unusual case, 175:474, where piety is the motivating force.

12. Category X: Adverbial Formulas

Xa  
Otro día de mañana (167:177)  
Otro día de mañana (188:153)  
Otro día en la mañana (190:63)  

Odd-line type  Total frequency: 5

[63]
Xb
A cabo de una gran pieza (165:395)
A cabo de un gran rato (165:651)
Al cabo de pocos días (173:583)
Odd-line type Total frequency: 7

Xc
Víspera era de Sant Juan (165:14)
Día era de San Juan (175:508)
Día era de San Jorge (187:1)
Mixed-line type Total frequency: 4

Xd
A sus jornadas contadas (187:49)
A sus jornadas contadas (188:245)
A sus jornadas contadas (188:275)
Odd-line type Total frequency: 4

Xe
Donde la condesa está (172:30)
Donde el rey solía estar (175:204)
Donde estaba el emperante (194:222)
Even-line type Total frequency: 40

Xf
De allá de allende el mar (164:522)
¿Venís de allende la mar? (166:36)
Que están allende la mar (188:48)
Even-line type Total frequency: 16

Xg
En la gran sala real (164:170)
En su palacio imperial (166:416)
Del gran palacio real (173:260)
Even-line type Total frequency: 11

Xh
En las cortes del emperante (164:530)
En las salas de París, (177:1)
En un palacio sagrado (177:2)
Mixed-line type Total frequency: 5

Xi
A las orillas del mar (164:250)
A las orillas del mar (165:4)
A las orillas del mar (195:72)
Even-line type Total frequency: 4

Xj
Por la ribera del Pau (165:11)
Por los montes y los valles (173:62)
Por las calles de París (192:215)
Mixed-line type Total frequency: 6

[64]
I have divided the foregoing adverbial formulas into those referring to time (Xa-Xd), place (Xe-Xk) and manner (Xl-Xn). In keeping with their basic function of modifying formulas of action, which predominate in odd lines, approximately three-fourths of all adverbial formulas are of the even-line type.

The formulas of group Xa, exemplified by “Y otro día de mañana” (178:205), are of ancient origin, for almost exactly the same phrase recurs in the *Cantar de mio Cid* (394, 413, 645, 682, 1555, 1816, 2062, 2651, 2870, 2878). However, the formula does not have the same value in ballads that it has in the epic. Whereas its use in the *Cid*, especially in the first *cantar*, expresses exact temporal concepts—the days that are particularly significant because of the haste with which the Cid leaves his homeland—, in the Carolingian ballads it is the time of day rather than the day itself that is significant. In the ballads the formula loses a good deal of the force that it has in the epic because the treatment of time in the former is much more vague than it is in the latter.

Group Xb consists of some very flexible formulas, all of which begin with the phrase *a cabo de*, but can end in a variety of temporal expressions, such as *un gran rato, una gran pieza, pocos días* or *poco rato*. The resulting combinations clearly con-
stitute a formula "system," as Parry calls it, whose flexibility is increased by the fact that the formulas which comprise it are of the odd-line type and are free to end in a greater variety of ways than are even-line types. They, too, reveal the oral poet's tendency to express himself in generic terms, for he depicts actions as taking place either after a long lapse of time or after a short one; its specific length is of no concern to him.

"La mañana de San Juan" (192:14), a formula of group Xc, is a picturesque, but not a frequently used line. It has a festive, perhaps a ritualistic connotation, as St. John's Day has through the ages been an occasion of happy festivities in Spain, as throughout all of Europe. This formula never refers to any particular, historically important St. John's Day, but merely provides a descriptive, lyrical touch. Its function is purely ornamental.

Group Xd includes phrases which indicate the passage of time while an individual is journeying from one place to another. The phrase "A sus jornadas contadas" (188:349), like those of group VIIh, serves as a short-cut whenever the poet wishes to avoid a more detailed description of a journey. The formulas of this group readily combine with those of group VIIi, which indicate the journey's destination, as in the lines

A sus jornadas contadas  
en Francia fué a llegar (188:245-246).

Adverbial formulas of place make up the bulk of category X. They occur predominantly in even lines because they indicate the place of an action which has been narrated, often formulaically, in the preceding line. The following two lines illustrate such a formula combination:

Fuérase para el palacio  
donde el rey solía estar (175:203-204).

The formulas of group Xe, such as the even line of the combination given above, have as their key the adverb donde. The phrase usually ends in estar, but other -ar infinitives are also used, as in the lines "Donde él solía posar" (188:300), "Donde lo han de sacar" (190:314) and "Ado el conde fué a hallar" (190:352). In one instance the formula is used atypically: instead of indicating the place of action, it is used to request that information, namely "El rey Carlos, ¿dónde está?" (195:20).
*Allende del mar* is the key phrase of group Xf. These formulas normally refer to the land of the Moors and give the impression of great distance, as in “De allá de allende el mar” (164:522). They are particularly useful in the Carolingian ballads because they suggest two distinct worlds, that of the Christians and that of the Moslems, separated by the sea. Even though they express only one concept, i.e., a distant and foreign land, inhabited by fabulously rich kings and exotically beautiful princesses, they recur rather frequently because this land has an inherent fascination for the Christian mind and because it serves as the theatre of spectacular adventures.

The formulas of groups Xg and Xh localize the action in the emperor’s court, the royal palace, the halls of Paris, etc. They belong to the minority of those rather colorless lines whose function is that of merely supplying an assonance. While it is true that in many instances they are not entirely superfluous, just as frequently the action which takes place “en el palacio real” could easily take place elsewhere. The formula’s function as *ripio* becomes especially obvious in the ballad of Count Dirlos, where the line “En su cámara real” (164:718) refers not to the king’s chambers, but to those of Count Beltrán. This admittedly minor inconsistency indicates that the oral poet does not give equal importance to all formulas. Like the literary artist who may occasionally choose the wrong word, the oral poet, who constantly finds himself under pressure to fill out an assonance, may use a formula in an illogical manner.41

When the action takes place in the outdoors, the scene is frequently some inviting nook, the sort of place described by Gar­cilaso as the *lugar ameno*.42 A setting of this sort, which usually reflects the serene beauty of Nature, is expressed with formulas of groups Xi-Xk, but nearly identical phrases can also be used to emphasize her merciless harshness, depending on the general tone of the passage in which the setting is depicted. Some examples of such formulas are the lines “A las orillas del mar” (Xi, 164:250), “Por los yermos y asperezas” (Xj, 175:391), “Al rededor de una fuente” (Xk, 165:17) and “En un bosque muy esquivo” (Xk, 166:113). These are the usual scenes portrayed by the poet, but at times his choice of words is less fortunate and the pattern yields such prosaic lines as “Por una sala muy grande” (177a:13) and “Por las calles de París” (192:215). In more for-
tunate moments, he combines two of these formulas in a parallel construction for some truly striking effects, as in the following twinned lines:

A la entrada de un monte,
a la salida de un valle (173:527-528)
or

A la sombra de un aciprés,
debajo de un rosal (190:93-94).

These combinations demonstrate that the superior singer of tales can express poetic, even lyrical ideas with nothing but traditional, formulaic lines. He repeats the same lines and combines them in countless ways, but this practice alone in no way detracts from his creativeness. As Calhoun has stated, “... we cannot reproach him for lack of originality, when he repeats lines or passages, any more than we can attack a modern poet for using the words he finds in his language and not inventing new words to express his thoughts.”

The formulas of groups XI-Xn function as adverbs of manner. They occur only in even lines and are usually rather colorless, probably because adverbial ideas can be expressed at least equally well with adverbs alone. They generally serve as handy ripios by supplying the assonance. This is particularly true of the formulas of group XI, whose key phrase is otro que tal, meaning “also” or “likewise.” The only idea that they are capable of expressing is that what has been said or done in the preceding line or lines “also” applies to someone or something else mentioned at the beginning of the formula. Examples are such lines as “Caballos otro que tal” (164:162), “Las piernas otro que tal” (165:128) and “De los doce otro que tal” (188:44). In one case the formula’s use as ripio becomes painfully evident, namely

Y también a Galalón
así mismo otro que tal. (187:191-192)

Obviously, the even line is superflous. But it is also the best possible indication of the poem’s oral nature: we can almost hear the juglar hesitate for a split second—he realizes that he has already said también in the preceding line—before plunging on to fill out the line with a ready-made phrase of no real consequence, while he mentally arranges the next few phrases.

The formulas of group Xm illustrate the strong tendency to-
ward twinned lines that pervades all traditional romances. In this case the twinning is based on contrast, that is, “Apriesa, no de vagar” (164:130). The formula’s essential idea, of course, is that the preceding action is carried out “quickly,” but the negation of the opposite possibility emphasizes all the more the idea of haste in the performance of the action. These lines, too, serve largely as ripio.

The formulas of the last group, Xn, as in “Con mucha solemnidad” (176:150), occur but rarely, for they describe only very solemn actions, such as the reinstating of an unjustly exiled hero (176:150) or the ceremonious farewell (178:526) or welcome (194:238) accorded a hero who sets out upon, or returns from, a difficult mission. Their flexibility is minimal, like that of the other adverbial formulas of manner.

13. Category XI: Formulas of Transition

Estando en esto las cosas (166:347)
Ellos en aquesto estando (177:31)
El mancebo estando en esto (193:367)

Odd-line type Total frequency: 15

Formulas of transition are useful because they enable the poet to bridge the gap between two separate episodes. The version in which they most frequently appear is “Ellos en aquesto estando” (171:55), but the pattern permits considerable flexibility, as the following lines illustrate: “En estas cosas hablando” (165:691), “Estando en estas razones” (175:421) and “Ellos estando escuchando” (193:193). These odd-line formulas are normally followed by some action in the succeeding even line. More frequently than not this action is the arrival of an individual, who either brings important news or otherwise significantly influences the course of subsequent events, as in

Ellos en aquesto estando,

Baldovinos que ha llegado (177:121-122).

Like most other formulas of relatively high frequency, they are both flexible in form and versatile in function. Their primary purpose is to facilitate a smooth transition between two episodes. They accomplish this by suspending the action of the first one; as they do so, they serve their secondary purpose, that of intro-
ducing the new episode, and in this they resemble formulas of
general introduction (Ia-Id).

14. Category XII: Editorial Formulas

XIIa  Que era dolor de escuchar (164:224)
       Que era gloria de mirar (178:10)
       Tan recia que es de espantar (193:356)
       
       Even-line type  Total frequency: 24

XIIb  Veréis llantos en el palacio (164:1287)
       Viérades entrar las damas (178:225)
       Es este que veréis nombrar (192:130)
       
       Mixed-line type  Total frequency: 18

As Ruth House Webber has demonstrated in her study of the
Romancero’s traditional lines, there is no appreciable difference
in the purely mechanistic aspects of oral composition common to
the romances juglarescos and the shorter romances viejos or pop­
ulares. Both kinds of ballads are stylistically similar, for both
abound in formulas, repetition and parallelism. Nevertheless, a
distinction between them can readily be made simply by observ­
ing their difference of structure. While the latter relate isolated
and fragmentary incidents, the former narrate complete tales.
This sort of difference usually suffices to determine what kind of
ballad we are dealing with, but in many instances the task is
further facilitated by an analysis of differences in the formulaic
language of a given ballad. These differences arise from charac­
teristics of oral style which may be attributed to multiple poetic
initiatives on one hand, and, on the other, to characteristics
which may be associated with the creation of a single poet.

The fragmentary romances viejos are today generally regarded
as the products of many co-authors or, to use the term coined by
Menéndez-Pidal, of the autor-legión. By contrast, the romances
juglarescos are by definition the compositions of individual jug­
lares. Because of their individual authorship, they contain formu­
laic and non-formulaic lines in which the poet reveals his own
sentiments or convictions, something which never happens in the
impersonal romances viejos. In these lines the poet addresses
himself directly to his audience, not as an impartial narrator, but
as himself, as the man who is sitting before them. In this respect
he closely resembles the orator, who, in order to be successful,
must maintain a kind of magnetic tension between himself and his audience. The poet does this with certain phrases, designed to involve his listeners personally in the tale. Some of these phrases have acquired formulaic value. Because the poet, in addition to addressing his audience, uses them to comment on certain passages, the term “editorial formulas” has suggested itself.

That the poet addresses his audience directly and that he attempts to involve it in his tale is evident from the following passages:

Dejemos a la condesa, 
que muy grande llanto hace, 
y digamos de Gaiferos 
del camino por do va, (171:87-90);

No prosigo más del rey, 
sino que lo dejo estar. 
Tornemos a don Grimaltos 
cómo empieza a gobernar. (175:63-66);

Dejemos lo de la corte, 
y al conde quiero tornar. (175:101-102); 
Cuando el conde esto oyera, 
¡ved cuál podía estar! (175:235-236);

Hacen llantos tan extraños, 
que no los oso contar 
porque mientras pienso en ellos 
nunca me puedo alegrar (175:377-380);

Dejo de los caballeros 
que a París quieren tornar; 
vuelvo al conde y la condesa, 
que van con gran soledad, (175:387-390).

Such passages are totally absent in the fragmentary romances viejos, whose narration is impersonal, as befits the autor-legión. They are, therefore, to be regarded as sure indications of an individual juglar’s authorship, as well as of oral composition. After all, the literary artist, composing in the seclusion of his study, would have felt no need to express himself in similar terms, for they make sense only when addressed to a group of listeners, not to the individual reader.

The oral poet’s personal comments to his audience were evidently important devices in his art, for they gave rise to the formulas of groups XIIa and XIIb. Those of group XIIa are even-
line phrases, whose common feature is the poet’s personal reaction to a given situation in the story. Naturally, he attempts to evoke a similar reaction in his listeners, and to this end he “edits” his tale with formulaic lines such as “Que placer es de mirar” (164:408) or “Lástima era de mirar” (165:548). These formulas reveal considerable flexibility, as virtually every idea expressing the poet’s approval or disapproval can be worked into the basic pattern.

Group XIIb is probably described more accurately as consisting of formulaic expressions, whose common feature is the key word veréis or viérades. The poet uses these phrases to dramatize certain situations by telling his listeners that had they been there, they would have seen something noteworthy, as in the lines “Veréis tocar las trompetas” (173:357), “Veréis rodar por campo” (177a:258) and “Viérades la barahunda” (178:211). The device is obviously an ancient one, since it appears three times in the Cantar de mio Cid, namely “Veriedes tantas lanzas premer e alçar” (726), “Veriedes cavalleros venir de todas partes” (1415) and “Veriedes aduzir tanto caballo corredor” (3242). Because of its obviously celebrative tone, the poet uses the formula sparingly, reserving it for especially notable scenes.

Editorial formulas are among the most effective of all traditional lines. Their presence in a ballad indicates its oral nature and the authorship of an individual oral poet.

15. Category XIII: Hyperbolic Formulas

<table>
<thead>
<tr>
<th>Type</th>
<th>Formula</th>
<th>Total Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>XIIIa</td>
<td>Que al cielo quieren llegar (164:1288)</td>
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</tr>
<tr>
<td></td>
<td>Que al cielo querían llegar (173:350)</td>
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</tr>
<tr>
<td></td>
<td>Al cielo quiere llegar (186:96)</td>
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<td></td>
<td><strong>Even-line type</strong></td>
<td><strong>Total frequency:</strong> <strong>8</strong></td>
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<tr>
<td>XIIIb</td>
<td>Que valía una ciudad (178:282)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Bien valía una ciudad (190:30)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Que valía una ciudad (195:138)</td>
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<td></td>
<td><strong>Even-line type</strong></td>
<td><strong>Total frequency:</strong> <strong>4</strong></td>
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<tr>
<td>XIIIc</td>
<td>Que en el mundo no hay su par (178:290)</td>
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</tr>
<tr>
<td></td>
<td>Que en la corte no hay su par (190:28)</td>
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</tr>
<tr>
<td></td>
<td>Otra su par no la había (193:42)</td>
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</tr>
<tr>
<td></td>
<td><strong>Even-line type</strong></td>
<td><strong>Total frequency:</strong> <strong>6</strong></td>
</tr>
</tbody>
</table>

[72]
The traditional poets of Spain show a definite preference for historical topics and for sober realism in their treatment. Consequently, hyperbolic expression is rare in their art. The Cantar de mio Cid, for instance, contains only one description which is unmistakably hyperbolic, that of the robredo de Corpes, a place so wild that “las ramas pujan con las nuoves” (2698). This line of the ancient Castilian epic is echoed in the formulas of group XIIIa, one of several groups whose common feature is the hyperbole. If hyperbolic comparisons occur in the Carolingian ballads much more frequently than in the epic—as, indeed, they do—, it is for two good reasons: 1) because these ballads are adaptations of French poems, whose tone in general is much less realistic than that of authentic Spanish compositions and 2) because they have undergone an extensive process of novelization.

The formulas of group XIIIa, illustrated by the line “Que al cielo quieren llegar” (173:38), usually refer to words uttered in deepest grief. There are two exceptions, 186:64 and 186:96, in which the same phrase describes the unusually tall tablado erected by Marlotes. The formula is not a common one, hence it is impossible to analyze it in detail, but we do get some idea of its flexibility from the line “Que al suelo quiere llegar” (178:416), which describes the long cloak worn by Montesinos. The pattern remains the same, but the ideas which the phrase expresses are in direct opposition to each other.

The formulas of group XIIIb, “Que valía una ciudad” (178:282), describe the great worth of an object, such as a golden chain, a saddle and bridle, a tunic, etc. Naturally, none of these things could possibly be equal to the worth of an entire city. The poet exaggerates the comparison and expresses it in generic terms so that his audience may readily grasp the notion of the object’s
fabulous value. Furthermore, by expressing it formulaically, he enables his listeners to understand the idea instantaneously and with a minimum of effort.47

The mental process underlying the formulas of group XIIIc is diametrically opposed to that which underlies the expressions of the preceding group. In those of group XIIIb the poet indicates an object's great value by making use of an exaggerated comparison; in those of group XIIIc he achieves a similar effect by consciously avoiding any comparison at all, as in the line "Que en lindez no hay su par" (178:404). His apparent inability to find anything worthy of comparison with the person or the object in question is ultimately a more intensely hyperbolic evaluation than that which any comparison could possibly equal.

The poet indicates a similar inability to appraise the intensity of an action or of a quality in the formulas listed under group XIIIId. For example, Count Dirlos is so sad during his mandatory separation from his wife "Que no se puede contar" (164:294); Guiomar, the lovely Moorish princess, was so beautifully attired when she visited Charlemagne that "Nadie lo sabía contar" (178:272); and the cape of the dashing Count Claros is so precious "Que no se puede apreciar" (190:24). In all of these instances the poet avoids a direct comparison, leaving his listeners' fantasy free to imagine wonders that words cannot describe.

Group XIIIe-f consists of two basically independent formulas which are nearly always combined so as to yield the hyperbolic statement

\[
\text{Tantos matan de los moros}
\text{que no hay cuento ni par. (188:345-346)}
\]

These two lines can be used independently of each other, as in the following two instances:

\[
\text{Las fiestas que le hacían}
\text{no tienen cuento ni par (173:611-612)}
\]

and

\[
\text{Tantos matan de los moros}
\text{maravilla es de mirar! (187:263-264)}
\]

Although in both of the above cases the lines included in group XIIIe-f occur independently, they demonstrate a strong tendency to combine with other traditional lines: line 173:611 is an action formula of group VIIr, while line 187:264 is an editorial formula
of group XIIa. Had we a greater body of ballads available, it is entirely possible that all of these lines could be proven to be components of a formula "system" made up entirely of eight-syllable lines.48

Hyperbolic formulas, excepting those of group XIIIe-f, occur in even lines, where they properly belong, in keeping with their adjectival nature. Being descriptive in function, they do not advance the action.

16. Category XIV: Vow and Curse Formulas

XIVa
Sacramento tiene hecho (164:235)
De jamás volver en Francia (164:237)
Ni en caballo cabalgar (190:130)
Mixed-line type Total frequency: 30

XIVb
Maldiciendo iba el vino,
maldiciendo iba el pan.
El pan que comían los moros,
mas no de la cristiandad:
maldiciendo iba la dueña
que tan solo un hijo pare;
si enemigos se lo matan
no tiene quien lo vengar:
maldiciendo iba el caballero
que cabalgaba sin paje;
si se le cae el espuela
no tiene quien se la calce:
maldiciendo iba el árbol
que solo en el campo nasce,
que todas las aves del mundo
en él van a quebrantar,
que de rama ni de hoja
al triste no dejan gozar. (173:199-216)
Mixed-line type Total frequency: 1849

The lengthy vows and curses of the Carolingian ballads have been regarded as being formulaic by the majority of scholars who have commented on them.50 They come to the attention of even the most casual reader because of their picturesque language, because they take the form of long parallelistic passages in which curse follows curse and vow follows vow, and because they occur at highly significant, emotionally charged points in
the narrative. They are undoubtedly the most striking lines found in these ballads, but their importance as formulas has generally been exaggerated. In fact, vows are limited to only eight ballads (164, 165, 166, 173, 177, 177a, 187 and 190), while curses are found in only two (173 and 185a), the latter of which is not a romance juglaresco, but a Carolingian romance viejo.

The formulas of group XIVa express series of vows, which usually begin with the words "Sacramento tiene hecho" or a close approximation of them (164:235, 164:385, 164:927, 173:91). In the Romance del Conde Dirlos (164) this line is always completed with "Sobre un libro misal," which supplies the assonance. Other ways in which an individual can consecrate a vow are by swearing it upon an altar, by invoking the name of God or by mentioning the Holy Sacrament of the Mass, as in the lines

Juro por Dios Poderoso,  
por Santa María, su Madre,  
y al santo Sacramento  
que aquí suelen celebrar, (165:723-726).

This invocation is followed by one or more acts of penance which the individual swears to observe, such as those which follow the excerpt given above:

De nunca peinar mis canas  
ni las mis barbas cortar;  
de no vestir otras ropas,  
ni renovar mi calzar;  
de no entrar en poblado,  
ni las armas me quitar,  
sino fuera una hora  
para mi cuerpo limpiar;  
de no comer a manteles  
ni a mesa me asentar, (165:727-736).

Following this enumeration, the one making the vow specifies whatever it is that he intends to accomplish before considering himself dispensed from the mortification that he has imposed upon himself. The selection previously cited concludes:

Fasta matar a Carloto  
por justicia o pelear,  
o morir en la demanda  
manteniendo la verdad. (165:737-740)

Similar vows are found in two other ballads (177:35-44; 177a; [76]
53-64). The characters who swear them do so under the most serious of circumstances, involving a grave injustice or a question of honor. There is only one atypical case: in the Romance del Conde Claros (190) the hunter who finds the count seducing the princess goes to the emperor and tells him that a king who would tolerate such a dishonor ought not to wear a crown, "ni en caballo cabalgar" (190:130). This formula normally indicates one of the acts of penance associated with a vow (177:42; 177a:56), but here the foolish hunter shames the king with it. The poet's unique use of the phrase manifests that he is aware of the seriousness normally associated with it: the king does not take the hunter's ill-chosen words lightly; instead, he immediately orders his execution.

The curse formulas of group XIVb also appear in long series of parallel lines. Time after time, the statement made in the odd line is twinned or expanded in the even line. These parallel lines emphasize the wretched situation of the hero, who is on some difficult quest and suffers untold hardships, which he curses. A typical series of such curses is uttered by Gaiferos during his wanderings in the land of the Moors, where he is searching for his wife, Melisenda. (See the sample passage for group XIVb given above.) This series constitutes the only curses that are found in the romances juglarescos. Nevertheless, these lines are definitely formulaic, for they are repeated almost verbatim in the fourth Roncesvalles ballad (185a:23-42).51

17. Category XV: Miscellaneous Formulas

<table>
<thead>
<tr>
<th>XVa</th>
<th>Total frequency: 10</th>
</tr>
</thead>
<tbody>
<tr>
<td>Licencia les manda dar</td>
<td>(166:284)</td>
</tr>
<tr>
<td>Le quisiera dar licencia</td>
<td>(176:33)</td>
</tr>
<tr>
<td>Licencia le fuese a dar</td>
<td>(193:306)</td>
</tr>
<tr>
<td>Mixed-line type</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>XVb</th>
<th>Total frequency: 8</th>
</tr>
</thead>
<tbody>
<tr>
<td>Y con tantas condiciones</td>
<td>(164:1027)</td>
</tr>
<tr>
<td>Mas con una condición</td>
<td>(188:231)</td>
</tr>
<tr>
<td>Mas con esta condición</td>
<td>(190:221)</td>
</tr>
<tr>
<td>Odd-line type</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>XVc</th>
<th>Total frequency: 8</th>
</tr>
</thead>
<tbody>
<tr>
<td>Más quiero perder la vida</td>
<td>(164:75)</td>
</tr>
<tr>
<td>De perder antes la vida</td>
<td>(189:289)</td>
</tr>
<tr>
<td>Que más quiero perder la vida</td>
<td>(192:33)</td>
</tr>
<tr>
<td>Odd-line type</td>
<td></td>
</tr>
</tbody>
</table>

[77]

http://ir.uiowa.edu/uissll/
By miscellaneous formulas I mean those phrases whose frequency is relatively low and which cannot readily be included in one of the preceding categories. The formulas of this category and the following ones have low frequencies, but their generally striking phraseology makes them readily noticeable. Those of category XV have a frequency between nine and five occurrences; most of them express some aspect of the *pundonor* question. Their versatility and flexibility are minimal.

The formulas of group XVa, expressing a request addressed to one’s superior for permission to do something (“Licencia me manda dar”—166:60), or the granting of a request (“Licencia le fuera a dar”—178:310), are quite frequent because they state a typical, conventional situation, in which the superior’s usual approval of the request is a mere formality. These formulas describe one of the minor scenes which are deeply rooted in the oral tradition and which the poet includes in his tale out of a feeling for what is traditionally right, not what is absolutely necessary.

The formulas of group XVb, one of whose versions is the line “Mas con esta condición” (189:185), either introduce or summarize the conditions stipulated in a formal agreement between two parties or those of a royal decree, both of which are typical situations in the Carolingian ballads. Such conditions are sometimes stated in great detail in order to protect everyone’s honor. At other times they produce conflicts that cause further development of the action. The phrases which express them predominate in odd lines (there is one exception, “Con una condición tal”—164:490) because they express key ideas. They are not very flex-
ible, but neither are they entirely static in form, as the formula's only even-line version, given above, illustrates.

The formulas of group XVc also express an idea which is essential to the treatment of pundonor. The hero who finds himself in a situation in which his honor is at stake often states that he would rather lose his life than yield, as in the lines

Más quiero perder la vida
que tal haya de pasar. (164:1273-1274)

In the example given above, only the odd line is formulaic; the even line completes the idea by adjusting to its context. In one instance the formula is expanded to cover two lines, namely

Con deseo de perder
la vida o ser remediado. (167:135-136)

A similar expansion of a single-line formula, but one much more compatible with oral composition because its expansion is due to twinning, is the following:

Cuando empezó la condesa
a decir y a hablar (164:877-878).

I have been able to find only these two cases of a single-line formula straddling two lines of verse. (The formula is invariably self-contained within the eight syllables of a line.) May this unusual procedure be attributed to carelessness on the part of a copyist, or to editing?

Similar ideas involving pundonor are expressed with the formulas of group XVd. They are used to issue a challenge, usually to trial by combat, reinforced with the threat that the challenged party will be labelled a traitor or a coward if proven wrong. For example, in the line “Daros hemos por cobardes” (164:1284) Count Dirlos and his partisans challenge the rival group, led by Oliveros and Roldán. The formula is explosive, for there was no greater insult in a society that exalted courage, bravery and loyalty than to brand a man of noble birth a traitor or a coward.

The formulas of group XVe express the idea that someone was treacherously killed, hence they also include an accusation of cowardice and treason. They are found in only two ballads, 165 and 171, in which Valdovinos and the father of Gaiferos are murdered. In spite of their low frequency, they express central them-
atic ideas. They are also essential to plot because treachery and its consequent dastardly deeds invariably make vengeance imperative.

With the formulas of group XVf the speaker expresses the threat that he or she will become a Moslem if certain demands are not met. The statement "Yo me iré moro a tornar" (192:32), or a similar one, is usually uttered in anger. The speaker indicates the importance of the issue in question by threatening to become a renegade. This is the formula's normal function, but its pattern is flexible enough to permit modifications. For example, Melisenda, the wife of Gaiferons, says that the Moorish king who has abducted her wishes to marry her and will force her to abandon the Christian faith, unless she is rescued in time. The formula here becomes "Mora me quieren tornar" (173:314). In both cases strong moral pressure is brought to bear upon the one to whom the statement is made, for the formula is used only under the most serious circumstances. As a threat, it indicates that all other attempts to solve the speaker's difficulty have failed and that this is his last resort. Of course, when a Moslem turns Christian (166:130), conversion is voluntary.

18. Category XVI: Miscellaneous
Formulas of Lower Frequency

XVIa Todos fueron muy contentos (164:637)
Todos fueron muy contentos (164:1331)
Todos quedan muy contentos (164:1335)
Quedaron todos contentos (177a:365)
Odd-line type Total frequency: 4

XVIb Plazo le dan de tres días (175:225)
Cuatro horas le dan de tiempo (177a:103)
Cuatro horas le dí de tiempo (177a:175)
Treinta días me dió de plazo (178:85)
Odd-line type Total frequency: 4

XVIc Voces da por el palacio (173:37)
Las voces que iba dando (173:197)
Las voces daba tan altas (173:349)
Ella los daba tan grandes (174:53)
Odd-line type Total frequency: 4

[80]
XVI

De siete reyes de moros (173:317)
Los siete reyes de moros (186:7)
De siete reyes de moros (194:155)

Even-line type Total frequency: 3

Tate, tate, dijo, fraile (191:105)
Tate, tate, Oliveros, (195:59)
Tate, tate, don Roldán (195:60)

Odd-line type Total frequency: 3

Cuando le vido tomar (178:528)
Cuando le vieron llegar (186:179)
Desque lo vieron llegar (194:236)

Even-line type Total frequency: 3

Mentira dijo y no verdad (164:998)
Miente y no dice verdad (175:244)
Miente y no dice verdad (195:102)

Even-line type Total frequency: 3

Por mayor honra le dar (175:22)
Y por darle mayor honra (175:23)
Por mayor honra les dar (176:156)
Por más deshonra le dar (190:164)

Even-line type Total frequency: 4

Para con damas holgar (190:60)
Para con damas folgar (191:26)
Para con damas holgar (192:52)

Even-line type Total frequency: 3

Bueno sea vuestra llegar (187:280)
Bien sea venida vuestra Alteza, (178:431)
Bueno sea vuestra llegar. (178:432)

Even-line type Total frequency: 3
In this category are included various formulas which occur only three or four times in the ballads under discussion.\textsuperscript{52} I will deal with them briefly. They have been listed \textit{in toto}, since there are so few of them.

The formulas of group XVIa are used to end incidents, particularly disagreements and disputes, as in the line "Todos quedan muy contentos" (164:1335). They express the traditional happy ending.

The formulas of group XVIb, such as the line "Plazo le dan de tres días" (175:225), have numerical concepts as their common feature. They illustrate the arbitrary use of numbers in these highly novelized ballads. The numerical concepts expressed in them do not reflect historical reality, as do those of the \textit{Cantar de mio Cid}, whose general tone is much more realistic and whose content is largely historically accurate. The Carolingian poets exaggerate them for certain stylistic effects or make use of traditional, generic units, in which they imitate the practice of French \textit{jongleurs}.\textsuperscript{53}

A formula of group XVIc is always followed by one of group XIIIa, as in the lines

\begin{verbatim}
Las voces que iba dando
al cielo quieren llegar. (173:197-198)
\end{verbatim}

However, the formulas of group XIIIa can stand alone, hence the combination given above is not a true double-line formula, as are those of category XVIII.

The formulas of group XVIId are the initial lines of three ballads. They indicate the location of the protagonist, as in the excerpt that follows:

\begin{verbatim}
Estábase el conde Dirlos,
sobrino de don Beltrán,
asediado en sus tierras,
deleitándose en cazar,
cuando le vinieron cartas
de Carlos el emperante. (164:1-6)
\end{verbatim}

Once this information is supplied, the story develops in a smooth and natural manner.

In the formulas of group XVIe the poet makes reference to seven kings who together represent the opulence of the Moors. These kings are never mentioned by name or in any other specific manner. It seems obvious, therefore, that the number seven is
one of several traditional numerical concepts which the poet uses for other than historical reasons.\textsuperscript{54}

The formulas of group XVI\textsubscript{f} are among those which Ruth House Webber found in all kinds of traditional ballads.\textsuperscript{55} Their purpose is to calm down an agitated individual by asking him to restrain himself, as in “Tate, tate, Oliveros” (195:59). The repeated verb gives the request additional force.

The formulas of group XVI\textsubscript{g} are used to terminate ballads, as in the line “Cuando le vieron tornar” (178:528). They express a happy ending, for the safe return of the hero is the occasion of great festivities and rejoicing.

The formulas of group XVI\textsubscript{h} express an individual’s deep thought prior to some important decision or the occurrence of an idea which enables him to embark upon the necessary course of action. They are reminiscent of a famous line in the \textit{Poema de mio Cid}, namely, “Una grand ora penssó e comidió” (2828), in which the Cid is pictured in a pensive mood as he contains his emotions and ponders his future course of action in avenging the outrage perpetrated upon his daughters.

The formulas of group XVI\textsubscript{i} are good examples of repetition of the same idea in positive and negative terms within a line, that is, “Miente y no dice verdad” (175:255). They are used to accuse someone of lying, always a grave accusation. In this case, the accusation is immediately reinforced by the negation of the opposite possibility, as might be expected, considering the speaker’s emotional state.

The formulas of group XVI\textsubscript{j} explain the motive behind the action performed in the preceding line or lines, as in “Por mayor honra le dar” (175:22). We get a glimpse of the formula’s flexibility in the line “Por más deshonra le dar” (190:164), where the motive is dishonor rather than the customary honor.

With the formulas of group XVII\textsubscript{k} the poet provides a light touch by enumerating a series of favors which the king bestows upon a vassal. The following delightful excerpt will serve to illustrate the point:

\begin{verbatim}
Llámenme mi camarero
de mí cámara real;
dad mil marcos de oro al conde
para sus armas quitar;
dad mil marcos de oro al conde
para mantener verdad;
\end{verbatim}

\textsuperscript{83}
dalde otros tantos al conde
para vestir y calzar;
dalde otros tantos al conde
para las tablas jugar;
dalde otros tantos al conde
para torneos armar;
dalde otros tantos al conde
para con damas folgar. (191:13-26)

As we shall see in Chapter IV, the last line, which alone is formulaic, provides a detail which reflects the emperor's generous mood, and this mood is vital to the development of all subsequent action.

The formulas of group XVII express greeting or welcome, as in "Bueno sea vuestro llegar" (187:280). There is nothing particularly distinctive about the phrase, except that in other ballads than those of the Carolingian cycle it can be altered to express displeasure at one's coming, as in the line "Malo sea vuestro llegar" (106:38).

19. Category XVII: Miscellaneous Formulas of Lowest Frequency

<table>
<thead>
<tr>
<th>XVIIa</th>
<th>Sin poner pie en el estribo (173:391)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>(encima fue a cabalgar)</td>
</tr>
<tr>
<td></td>
<td>Sin poner pie en el estribo (177:53)</td>
</tr>
<tr>
<td></td>
<td>(en el caballo habia saltado)</td>
</tr>
<tr>
<td></td>
<td>Odd-line type Total frequency: 2</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>XVIIb</th>
<th>Revolviolo con el rey (175:81)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Revolviolo con el emperador (187:17)</td>
</tr>
<tr>
<td></td>
<td>Odd-line type Total frequency: 2</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>XVIIc</th>
<th>Que a pesar de quien pesare (164:1103)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>(yo los hiciera casar,)</td>
</tr>
<tr>
<td></td>
<td>A pesar de quien pesare (189:335)</td>
</tr>
<tr>
<td></td>
<td>(sin poder ser estorbado,)</td>
</tr>
<tr>
<td></td>
<td>Odd-line type Total frequency: 2</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>XVIIId</th>
<th>El agua fasta la cinta (186:43)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>(porque pierda el cabalgar)</td>
</tr>
<tr>
<td></td>
<td>El agua hasta la cinta (191:49)</td>
</tr>
<tr>
<td></td>
<td>(porque pudriese la carne)</td>
</tr>
<tr>
<td></td>
<td>Odd-line type Total frequency: 2</td>
</tr>
</tbody>
</table>

[84]
Dios te salve, la condesa (172:35)
Dios te salve, el cristiano (173:233)
*Odd-line type*  
Total frequency: 2

Que vos sois niño y mochacho (192:79)
Y vos sois niño y mochacho (194:81)
*Odd-line type*  
Total frequency: 2

Todos eran hijos-dalgo (177:146)
Eran todas hijas-dalgo (178:7)
*Mixed-line type*  
Total frequency: 2

Que sólo y sin compañía (189:189)
Sola y sin quien me acompañe (164:62)
*Mixed-line type*  
Total frequency: 2

(La tristeza que tenía)
en placer se fue a tornar. (172:90)
(Los enojos y pesares)
en placer hubieron de tornar. (190:412)
*Even-line type*  
Total frequency: 2

Tomó de ello gran pesar (164:42)
Tuvo de ello gran pesar (175:92)
*Even-line type*  
Total frequency: 2

No hallan por donde entrar (172:20)
No hallan por do botar (174:14)
*Even-line type*  
Total frequency: 2

(Ya cabalga Melisenda)
en un caballo alazán. (173:512)
(Ya es salido del palacio)
en un caballo alazán. (192:214)
*Even-line type*  
Total frequency: 2

(Sáquenle ambos los ojos)
por más seguro andar, (171:44)
(Llevemos nuestras espadas)
por más seguros andar; (172:10)
*Even-line type*  
Total frequency: 2
Category XVII consists of those expressions which just barely satisfy the requirements according to which I determine the formulaic nature of a given phrase: they are found only once in each of two ballads. Most of them could have been included in other categories, since their functions are similar to those of the formulas listed there. For example, the formulas of group XVIIa are hyperbolic phrases similar to those of category XIII, for no knight in full armor could possibly have mounted a horse without touching foot to stirrup; those of group XVIIIn introduce dialogue, for which the formulas of category II are normally used; those of group XVIIp have an editorial function similar to that of the phrases listed in category XII. Because of their extremely low frequency, the customary commentary on these phrases has been omitted. Their meaning can usually be determined at a glance, but in some cases additional lines have been given in parentheses for the sake of greater clarity.

20. Category XVIII: Double-Line Formulas

XVIIIa-b Conocióle don Beltrán entonces en el hablar. (164:735-736)
Conociólo la condesa entonces en el hablar. (164:863-864)
Conócense los dos primos entonces en el hablar. (173:569-570)

Total lines: 10
Yo conozco aquel ejemplo que dicen, y es verdad, (164:349-350)
Siempre lo oí decir, ahora veo ser verdad, (165:455-456)
Muchas veces oí decir y a los antiguos contar (175:1-2)

Total Unes: 9

No me pesa del morir, pues es cosa natural (165:245-246)
No me pesa de mi muerte, porque es cosa natural (191:59-60)
No doy nada por mi muerte, pues es cosa natural (191:113-114)

Total lines: 8

Jornada de quince días, en ocho la fué a andar (173:193-194)
Jornada de quince días, en ocho la fuera a andar (191:73-74)
Jornada de quince días, en ocho la fuera a andar (191:89-90)

Total Unes: 6

Trayendo los pies descalzos, la uñas corriendo sangre (173:65-66)
Trayendo los pies descalzos, las uñas corriendo sangre (176:15-16)
Los pies llevaba descalzos, los uñas corriendo sangre (195:3-4)

Total lines: 6

Hasta que era media noche, los gallos querían cantar (164:683-684)
Media noche era por filo, los gallos querían cantar (174:1-2)
Media noche era por filo, los gallos querían cantar (190:1-2)

Total lines: 6
De noche por los caminos,  
de día por los jarales (172:15-16)
De noche por los caminos,  
de día por los jarales (173:519-520)
Total Unes: 4

Amores de don Reinaldos  
no la dejan reposar (188:87-88)
Conde Claros can amores  
no podía reposar (190:3-4)
Total Unes: 4

Los pregoneros delante,  
su gran maldad publicando (167:181-182)
Los pregoneros delante,  
por su yerro publicar (190:321-322)
Total Unes: 4

Echanle en una prisión  
de muy grande escuridad (188:175-176)
Metiéronle en una torre  
de muy gran escuridad (190:165-166)
Total Unes: 4

(La vuelta va de París,)
como aquel que bien la sabe (164:604)
Hablando en algarabía,  
como aquel que bien la sabe. (174:9-10)
Total Unes: 3

No pregunta por mesón,  
ni menos por hospital;  
pregunta por los palacios (172:27-29)  
(donde la condesa está.)
Ni pregunta por mesón,  
ni menos per hospital;  
pregunta por los palacios (195:13-15)  
(del rey Carlos do está.)
Total Unes: 6

[88]
Double-line formulas are so striking and picturesque that they have received more than their share of attention from interested scholars, such as Manuel Milá y Fontanals and Ramón Menéndez Pidal. However, they are not very significant quantitatively, since they account for only 70 of the total 8441 lines covered in this study. While they almost always occur as double-line units, in a very few instances only one half of what is obviously a double-line formula is used. For this reason, the customary “total frequency” listing has been replaced by the number of “total lines” in which the formula, or one half of it, appears.

The recognition scene, a commonplace of traditional poetry, is expressed with the formulas of group XVIIIa-b. Its appeal to the poet is due, no doubt, to its dramatic effectiveness. The returning hero, who has been absent from home for many years, usually bears little resemblance to his former self because of the changes in his appearance that time has wrought, or because he returns in disguise, as in the case of Odysseus. His sudden recognition by a relative, a friend, a member of his household, or even an old, faithful dog, is always a touching, emotional scene, one upon which the poet obviously likes to dwell. Such scenes abound in the Carolingian ballads. They are quite natural in these tales, for the knights whose adventures they relate normally wear armor which hides their faces and serves as a ready disguise. On the other hand, the hero’s armor at times reveals his identity, as do his gestures, his manner of fighting and his horse. But usually identification is made through recognition of the hero’s voice. This is the feature which the formulas of group XVIIIa-b have in common, as illustrated in the lines

Conocídolo han todos
entonces en el hablar (164:1003-1004).

The recognition scene is so firmly entrenched in the Carolingian ballads that the poet sometimes includes it even though it is neither necessary nor logical, as in the Romance del Conde Dirlos (164:863-864) and in the third Gaiferos ballad (173:569-570). As Lord has pointed out in his analysis of the same phenomenon in the Yugoslav epic, the oral poet does so out of a feeling for what is traditionally right, not what is necessary or even logical. There is a traditional thematic association—Lord calls it “tension of essence”—between the hero’s return and the
recognition scene, which the singer feels compelled to include in the story, regardless of whether it makes any sense in it or not.

By means of the formulas of group XVIIIc-d the poet moralizes in order to make his point. He proceeds from the general principle, known to all, to the particular situation, to which the principle is applied. To this end, he appeals to the wisdom of the ages by citing a greater authority than his own, usually an ejem­plo or a saying that has withstood the test of time, as in the following excerpt:

Muchas veces oí decir
y a los antiguos contar,
que ninguno por riqueza
no se debe de ensalzar,
ni por pobreza que tenga
se debe menospreciar. (175:1-6)

Indeed, the first two lines, which alone are formulaic, set the tone not only of the following scene, but of the entire ballad.

The phrases of group XVIIIe-f are uttered by someone who is about to die. The speaker, whether male or female, displays a stoic disdain of death, but laments the fact that his death is undeserved or ignoble, as in the words uttered by the dying Valdo­vinos:

No me pesa del morir,
pues es cosa natural;
¡mas por morir como muero
sin merecer ningún mal,
y en tal parte donde nunca
la mi muerte se sabrá! (165:245-250)

The condemned woman’s concern is usually for her illegitimate, unborn child, the cause of her perilous situation, as in the follow­ing speech of Claraniña:

No doy nada por mi muerte,
pues que es cosa natural;
mas pésame de la criatura
porque es hijo de buen padre. (191:113-116)

The formulas of group XVIIIg-h exaggerate the speed with which an individual travels. He customarily makes a two-week journey in one week’s time, as in the lines

Jornada de quince días,
en ocho la fué a andar. (173:193-194)
These formulas further illustrate the arbitrary and generic use of numerical concepts, in this case the two-to-one ratio in the description of the speed with which the journey is completed.

Group XVIIIi-j consists of formulas which picture the hero as suffering many hardships while on some difficult mission. His feet are bleeding from contact with the rough terrain and he frequently suffers great hunger and thirst, as in the following typical selection:

Tres años anduve triste
por los montes y los valles,
comiendo la carne cruda,
bebiendo la roja sangre,
trayendo los pies descalzos,
las uñas corriendo sangre. (173:61-66)

A similar passage is the focal point of the fragmentary romance viejo of Julianesa, _Arriba, canes, arriba_ (124).

The phrases of group XVIIIk-l set the scene of an action by expressing the idea that it was midnight and the cocks were crowing when something took place. They are particularly effective as initial lines and are so used in two ballads (174 and 190). This double-line formula is probably of relatively late origin, since the expression “Media noche era por filo,/los gallos querían cantar” is not found in the _Poema de mio Cid_, even though the crowing of the cock as the signal of the dawning of a new day is a recurring idea in it.

Group XVIIIm-n consists of formulas which express the caution of the traveler, who moves “De noche por los caminos,/ de día por los jarales” (172:15-16). The phrase is not only picturesque, but historically accurate as well. As Menéndez Pidal has observed, it reflects the dangers which travelers of those uncertain times normally encountered on their journeys and the precautions they took in order to avoid them.60

Group XVIIIo-p describes an individual as unable to sleep because of his passion for his beloved, as in the lines

Conde Claros con amores
no podía reposar (190:3-4).

In the other instance in which the formula appears (188:87-88), it applies to a woman, a Moorish princess. Such characterization of a woman is not at all unusual in the Carolingian ballads, in which the woman frequently takes the initiative.

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Group XVTIIq-r illustrates the medieval custom of announcing a criminal's wrongdoings on the way to his place of execution. This formula occurs only twice, but even so it illustrates the oral poet's endeavor to use a traditional phrase deliberately. In the lines

Los pregoneros delante,  
su gran maldad publicando (167:181-182)

the town criers announce Carloto's crime, for he has treacherously slain Valdovinos in order to marry his wife. By comparison, the poet treats Count Claros much more tolerantly: the criers announce his error, for he is guilty of the seduction of the emperor's daughter, Claraniña, who was quite willing.

The rather prosaic formulas of group XVIIIIs-t describe the action of casting someone into a dungeon or tower, which is appropriately very dark.

An example of group XVIIIu-v are the lines

Hablando en algarabía,  
como aquel que bien le sabe (174:9-10).

Although this formula is found in the Carolingian ballads only once in its double-line version, it is much more common in other kinds of ballads.\(^6\)

Finally, group XVIIIw-y is made up of three-line units which are completed with a formula of group Xe. The resulting four lines form a typical "cluster," as in the following excerpt:

No preguntan por mesón  
ní menos por hospital;  
preguntan por los palacios  
donde la condesa está. (172:27-30)

21. Category XIX: Formulaic Lines in the Theme of the Prophetic Dream

The prophetic dream is one of the themes common to all traditional poetry, for it is a manifestation of the supernatural element in which folklore abounds. It is found in several Carolingian ballads (164, 175, 184), but it occurs only once in those of national Spanish origin.\(^6\) The theme also occurs once in the Poema de mio Cid, in which the archangel Gabriel appears before the Cid in a dream (407). Given the length of the poem, the fact that the theme occurs only once in it illustrates the prev-
alent tendency of authentically Spanish traditional poetry to avoid even minimal manifestations of the supernatural element and to adhere to more realistic imagery. Another difference worthy of note is that the Cid’s dream is propitious, while those of the Carolingian ballads are adverse. The prophetic dream’s recurrence in these ballads is interpreted by Menéndez Pidal in the light of their being imitations of French models, in which the theme is a common one.63 It foreshadows tragic events, such as the forced marriage of Count Dirlos’ wife (164), the unjust banishment of Count Grimaltos (175) and the death of Roland (184). Although the incident is definitely a traditional theme, it is expressed with predominantly non-formulaic phrases. The only lines whose formulaic nature can be verified are those which describe the symbolic birds of prey that form a part of such dreams. However, these images are not always present, being found in only one romance juglaresco (175), an excerpt of which follows:

Que parecía muy cierto
que ví una águila volar,
siete halcones tras ella
mal aquejándola van, (175:131-134).

The formulaic nature of these lines is confirmed by nearly identical ones taken from the Carolingian romance viejo of doña Alda (184), given below in parentheses for purposes of comparison:

(De so los montes muy altos
un azor vide volar,
tras dél viene una aguililla
que lo ahinca muy mal.) (184:31-34)

These lines do not quite meet the requirements of my definition of a formula, but their formulaic nature seems highly probable.

22. Category XX: Additional Miscellaneous Formulas

The expressions listed below, like the preceding ones, do not comply strictly with my definition either, for they occur only once in the ballads under discussion. However, they are much more numerous in other kinds of ballads. They are, therefore, undoubtedly formulas, as Ruth House Webber has shown in her unpublished dissertation, in which she lists the last eight lines given below.64 As in the preceding category, each formula is

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compared to a similar line taken from a ballad outside the scope of this study.

Desde el hombro al carcañar (186:46)  
(Desde el hombro al carcañal) (185a:72)

En el suelo muerto cae (174:50)  
(Que en el suelo muerto cae) (198:58)

En misa está el emperador (194:1)  
(En París está doña Alda) (184:1)

¡Oh flor de la caballería! (189:261)  
(Flor de la caballería) (162:4)

Hermosa a maravilla (193:38)  
(Hermosa es a maravilla) (128:3)

¡Oh cuán bien parece armado! (177:92)  
(¡Oh cuán bien que parecía!) (162:130)

The phrases which have been discussed thus far as formulas occur at least once in each of two separate ballads. In the majority of cases this minimal frequency has been exceeded by far. We can, therefore, be reasonably sure of their formulaic nature. However, there is an additional body of lines, not included in this study, which cannot be ignored. These are interesting because they shed light on the question of formula creation: they occur at least twice in individual ballads only. It is reasonable to conclude, therefore, that they are either the personal creations of individual poets or that they are formulas of extremely low frequency. At any rate, they have not previously been commented upon. In listing them, I make no pretence at completeness; rather, I wish to illustrate a phenomenon which has caught my attention and which may be of interest to others.

164
Porque de él no sepan parte (164:240)  
Que nadie de mí sepa parte (164:630)  
Que de mí no sepan parte (164:680)  
Que nadie de él sepa parte (164:742)  
Ni de él supiesen parte (164:756)

164
De Francia más principales (164:156)  
De Francia más principales (164:218)  
De aquesos más principales (164:894)

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Veinte y dos feridas tengo que cada una es mortal (165:339-340)
Quince lanzadas tenía cada una era mortal (165:709-710)

Encima de una alta torre (175:137)
Encima de una alta sierra (175:511)

A grandes voces diciendo (177:33)
A grandes voces diciendo (177:95)

It is quite possible that had we a greater body of ballads at our disposal, we could prove the formulaic nature of these phrases and of others like them. Indeed, it is entirely possible that we could ascertain the formulaic nature of nearly all, if not all, of the lines that appear in the ballads which we have scrutinized. Lest this seem an unwarranted hypothesis, let us remember that Parry has ventured just such a hypothesis in his study of the Homeric poems. Unfortunately, the body of poetry to which we have access is much more limited. While we can do no more than speculate on this point, the very existence of such repeated lines as those given above lends some small measure of logical support to our conjecture.

23. Resumé and Conclusion

Having completed in this chapter a rather detailed analysis of formulaic lines in the Carolingian romances juglarescos, we are in a position to make some general observations about the traditional phrase and the poet who makes use of it.

Our most important conclusion is that formulas are not static, set expressions, limited to one function. While they unquestionably are an aid to the oral poet’s memory, they are not merely mnemonic devices and nothing more. Most of them are flexible in form, hence capable of expressing different shades of meaning, determined by the context in which they are used. A considerable portion of them are versatile in function, serving more than one purpose, although all of them have one primary purpose.

Equally significant is the relationship which exists between the individual oral poet and the tradition as a whole. While it is true
that he at times uses traditional phrases mechanically and even illogically, in the vast majority of cases he selects them consciously and deliberately, choosing the formula which best expresses the nuance that he wishes to communicate to his audience. He manifests his creativeness precisely by slightly altering these phrases according to the demands of each individual case, while still adhering to their basic patterns. He is equally creative when he combines formulas into "clusters." In both instances he realizes the formula's stylistic potentialities by attaining striking, completely original contextual effects. In short, the skillful oral poet is not a slave of the ready-made phrase. By mastering the traditional language, he has neither more nor less freedom of expression than that enjoyed by any artist worthy of the name.
CHAPTER IV

TWINNING DEVICES IN THE CAROLINGIAN ROMANCES JUGLARESCOS

1. Twinning as a Stylistic Device of Spanish Traditional Poetry

The stylistic device known as twinning, under which we shall consider lines whose common features are various kinds of repetition, parallelism and contrast, has been investigated both by Hispanists and by other scholars. Prominent among the latter group is F. G. Hubbard, who has distinguished more clearly than anyone else between repetition and parallelism. By “repetition” he means “the use of the same word or words in the same line or in succeeding lines of verse;” by “parallelism” he means “the use of the same form of expression in the same line or in succeeding lines of verse.”1 We shall adhere to this distinction as closely as possible, although lines in which these two distinct forms of twinning occur are not always mutually exclusive. Milman Parry and George M. Calhoun have also investigated various kinds of twinned lines. As we have seen in Chapter II, Parry’s oralist theory of Homer’s style rests on its formulaic devices, whose common characteristic is the repetition of essential ideas. Professor Calhoun has significantly contributed to the interpretation of Parry’s findings by establishing that 1) there is an element of pleasure in the familiar, especially to the unlettered mind, that 2) formulas are used with countless variation (hence, we must conclude that there is a definite relationship between repetition and parallelism) and that 3) Homer selected his formulas with far greater reference to the context in which they appear than scholars had previously recognized.2 In this chapter I shall show that the three points listed above, and others as well, apply to the twinned lines of the Carolingian romances juglarescos.

If critics of Spanish traditional poetry have generally been negligent in their study of formulas, they have neglected even more to investigate the role of twinned lines.3 Milá did not even differentiate between these two distinct kinds of traditional lines.4
Menéndez Pidal merely states that in the ballad “el lirismo desborda en repeticiones,” that “el tono lírico invade por todas partes, ora en forma exclamativa, ora en enumeraciones simétricas” and that the traditional style makes use of “tonalidades líricas emotivas, reiteraciones, enumeraciones simétricas, exclamaciones.” Spitzer, who has done the most significant pioneering work in this area, states rather passively that “die volkstümliche Sprache hat ja nicht die schulmeisterliche Scheu vor Wiederholung.” His overall conclusion, based on a syntactical-stylistic analysis of various traditional ballad lines, is the following: “Das Spanische hat eine ganz besondere Vorliebe für Zweigliedrigkeit, die sich schon in der in den anderen romanischen Sprachen nicht vorhandenen Möglichkeit kundgibt, Plurale und Singulare, Masculina und Feminina durch y ohne Wiederholung des Artikels zu verbinden.” More recently, Ruth House Webber published the results of her investigation of twinned lines in a great number of ballads. Her study is valuable because of its panoramic view. However, the defect of that virtue is that it precludes exhaustive treatment in depth. Furthermore, she is so preoccupied with an unnecessarily detailed classification of twinned lines into various groups and sub-groups, and with her equally minute organization of statistical evidence, that she all too often fails to consider the artistic function of these traditional lines. In the course of this chapter I hope to shed some light on the aesthetic functions of noteworthy lines, for such lines are undoubtedly among the most appealing of all traditional forms of poetic expression found in the Carolingian ballads.

2. Psychological Causes Underlying Twinned Expression in Oral Poetry

Before undertaking a classification and an evaluation of twinned lines in the Carolingian ballads, it is necessary to have a more complete understanding of the various reasons for which such lines abound in traditional poetry. These reasons are 1) psychological, 2) technical and 3) aesthetic. The psychological motivations are common to all unlettered people; technical considerations are of primary importance to the oral poet; the aesthetic reasons are universal.

The scholar who offers the most convincing explanation of the
psychological-linguistic relationship which exists between twinned verbal expression and the mental processes of the unlettered mind is Marcel Jousse, who states the following general principle:

Aussi, très souvent se déclenche automatiquement un gest propositional—manuel, laryngo-buccal, etc.—d’une construction semblable, et par la forme et par la signification, à celle qui précède immédiatement. Ainsi l’inertie, laissant jouer l’oscillation instinctive de tous les gestes organiques, amorce l’action d’une construction à l’autre. C’est le parallélisme, loi profonde et universelle de l’automatisme psychologique, de la pensée humaine abandonnée à sa spontanéité vivante et non déformée par les règles conventionnelles de notre langue écrite.\footnote{11}

He goes on to explain convincingly why thinking by association is natural to the unlettered mind, whose reasoning processes he divides into “raisonnement par synonymie” and “raisonnement par antithèse.”\footnote{12} He argues that repetition and parallelism are not only its most natural means of progressing from idea to idea because of the clearness and simplicity of thoughts which are so expressed, but that constructions of this kind are aesthetically appealing to it as well. “Dans les milieux ethniques,” he says, “où fleurit le Style oral, plus il y a de répétitions, plus le Récitateur est apprécié.”\footnote{13}

Samuel E. Bassett argues along similar lines. He, too, affirms that twinning is the result of reasoning by association and that this process is characteristic of the unlettered mind:

The recurrence of the last idea is to be expected in all primitive speech. The psychological law of association of ideas will tend to prevail until reflection modifies or to some extent supercedes it. After the reason has abstracted from concrete facts their logical relation, the balanced or antithetic order becomes the natural order. But even in the highest cultures the primitive mind is found especially in popular audiences. Hence, even after the reasoning process has been developed, creative poetry may use the primitive way of thinking for the purpose of its art.\footnote{14}

His analysis of the process by which the primitive, or more precisely, the unlettered man reasons is correct, but he is in error when he declares that what Homer sought in his use of traditional lines was not formal beauty but an unbroken succession of ideas in order to communicate more easily with his audience. On the contrary, I believe that Jousse is right when he points out that the repetitions, balances and contrasts which distinguish the
oral style from all others frequently produce highly artistic effects. My analysis of the various forms that twinning takes in the Carolingian ballads will confirm this.

3. Technical Causes Underlying Twinned Expression in Oral Poetry

In addition to the psychological causes which govern the use of twinned lines in popular poetry as the result of the reasoning process of the unlettered man, there are certain technical reasons which yield the same effect and even intensify it considerably in oral composition. The most obvious explanation is that the poet repeats the same word or phrase for the sake of rhyme. While this practice would constitute a serious flaw in written poetry, it is excusable and even desirable in oral composition. The critic who has most accurately interpreted the use of parallel lines in the light of the oral poet's technique is Albert B. Lord, who states:

The singer's problem is to construct one line after another very rapidly. The need for the "next" line is upon him even before he utters the final syllable of a line. There is urgency. To meet it the singer builds patterns of sequences of lines, which we know as the "parallelisms" of oral style.¹⁶

Twinned lines, especially those involving repetition, are also technically useful to the oral poet because they rest his mind, as both Lord and Bowra have indicated.¹⁷ During these brief rest periods he is free to concentrate on the material that follows; they enable him to keep the story as a whole in mind at all times. Although Lord and Bowra recognize the practical value of repetition to the traditional poet, they fail to give due weight to the psychological and aesthetic reasons for which it is used and esteemed by the unlettered man. The former largely ignores it; the latter considers it a blemish.

As a technical device of oral poetry, repetition is as useful to the audience as it is to the singer. This aspect of it has been emphasized by Bassett. "The undisciplined intellect," he says, "fails to grasp the full meaning of many utterances of a speaker, until repetition makes it clear."¹十八 Stephen G. Nichols, Jr. reasons along similar lines, pointing out that "... the progression of ideas through the laisse is frequently a sort of hesitation step in which

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sentences are related one to the other by a repetition of the last idea in the preceding sentence, with further development on this idea in the following sentence.\(^\text{19}\)

In the light of the opinions quoted above, reiteration in oral literature is, for the poet, a practical necessity of instantaneous composition and for his "intellectually undisciplined audience" a necessary means of elementary presentation. Whether or not these opinions regarding the practical utility of twinning devices can be accepted without modification, it is undeniable that on the aesthetic plane they enable the oral poet to achieve some of his most striking stylistic effects.

4. The Basic Forms of Twinning:
Repetition, Parallelism, Contrast

Twinned lines, like formulaic ones, are characteristic of the oral epic and ballad. The formula is essentially a narrative device, for it enables the oral poet to compose his tale without the aid of writing. While many formulas possess considerable aesthetic appeal—indeed it is because of their artistic value that phrases become formulas—their primary function is narrative. By comparison, the various kinds of twinned lines reveal a much higher lyrical intensity. Since these lines are at least as characteristic of traditional ballads as are formulaic ones, it will be my aim in this chapter to analyze the various forms in which twinning manifests itself in the Carolingian ballads and to determine the artistic effects that the poet attains through his use of such lines.

Perhaps the greatest difficulty encountered by anyone who undertakes a detailed study of twinned lines is the organization of a clearly comprehensible system of grouping the various forms that twinning takes. The best work in this area has been done by F. G. Hubbard and Ruth House Webber.\(^\text{20}\) However, the divisions which they propose are unnecessarily complicated. For example, it is relatively unimportant whether the word repeated in a given line is a noun or an adjective. Similarly, it is questionable whether it is of any real value to group separately those lines in which the same word is repeated at the beginning of a line as opposed to its twinned occurrence at the end of a line. One can certainly find legitimate reasons for the arrangement of such repetitions in individual lines, but these reasons must necessarily be
subjective ones. Since I am interested in arriving at certain general conclusions regarding the stylistic effects obtained by twinned constructions, rather than in a quantitative study undertaken primarily for its own sake or one subjected to minimal interpretation, I shall make every effort to keep my division of twinned lines into various groups as simple as possible. I shall concern myself primarily with a discussion of many individual cases in order to determine the various artistic effects produced by twinned lines within a given context. If it is true that, as Menéndez Pidal puts it, "el lirismo desborda en repeticiones," then my analysis cannot help but prove that the reverse is also true.

I have divided twinned lines into six categories. They are further subdivided into the following fifteen groups:

**Twinned Lines Built on Repetition**

Ia: Repetition of the Same Word or Words in One Line
Ib: Repetition of Words Having a Common Root in One Line
Ha: Repetition of the Same Word or Words in Two Lines
Hb: Repetition of Words Having a Common Root in Two Lines
IIa: Repetition of the Same Word or Words in Three or More Lines
IIb: Repetition of Words Having a Common Root in Three or More Lines

**Twinned Lines Built on Parallelism**

IVA-a': The Same Idea Expressed Twice in One Line in the Same Form or in Different Forms
IVA-b: Two Related Concepts Occurring in One Line
IVA-c: Two Opposing Concepts Occurring in One Line
IVA, b, c: Three Related Concepts Occurring in One Line
VA-a': The Same Idea Expressed Twice in Two Lines in the Same Form or in Different Forms
VA-b: Two Related Concepts Occurring in Two Lines
VA-c: Two Opposing Ideas or Two Opposing Expressions of the Same Idea Occurring in Two Lines
VA, b, c: Three Related Concepts Occurring in Two Lines
VI: Any Number of Ideas or Concepts Related in Various Ways Occurring in Three or More Lines

Before I begin my analysis of the various kinds of twinned lines, I wish to state certain guidelines applicable to all further

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discussion. First, no line has been included in more than one group, even though many of them could be so listed because they contain more than one form of twinning. I have avoided duplication of this sort because certain conclusions will be based on the percentage of twinned lines present in each ballad. All lines have been grouped according to their most obvious common element of twinned expression. For example, where the common bond between two lines is the same word or words as well as similar or opposing ideas, the ideas take precedence over the words in determining the group under which the lines are to be listed because the ideas affect the entire lines, while the words affect only a portion of each line. Furthermore, in my treatment of those groups which are made up of twinned expressions covering more than one line, I include lines which are not consecutive. Such lines normally are consecutive, but there are numerous cases, especially when three or more lines are involved, in which one or more divergent lines intrude into what is obviously a series of twinned phrases. In less obvious instances I have read the passage aloud and the question whether certain of its lines are part of a series of twinned lines was determined by the ease with which the elements of twinning common to the other lines are acoustically noticeable in the doubtful lines. All lines which are not a part of twinned patterns, but which it has been necessary to include in sample passages for the sake of clarity, are given in parentheses. I list and discuss as many examples of the various kinds of twinned lines as I have considered necessary in order to demonstrate their use for specific effects. With each group is given a numerical “total lines” listing, similar to the “total frequency” listings that accompany the various kinds of formulas discussed in Chapter III.

5. Group Ia: Repetition of the Same Word or Words in One Line

*Total lines: 35*

The repetition of the same word or words is undoubtedly the most obvious of all forms of twinning. Some of the phrases found in the lines of this group are no more than ordinary clichés of everyday speech; others are poetic in varying degrees. There is certainly nothing poetic about such lines as “Mano por mano se van” (164:172), “Que salgan lanza por lanza” (193:227) or

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"Irivos heis de tierra en tierra" (171:75). Others, even though still quite prosaic, achieve a definite stylistic effect. For example, in the line "Mirándole está, mirando" (164:729) the effect is one of continuity and intensity. The repetition is well used, for at this point in the tale Count Dirlos, who has returned home disguised as a beggar after an absence of more than fifteen years, avoids the eyes of his wife, who looks at him searchingly, as described above. The poet achieves a similar effect in the lines "Preguntando va, preguntando" (173:39) and "Diciendo iba, diciendo" (194:121).

In other instances the repeated word emphasizes the central idea of a given passage. For example, in the line "Solo me quiero ir, solo" (173:129) Gaiferos rejects the aid of Roldán when he sets out to rescue his wife Melisenda. Her rescue, which forms the plot of the tale, has become a matter of honor to Gaiferos, hence it is imperative that he carry it out alone. Similarly, in the line "—¡Siete años había, siete" (186:117) the jailer who guards the imprisoned Guarinos marvels at his offer to knock down the tablado that no one else can budge, even though for the past seven years the Moorish king Marlotes has forced the hero to stand in water up to his waist in order to deprive him of his uncommon strength. In spite of this prolonged torment, Guarinos not only knocks down the target, but makes good his escape, which is the theme of this song of return. In both instances, as in many others, the poet repeats those words which he wishes to impress upon his audience.

A similar note of intensity is discernible in the line "—Mercedes, señor, mercedes" (191:97). These words, in which the ring of sarcasm is inescapable, are addressed to the emperor by the dashing Count Claros, who has gotten his daughter with child. One may assume that the poet would have introduced a note of sarcasm or mockery into the count’s words of thanks, for he has disguised himself as a monk and has just received Charlemagne’s permission to offer spiritual comfort to his daughter, whom the king has imprisoned as punishment for her scandalous conduct with the man who now stands before him.

No matter where the repeated word or words occur in the line, the listener’s attention is invariably drawn to them, even if one disregards the various ways in which they can be stressed in pronunciation. The following self-evident lines serve to illustrate
this point: “Calles, calles, la condesa” (171:29); “Torna, torna, señor primo” (189:269); “Tate, tate, dijo, fraile” (191:105); “Diciendo: — ¡Al arma, al arma” (178:333). In every instance the poet repeats the word or words which have the greatest significance in a given passage. Although this form of twinning occurs in both narrative and discourse, those passages in which an individual utters especially significant statements contain repeated words with extremely high frequency.

Undoubtedly the most striking form of repetition in the same line is that of a proper noun. Such repetitions usually take up the entire line, as in the following instances: “— ¡Abrasmonte, Abrasmonte” (174:55); “—Montesinos, Montesinos” (177a:25); “—Conde Claros, Conde Claros” (190:53); “—Calainos, Calainos” (193:89). As these examples illustrate, a twinned name often appears at the beginning of a discourse. It is effective in this position because in addition to identifying the individual to whom a speech is addressed, the poet achieves a celebrative effect by invoking twice the name of the hero being addressed. As Spitzer has rightly put it, “… el vocativo es el caso creador par excel­lence.”

6. Group Ib: Repetition of Words

Having a Common Root in One Line

Total lines: 29

The repetition of words which have the same root is nearly as common a manifestation of twinning on the level of the single line as is the repetition of the same word. The ideas which are so expressed, as those of group Ia, are both prosaic and poetic. For example, such lines as “Entra el conde y la condesa” (164:373), “Cabalgara en su caballo” (165:763) and “Un portero está a la puerta” (195:17) are no more than manifestations of common, everyday speech. Indeed it may well be argued that these lines are not at all traditional. However, they have been included along with more striking phrases because at least some of them qualify as formulas, for example “Armado de todas armas” (166:373), which occurs six times. Others seem to be more than just the unavoidable repetition of the same root found in everyday speech. Lines such as “Que a pesar de quien pesare” (164:1103), “Por amistad al amigo” (166:71) and “Con hierros muy bien herrado” (167:180) reveal a conscious endeavor on the part of the poet to
repeat the same root for the sake of emphasis or for some other stylistic effect. Some of these lines, such as “Casadas y por casar” (164:1290), occur several times, hence their traditionality is beyond doubt.

In still other lines of this group the aesthetic intention of repetition is unmistakable. Many of the phrases so constructed are definitely not current in common speech. They must, therefore, be regarded as the conscious creations of an oral artist. The following lines are typical: “Pensaban en su pensar” (187:164); “Congojas le congojaban” (192:91); “Sin sueldo ni sin soldada” (193:80). It is admittedly doubtful whether some of the lines listed in group Ib are traditional, but the arguments in favor of their being so bear at least as much weight as do those which present the opposite view. It is hardly a coincidence that many of these phrases are preceded or followed, or both, by twinned lines which belong to one of the remaining groups. The poet’s intensive use of twinned lines for their artistic effect is unmistakable in such series as the following:

=Dueñas y grandes señoras
=casadas y por casar,
=(a pies de maridos e hijos)
=(las veréis arrodillar.) (164:1289-1292);
—La venida que yo vengo
=(triste es y con pesar) (171:101-102);
=(O si quieres plata u oro)
=o moneda amonedada. (193:109-110)

These combinations of twinned lines, as well as the more extended series which I shall examine in due course, illustrate the aspect of aesthetic appreciation in unlettered sensibilities which Jousse mentions: “Dans les milieux ethniques où fleurit le Style oral, plus il y a de répétitions, plus le Récitatour est apprécié.”

7. Group IIa: Repetition of the Same Word or Words in Two Lines

Total lines: 228

Repetition of the same word or words in two lines, which are normally consecutive, is much more common than is similar repetition in the same line. This is so because the ideas with which romances are constructed normally take the form of 16-syllable
units. Obviously, the poet can repeat the same word in two lines much more easily than he can in one line. At times he apparently repeats a word unconsciously, due to his habit of formulating his ideas in generic language; at other times his use of repetition is intentional, as when he repeats a word for the sake of emphasis. His habit of thinking and expressing himself in generic terms is evident in lines such as the following:

A cabo de una gran pieza
un gran suspiro fué a dar. (165:715-716);

Hallóse puesto en gran duda,
en gran estrecho y cuidado; (167:123-124);

Nunca yo hallarla pude
en cuanto pude buscar: (173:67-68)

His repetition of the same word in two lines with an emphatic intention is equally evident in lines such as these:

Movido de muy gran saña,
movido de gran pesar, (164:231-232);

Yo lo tomo so mi amparo,
so mi corona real. (166:295-296);

Pláceme, dijera el rey,
pláceme de voluntad. (188:229-230)

The oral poet frequently uses the same word in the even line that he used in the odd line as a means of completing the idea within the 16-syllable unit. He normally makes use of this kind of twinning merely to fill out a line, as in the following instances:

Yo volverme he a las tierras,
a las tierras de mi padre; (164:65-66);

Cuando llegó don Renaldos,
Renaldos de Montalván, (164:911-912);

Para que lleven al niño,
que lo lleven a matar. (171:37-38);

Ibase para la puerta,
la puerta de la ciudad; (174:11-12).

Critics generally regard this kind of repetition as excessively verbose and boring. This judgment is not acceptable because it
does not take into account the fact that repetition, which is stylistically bothersome in written hypotactic style, produces felicitous effects in oral paratactic style, especially if that style is also adapted to the musical measures of ballad song. And, however practically useful the adding technique may be to the oral poet as a means of facilitating the instantaneous act of connecting the narrative elements, the artistic value of the procedure is of the highest aesthetic significance, for it provides him with the most effective means to intensify climactic passages.

The poet does not always repeat the same word first in the odd and then in the even line of the 16-syllable unit; he frequently uses a word in the odd line which he initially used in the preceding even line, at the end of which the preceding idea was completed. There is a good reason for this: he thus avoids run-on lines, since he composes in what are essentially independent units of eight or, less commonly, sixteen syllables. However, his tale must have continuity and logical progression; it cannot consist of a series of disconnected ideas. While he composes in 16-syllable thought groups, he makes sure that there is the proper continuity between them. At the same time he avoids monotony in his recitation through this kind of repetition, for the oral style does not permit him to express himself in long series of subordinate clauses. In short, he uses paratactic rather than hypotactic sentence structure. The following lines typify this kind of twinning:

(De que ella es de dentro)
al mensajero empieza a mirar;
el mirar no la osaba,
(y no cesa de suspirar,) (164:819-822);
(Y después le dió un condado,)
por mayor honra le dar;
y por darle mayor honra
(y estado en Francia sin par) (175:21-24);
(Que le digais de mi parte)
que le espero en el campo,
en el campo de san Dionís,
(bien armado y a caballo.) (177:77-80);
(Luego todos se apartaron)
por su consejo tomar.
El consejo que le dieron,
(que le haya de perdonar) (190:393-396).

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This kind of twinning illustrates better than any other what Nichols has in mind when he states that the progression of ideas in oral composition is a gradual process through which the idea expressed in the preceding sentence is further developed in the following one.26

The repetition of the same word or words in two lines is usually limited to no more than two occurrences. However, there are also cases of three occurrences within a 16-syllable unit. Lines of this kind are significant because they show that when a poet makes use of especially abundant repetition, he does so in an effort to make a telling point. For example, when someone hurriedly leaves the scene of action, the poet indicates the haste of his departure by repeating three times the inceptive *ya* and a verb of motion, as in these formulaic lines:

> Ya se parte el carcelero,  
> ya se parte, ya se va; (186:127-128).

When Renaldos asks his cousin who is the most beautiful woman in the world, he prefaces this urgent request by addressing him in the following terms:

> —Primo mío, primo mío,  
> primo mío natural, (188:7-8).

When Count Dirlos reminds his men, who have been absent from home for over fifteen years, of the families that they have all left behind, he does not merely state the idea once, but enumerates the dear ones whom they have not seen so long:

> De ellos dejamos mujeres,  
> de ellos hijos, de ellos padres (164:259-260).

Similarly, when Charlemagne unjustly banishes Renaldos, the poet evokes our pity for the poor knight by describing him as arriving at the court of the great Khan after a long and difficult journey

> Tan descalzo y tan desnudo,  
> tan hambriento y fatigado. (189:311-312)

Many more examples of similar lines could be given, for the above are not at all unusual. The general principle applicable to this aspect of oral style is that the more extensive and involved the twinning, the more significant the scene so described or the dialogue so uttered.
In certain lines of this group repetition is so intense that only the last word of the even line is changed in order to supply the assonance:

Movido de muy gran saña,
movido de gran pesar, (164:231-232);
Apriesa demanda el vestido, 
apriesa demanda el calzar, (164:795-796);
Luego perdiera el sentido, 
luego perdiera el hablar, (165:527-528);
Allí podréis, señora, parir, 
allí podréis, señora, criar; (192:185-186);
—Tate, tate, Oliveros, 
tate, tate, don Roldán, (195:59-60).

With but few exceptions, lines of this kind occur at highly significant points in a tale. For this reason it is surprising that several critics of renown consider their use to be less than poetic. Once the reader grows accustomed to the distinctive peculiarities of oral style, he begins to realize that lines such as those listed above are among the most perfect of all, precisely because of their cumulative twinning.

8. Group IIb: Repetition of Words
Having a Common Root in Two Lines

Total lines: 92

There are two ways in which the same root can appear in two or more words of two lines: 1) its repetition can consist of two different forms of the same word, such as a verb or an adjective, or 2) it can involve two different parts of speech which have the same root, such as a verb and a noun. The following lines illustrate the first kind of repetition:

No burla con la condesa 
como solía burlar; (164:49-50);
Pues a los tristes consuelas 
quieras a mí consolar, (165:137-138);
Todos firman la sentencia, 
el buen rey la fué a firmar: (188:187-188);
(Pues mi tío don Roldán)
a todos quiso deshonrar, 
no deshonró a mí solo, (194:71-73).

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The second kind is illustrated by these examples:

Mensajero soy del rey,
cartas llevo de mensaje. (174:19-20);

Apartóse con el paje
en un lugar apartado: (177a:91-92);

Llámame mi camarero
de mi cámara real; (191:13-14);

Que quien muere por tal dama
desque muerto tiene vida. (193:27-28)

As both kinds of lines show, the phrases of group IIb rarely, if ever, attain the lyrical intensity or the emotional force commonly found in lines whose repetition is more uniform, such as those of groups Ia and IIa. This is not at all surprising. Because their common feature is only the same root shared by two or more words, which minimizes their repetitive aspect, their artistic effectiveness is also lessened. However, they illustrate the oral poet’s use of generic language and they prove, albeit in a negative way, the principle that the lyrical intensity and the aesthetic appeal of Spanish traditional poetry is in direct proportion to the various forms of twinning that it contains.27

9. Group IIIa: Repetition of the Same Word or Words in Three or More Lines

Total lines: 86

The lines of this group demonstrate most convincingly the oral poet’s use of repetition for various artistic effects. They normally occur in passages whose content is either highly emotional or especially significant, and often both, as the sample passages which we shall now discuss illustrate.

When the wife of Count Dirlos learns that her husband, to whom she has been married for but a short time, is being sent by the king on a dangerous mission, she pours out her grief in these words:

Maldiré mi hermosura,
maldiré mi mocedad,
maldiré aquel triste día
(que con vos quise casar.) (164:69-72)

Similarly, when Count Grimaltos is unjustly exiled by the emper-
or, he speaks the following words to his bride as he prepares to go forth into a hostile world:

Porque perderme yo solo  
este perder es ganar,  
y en perderos vos, señora,  
es perder sin más cobrar; (175:337-340).

The scene is a touching one, and the poet renders it even more so not only by repeating the verb “perder” in every line, but also by putting into play the opposing concepts centered around the key words “yo - vos,” “perder - ganar” and “perder - cobrar.”

A similar series begins the second Montesinos ballad. In this scene the banished Count Grimaltos has taken his son to the top of a mountain, from which father and son look at Paris in the distance and, wonder of wonders, at the Duero. The count addresses his son in these words:

— Cata Francia, Montesinos,  
cata París la ciudad,  
cata las aguas de Duero,  
(do van a dar en la mar;)  
cata palacios del rey,  
cata los de don Beltrán, (176:1-6).

It is certainly not accidental that the poet begins five of these six lines with the word “cata.” It is especially significant at this point in the tale, for Montesinos is asked by his father to look at the world which would have been rightfully his, were it not for the slandering Tomillas, whose lies have caused all of their present misfortunes. Since Montesinos eventually returns to Paris, slays his father’s enemy and regains the favor of the emperor, the poet, in a masterful stroke of foreshadowing technique, presents him at the beginning of the ballad in the act of looking at the scene of his father’s tribulations and his own future triumphs.

The lines of this group are especially useful in the construction of one of the more common themes of traditional poetry, the catalogue of heroes. A good example of this procedure is found in the third Gaiferos ballad. The hero rescues his wife Melisenda from her Moorish captors and returns with her triumphantly to Paris. The young couple is met by the emperor, who comes out seven leagues from the city in order to greet his daughter and her husband. He is accompanied by a large retinue of knights and ladies on this glorious occasion:
This catalogue of heroes serves both to honor the person of the king and to indicate the general rejoicing at the return of the young couple. Its celebrative function is unmistakable. The poet extended it deliberately, taking great pains to dwell on the names of the various individuals who meet Gaiferos and Melisenda. He could have easily shortened it by mentioning two or three of the more prominent knights and by summing up with a formulaic line such as the last one in the passage cited above, or similar ones, for example, “Muchos hombres de linaje” (166:102) or “Cu­antos en la corte están” (176:152).

10. Group IIIb: Repetition of Words

Having a Common Root in Three or More Lines

Total lines: 47

The poet repeats words which have a common root in three or more lines for the same or for similar reasons that he repeats the same word or words. For example, he successfully conveys the impression of slowness and difficulty in his description of the laborious progress of the Marquis of Mantua through the wilderness:

Caminando todavía
un camino va a topar;
siguiendo por el camino
(va a dar en un pinar:) (165:91-94).

The poet’s repeated use of “caminando - camino - camino” underscores the fact that the old gentleman, who has become lost on a hunt, travels on and on in search of his companions. Both he and
his horse are so exhausted that they can hardly move, but they keep going, penetrating deeper and deeper into the forest. These lines are almost prosaic in their simplicity; they are not particularly noteworthy when compared to more famous passages, yet their effect in context is telling.

In the Romance del Conde Claros the poet achieves a similar effect through the repetition of various forms of the verb “rogar.” In this passage the dashing young count has been imprisoned by Charlemagne because of his amorous overtures toward the princess Claraniña. He is sentenced to death and the various worthies mentioned below beg the emperor to forgive him:

Por él rogaban los grandes (cuantos en la corte están,)
por él rogaba Oliveros,
por él rogaba Roldán,
y ruegan los doce pares (de Francia la natural;) (190:171-176).

As if the entreaties of these important vassals were not enough, the procession of supplicants is enlarged by “... las monjas de Sant Ana / con las de la Trinidad” (190:177-178) and by “... un arzobispo / y un perlado y cardenal” (190:181-182), giving the passage a strangely permissive tone, considering the circumstances which surround the count’s imprisonment. However, the king refuses all who come before him, so great is his anger. After many tense moments, the story has a traditional happy ending, love conquering all.

Another passage of this kind is the following description of Roland in the act of arming himself for battle:

Presto se hizo dar sus armas,
y luego se hizo armar,
armóse de todas armas,
las piernas no pudo armar, (194:137-140).

The haste with which the paladin arms himself is due to the fact that his young nephew Valdovinos has been taken prisoner by the insolent Moor, Calaínos, whom Roland is about to challenge to single combat. The poet indicates his haste by reiterating the words “armas - armar.” In spite of their simplicity, the lines produce the desired effect, especially the detail of Roland’s not arming his legs because of his haste.

In addition to achieving various stylistic effects, the poet also

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reveals his strong tendency to express himself in generic terms through his use of closely related words. This is especially obvious in passages such as the following one, in which he reiterates the adjective “fuerte”:

(Cuando llegó don Roldán)  
(de todas armas armado,)  
en el fuerte Briador  
(su poderoso caballo,)  
y la fuerte Durlindana  
(muy bien ceñida a su lado,)  
(la lanza como una entena,)  
el fuerte escudo embrazado,  
vEstido de fuertes armas  
(y él con ellas encantado.) (189:7-16)

In this passage one can discern at least two reasons for the poet’s repeated use of the adjective “fuerte,” especially if one considers the likelihood that the poet stressed it vocally in recitation: 1) he instantly characterizes the paladin as being invincible not only because of his own strength, but also because of the superiority of his horse and armor; 2) at the same time, his description of the hero has an unmistakably celebrative tone.

11. Group IVa-a’: The Same Idea Expressed Twice in One Line in the Same Form or in Different Forms

Total lines: 40

The forms of twinning found in the lines of this and the following groups are very readily noticeable because they appear as parallel constructions, concepts and ideas rather than as individual related words. In the lines of this group the poet expresses the same idea twice, hence their designation as a-a’.28 This designation is especially pertinent to those lines in which the poet not only repeats the idea, but also formulates it both times in identical syntactical constructions, as in the following examples:

(Cuando empezó la condesa)  
a decir y a hablar: (164:877-878);  

Sus barbas y sus cabellos  
(por tierra los va a lanzar.) (165:551-552);  

(El conde le respondió)  
con angustia y con pesar: (175:461-462).  

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While lines such as these are conspicuous because of their perfect symmetry, they are decidedly in the minority of cases. The more common practice is to repeat the idea in a less symmetrical form or in an entirely different syntactical pattern, as in the following combinations:

(El conde que esto oyó,) tomó tristeza y pesar, (164:31-32);

(Fasta Mantua son cien millas,) sin poblado ni lugar, (165:579-580);

(Acuérdeselo que me perdió) chiquito y de poca edad; (173:177-178);

Que solo y sin compañía
(a Jerusalem, descalzo)
(en hábito de romero)
(sea luego encaminado,) (189:189-192).

Because the phrases of this group are built on parallelism within a single line, it is rather difficult to arrive at any meaningful interpretations of their use by oral poets, other than those which I have adduced in connection with my discussion of preceding groups. The poet’s need to supply an assonance is definitely a factor, but it is not decisive, since only twenty-two of the lines are assonating ones. It is much more likely that this kind of twinning both rests his mind, as does repetition, and that it enables him to call to the attention of his listeners those concepts which he wishes to emphasize. Furthermore, it permits him to introduce a measure of variety into his style. Apart from the usual practical and aesthetic reasons, it is unquestionable that many of these constructions are the result of the previously discussed process of association by which the unlettered mind proceeds from one idea to another.

12. Group IVa-b: Two Related Concepts Occurring in One Line

Total lines: 172

In the twinned phrases of this group the poet expresses two like concepts in one line. At times the parallelism is so strong that it is only a matter of personal opinion whether the two concepts are related or synonymous. Examples of such parallel constructions are the lines “¡Esposa mía y señora!” (165:199) and “Reyes
y príncipes moros” (193:69). However, the majority of these phrases clearly involves similarity between two related concepts, as in these lines: “Con Oliveros y Roldán” (164:664), “Con enojo y con pesar” (173:140) and “Muy triste y muy enojado” (177a:-170). In still other instances the similarity between the two concepts also includes a certain limited opposition between them, as in the lines “Que el uno ni el otro” (193:151) and “Bien oiréis lo que dirá” (188:290). In the second example the combination of the verbs oír - decir suggests complementary actions, but opposing agents.

The lines of this group are numerous when compared to those of the other groups of category IV because of the poet’s freedom to choose a great variety of concepts in their construction. They frequently yield stylistic effects similar to those produced by other kinds of single twinned lines. However, in many cases they are merely a handy way of supplying an assonance.

13. Group IVa-c: Two Parallel Concepts Expressed in Positive and Negative Terms; Tripartite Enumeration; Normal Opposites

Total lines: 51

The lines of this group are stylistically the most interesting of all phrases listed in category IV. They illustrate what Spitzer calls the “Schwarz-Weiss-Technik” only in the sense that positive and negative are used to express the same idea. The contrast achieved by this technique is therefore only lexical, since the poet usually says the same thing in two opposite ways, as in the following lines: “Apriesa, no de vagar” (164:130), “A pie va que no a caballo” (165:115), “Con placer y sin pesar” (175:32), “Miente y no dice verdad” (175:244), “Que presto y sin dilación” (187:171), and “Por fuerza, que no de grado” (189:358). Through his use of lines such as these the poet is able to state with uncommon force those ideas which he wishes to underscore, for as Spitzer observes, an affirmation is strengthened when it is followed by an opposing negation.

At other times the poet makes use of opposing concepts in order to state certain ideas more universally. He often constructs them by balancing syntactical patterns, as in the following examples: “Todo mi bien y mi mal” (164:620), “Quien mata ha de ser matado” (167:52), “Que de día ni de noche” (171:91), and

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“Por los montes y los valles” (173:62). In other instances the opposing concepts indicate a choice between two extremes, for example, “Si era mentira o verdad” (165:408), “Con cuchillo o sin cuchillo” (167:53), and “Sino por fuerza o por grado” (187:57). These patterns demonstrate one more facet of the traditional poet’s oral mentality—his progression from idea to idea by association based on contrast.

14. Group IVa, b, c: Three Related Concepts Occurring in One Line

*Total lines: 10*

The low frequency of the phrases of this group is due to the fact that in the Spanish tradition the normal practice is to compose in binary construction. While individual binary units are frequently combined into complicated series of parallel lines, as we shall see in our treatment of category VI, they are readily recognizable as distinct types of twinned phrases. In the single line the poet normally avoids the use of more than two like concepts. When he does construct a tripartite line, it is frequently with striking results, as the following examples illustrate: “Gastos, galas y torneos” (164:497), “Anda, ve, y dile luego” (164:707), “Dueñas, damas y doncellas” (173:599), “Mucha sed, calor y hambre” (176:14), “Caballeros, dueñas, damas” (176:153), and “Por su vida, honra y estado” (189:124). In view of the well known practice of tripartite reiteration of various kinds common to folklore in general, it is noteworthy that this pattern occurs so seldom on the level of the single line in the Spanish ballad. This fact supports Spitzer’s statement that “das Spanische hat eine ganz besondere Vorliebe für Zweigliedrigkeit.”

15. Group Va-a’: The Same Idea Expressed Twice in Two Lines in the Same Form or in Different Forms

*Total lines: 180*

In the four groups of category V we have a duplication of the kinds of twinning found in category IV, except that the patterns are expanded to cover two lines. Because of the additional eight syllables in which the poet can complete the pattern and because of his practice to express his ideas in 16-syllable units,
there are more than twice as many occurrences in each group of category V as there are in those of category IV.

Group Va-a' is made up of lines which express the same idea twice in various ways. The distinctive feature of these phrases is that no matter how the idea of the odd line is rephrased, in no case is there any new information given in the even line. The most obvious pattern consists of lines whose parallelism involves no more than a change in the ordering of the same words, as in the following instances:

Llamédesle Montesinos
Montesinos le llamad. (176:27-28);
—¡Bien vengas, el cristianillo,
el cristianillo, bien vengáis! (194:99-100);
—No vades allá, el buen rey,

All of these lines occur at especially significant moments in their respective tales. The scene of the first example is the christening of the newborn Montesinos ("—Pues nació en ásperos montes"—175:487), the hero of this and other ballads. The words of greeting given in the second example are uttered by Calaínos, the insolent Moor, who mocks his challenger, the 15-year-old Valdovinos, by addressing him in excessively cordial and respectful terms. In the last example, the pilgrim, who is really Charlemagne’s son, urges the emperor not to attack Mérida, for he has spent many years in captivity there and knows that an attack on the impregnable fortress would be disastrous. Many other similar examples could be given which prove that the poet’s use of parallel lines is conscious and deliberate.

In another common pattern the inflected verb which occurs in the odd line is repeated as an infinitive at the end of the even line, where it supplies the assonance. The following lines are typical:

Que no allegase a la condesa,
ni a ella haya de llegar; (164:491-492);
—No lloredes, señor tío,
por Dios no queráis llorar, (165:491-492);
El consejo que le dieron,
y que le fueron a dar: (192:235-236).

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As one can see from even these few examples, the ideas expressed in this form of twinning are significant. A detailed analysis of other similar lines proves that, with but few exceptions, the poet uses them to express unusually significant concepts.

Other parallel lines of this group illustrate other ways in which the poet repeats in the even line the preceding idea. These instances of twinning further reveal his deliberate effort to achieve certain stylistic effects, not merely to rest his mind or to supply an assonance with a minimum of effort. For example, the lines

\[\begin{align*}
\text{El sol se quería poner,} \\
\text{la noche quería cerrar,} \\
(165:57-58)
\end{align*}\]

give the impression of the gradual setting of the sun as the evening comes creeping. The poet momentarily pauses in his tale in order to contemplate the sunset before proceeding with his development of the plot. In another combination, which is also formulaic,

\[\begin{align*}
-\text{¿Qué es aquesto, la condesa?} \\
\text{aquesto ¿qué puede estar?} \\
(172:53-54),
\end{align*}\]

the speaker's surprise or outrage is clearly evident. Although the poet does not indicate this in so many words, we may assume that his voice was charged with emotion as he recited these lines. Another kind of parallel line arrangement is seen in the passive-active variation of the following idea:

\[\begin{align*}
\text{Después de muertos los moros,} \\
y de todos los matar, \\
(187:265-266).
\end{align*}\]

The poet pauses to contemplate the carnage wrought upon the Moors by the hero. He states the idea twice, as if wanting to make sure that all of them are quite dead.

This discussion would not be complete without a consideration of certain formulaic lines in parallel twinned arrangement which involves formulas of introduction to dialogue. The following two combinations are common ones:

\[\begin{align*}
\text{Respondieron ambos juntos} \\
\text{presto tal respuesta dan:} \\
(166:37-38); \\
\text{Allí hablan los romeros,} \\
y empiezan de hablar: \\
(172:61-62).
\end{align*}\]

In both instances the even line is obviously superfluous. Since it is formulaic and since the poet does not need to make any effort
in its composition, it is possible that he uses it as a rest period while he mentally arranges the following dialogue. However, even here an explanation more in keeping with the poet's role as a creative traditional artist suggests itself: in the first example the words “ambos juntos,” “presto” and “tal” all contribute to intensify the etymological figure “respondieron - respuesta.” And in the second example the “allí” is emphatic, while the shift in aspectual tone from the pluperfect indicative “hablaran” to the present “empiezan de hablar” suggests the urgency of the subsequent dialogue.

The use of another common formula as *ripio* is especially evident in the following combination, in which the even line obviously does nothing more than supply the assonance:

Y también a Galalón,  
así mismo otro que tal. (187:191-192)

Although in most instances twinned lines are aesthetically appealing, this is not always so, as the example given above illustrates. Since they are essentially narrative devices, formulas are sometimes used for practical rather than for aesthetic reasons. But this distinction is by no means categorical, since twinned formulaic lines often achieve effects which are extraordinarily striking.

16. Group Va-b: Two Related Concepts Occurring in Two Lines

*Total lines: 424*

The parallel phrases of this group, which express similar ideas in two lines, are found in a great variety of combinations. Their abundance is due to the fact that the poet has virtually unlimited freedom in pairing them, for he alone determines the manner in which they resemble each other. At times the ideas expressed in them are so similar as to be nearly identical, for example,

– Pláceme, dijo, de grado  
y de buena voluntad. — (193:147-148);

Aunque no fuesen fijas-dalgo,  
ni de muy alto linaje, (178:253-254).

At other times he proceeds from the general to the particular, stating the general idea in the odd line and the particular one in the even line, as in these pairs:

[121]
Hombre de muy santa vida
de orden sacerdotal. (165:495-496);

Consuélalo el ermitaño,
muchos ejemplos le da: (165:541-542);

Saludó a todos los grandes,
la mano al rey fue a besar: (175:205-206).

Another of the more common patterns is illustrated by the following lines:

Revolvióle con el emperador,
con los doce otro que tal. (187:17-18);

Luego pidió su caballo,
las armas otro que tal, (188:267-268).

This pattern occurs frequently because any two more or less related concepts can be used to form it. All the poet needs to do is mention them and end the even line with the adverbial formula "otro que tal." Because the two concepts are frequently only remotely related and because their parallelism is usually more apparent than real, the pattern never yields anything but prosaic phrases.

As in analogous lines of group IVa-b, the similarity between two ideas can contain unity of action, but diversity of agents, especially in the "unos - otros" association, such as the following:

Unos creían que era muerto,
otros anegado en mar. (164:311-312);

Los unos manda que maten,
y los otros enforear: (190:345-346).

The stylistic impact of twinned lines normally increases in direct proportion to the extent to which they are parallel. This is especially evident in those paired phrases which contain intricate balances and counterbalances of various kinds, as in the following description of an encounter between two knights who are about to engage in mortal combat:

Ibanse de par en par,
y juntos lado con lado, (177a:231-232).

Taken separately, these lines are definitely prosaic. There is nothing unusual about their phraseology, for the oral poet is not concerned with originality of this kind. Rather, he shows his artistry by skillfully combining two clichés.
The lines of this group are among the most aesthetically appealing and the most interesting from a stylistic point of view. When the poet expresses the same idea in two opposing ways, he frequently does so by combining an assertion and a negation. As Spitzer has indicated, he emphasizes the assertion by immediately negating the opposite possibility. The following ideas so expressed illustrate this kind of twinning when it covers two lines:

Ven, muerte, cuando quisieres,
no te quieras detardar: (165:447-448);

—Decid, conde, qué queréis,
no vos queráis recelar; (166:65-66);

Le mandó salir del reino
y que en él no pueda estar. (175:223-224);

—Mentides, fraile, mentides,
que no decís la verdad.— (191:125-126)

Even these few examples illustrate the correctness of Spitzer's observation. However, what he fails to mention is that the reverse arrangement produces an identical effect, as in the following combinations:

En no hacer grandes extremos,
más por el alma rogar. (165:205-206);

—No desmayedes, condesa,
mí bien, queráis esforzar, (175:407-408);

No se la diera de grado,
más contra su voluntad, (188:37-38);

No pasaron muchos días,
pocos fueron a pasar, (188:155-156).

Lines in which opposing ideas are combined are equally effective. The following examples are typical of this form of twinning:
De las cartas placer hubo,
de las palabras pesar, (164:7-8);
Que olvidase aqueste mundo
y de Dios se quiera acordar. (165:501-502);
Al caballo aprieta la cincha,
y aflojáble el petral; (173:381-382);
Los enojos y pesares
en placer hubieron de tornar. (190:411-412).

Many of the twinned lines of this group are formulas, as in the case of the following combinations:

—¡Calledes, conde, calledes!
¡Conde, no digáis atal! (164:575-576);

—¿Qué es aquesto, mis doncellas,
no me lo queráis negar, (164:767-768);

De noche por los caminos,
de día por los jarales. (172:15-16);

A la entrada de un monte,
a la salida de un valle, (173:527-528).

The fact that many formulaic lines appear in this and in other kinds of twinned construction lends support to Ruth House Webber's and to my own assertion that both formulas and twinned lines are traditional.

18. Group Va, b, c: Three Related Concepts Occurring in Two Lines

Total lines: 30

As we have seen in our discussion of group IVa, b, c, the Spanish traditional poet reveals a marked preference to compose in lines whose construction is binary. Tripartite enumeration also occurs, but its incidence is comparatively low. The following lines illustrate this pattern:

Gozará de mujer hermosa,
rica y de gran linaje. (164:111-112);

Dicen que le mató con aleve,
con engaño y falsedad, (166:95-96);

Por su virtud y nobleza,
y grande esfuerzo sin par (175:27-28);

[124]
There would seem to be no real reason why the poet should avoid this pattern, since it is extremely flexible. Furthermore, the tripartite phrase or the triple repetition of a statement or an act has long been recognized as being traditionally preferred in the folklore of most western cultures. Still, the pattern is a rare one, even though it is aesthetically no less appealing than many of the more numerous ones. In Spitzer's opinion, this tendency is due to the absolutistic mentality of the Spaniard, who thinks in terms of extremes rather than adopt intermediate positions:

Alle romanischen Völker haben einen zweiteiligen Cäsurvers ausgebildet—aber bei keinem entstand jener straffe Dualismus von Gedanke A und 'Folien'—Gedanke A' ! Ich könnte den Eindruck, den die Form der span. Romanze macht, nicht anders als mit dem gewagten Ausdruck 'gedankliches Klappern' wiedergeben. Wenn anders der Stil auf den Menschen schliessen lässt und jede Form der Ausdruck einer Weltanschauung ist, so werden wir aus den Romanzen auf eine Denkweise in Gegensätzen, in Extremen schliessen, die nur Schwarz oder Weiss kennt, ohne Vermittlungs—und Übergangsfarben.34

This interpretation is logical enough. But I am inclined to believe that the twinned arrangement of diametrically opposed ideas, as well as of complementary ones, is a combination of the Spanish mentality, of the oral mode of composition and of the binary arrangement of the sixteen syllable metric unit divided by two hemistiches.

19. Group VI: Any Number of Ideas or Concepts Related in Various Ways Occurring in Three or More Lines

Total lines: 398

Because the parallel lines of this group contain a great variety of forms of twinning, they are usually highly artistic manifestations of the traditional style. Many of them appear as long series in which the poet makes use of all the patterns of twinning at his command. At times the pattern involves an intricate association between two or more related words; this is the case in the following sample passages:

[125]
(Con el ingenio que traía)
empiézales de tirar;
los tiros eran tan fuertes,
que por fuerza hacen lugar. (164:273-276);

(Con todos sus caballeros)
parte por iguales partes;
tan grande parte da al chico,
tanto le da como al grande: (164:285-288);

Así murió don Carloto,
quedando alevosado,
y Valdovinos viviendo,

At other times the association between ideas is based on similarity combined with contrast, as in these highly symmetrical lines, in which Count Dirlos tells his men what they can expect to find when they return home after their long absence:

Quien dejó mujer hermosa
vieja la ha de hallar;
el que dejó hijos pequeños
hallarlos ha hombres grandes;
ni el padre conocerá al hijo,
ni el hijo menos al padre. (164:359-364)

A similar, but much more emotion-charged passage is that in which the Marquis of Mantua swears his terrible vow to avenge the death of his nephew:

—Juro por Dios poderoso,
por Santa Mariá su madre,
y al santo Sacramento
(que aquí suelen celebrar,)
dé nunca peinar mis canas
ni las mis barbas cortar;
de no vestir otras ropas,
ni renovar mi calzar;
de no entrar en poblado,
ni las armas me quitar,
(sino fuere una hora)
(para mi cuerpo limpiar;)
de no comer a manteles,
ni a mesa me asentar,
(fasta matar a Carloto)
por justicia o pelear,
(o morir en la demanda)
(manteniendo la verdad:) (165:723-740).

[126]
Parallel lines are capable of creating a variety of moods. In the following series, for example, Charlemagne delivers a philosophical discourse, whose effectiveness is increased by its being expressed in a series of twinned lines:

El morir es una cosa
(que a todos es natural,)
la memoria queda viva
del que muere sin fealdad;
del que vive deshonrado
(se debe tener pesar,)
porque así viviendo muere
olvidado de bondad. (166:173-180)

In another part of the same ballad the poet creates the desired mood by accumulating twinned lines in the construction of an abnormally long catalogue of heroes. As we shall presently see, he has a good reason for extending the following catalogue, which certain critics regard as excessively repetitious:

(—Los jueces que yo nombro
para justicia guardar,)
el uno es Dardín Dardeña
que el Delfín suelen llamar,
de tres estados de Francia,
el primero en consejar;
el otro el conde de Flandes,
don Alberto el singular,
one de los tres estados,
y primero en el mandar;
 otro el duque de Borgoña,
primero estado en juzgar,
riguroso y justiciero,
en mis reinos principal;
el otro el duque don Carlos,
mí sargento general,
o otro el duque de Borbón,
mí cuñado don Grimalte;
el otro el conde de Foy,
y el buen viejo don Beltrán:
o otro sea don Reyner
llamado duque de Aste,
y el conde don Galalón
de Alemania principal:
o otro el duque de Vibiano
de Agramonte natural,
(asistente de mi corte)
(para los pleitos juzgar:)

[127]
otro el duque de Saboya,
(que venturas fué a buscar,)
(y en las más partes del mundo)
(trances ha visto pasar;)
otro el duque de Ferrara,
esia nombrada ciudad,
(don Arnao el gran Bastardo,)
(así se hace intitular;)
otro sea don Guarinos,
almirante de la mar,
de todas flotas y armadas
sobre todos general.
(Y nombro por presidente)
(para en mi lugar estar)
don Arnaldos de Belanda,
de Francia gran condestable. (166:445-488)

Whether this passage is felicitous or not depends as much on
one's personal reaction to it as on the norms by which one judges
its artistic effectiveness. The poet had a reason for the many repe­
titions found in it: the men named in the catalogue are about to
try Carloto, Charlemagne's son, for the treacherous murder of
Valdovinos. As the poet tells us, "el caso es abominable,/ y ter­
rrible de contar;" (166:147-148). The crime is horrible, the crim­
inal a prince, and the emperor adamant in his impartiality. I be­
lieve, therefore, that the poet is justified in taking unusual pains
in naming the judges who will decide the case. By carefully nam­
ing and describing them, he sets a mood which matches perfectly
the gravity and solemnity of the situation at hand. As usual, the
illiterate juglar reveals a much deeper understanding of his art
than do the later-day critics who evaluate his work.

The traditional language in which the oral poet expresses a
given passage invariably fits the context in which that passage
appears. It is now lyrical in its beauty, now charged with emo­
tion, now dignified and stately. The true artist can achieve vir­
tually any desired effect with nothing more than his successful
use of traditional lines. Let us consider, for example, the follow­
ing selection:

Vista la requisición
que el buen marqués nos ha dado;
vista también la demanda
que él mismo ha procesado;
vistas todas las respuestas
que don Carloto ha enviado, (167:35-40).

[128]
The passage has a dry, legalistic tone. Indeed, it is not poetic at all. And this is precisely as it should be, for in this impersonal preamble the judges of Carloto begin to pronounce his death sentence. As always, the individual passage, no matter how colorless, is an integral part of the whole.

The lines given in the following selection have a similar symmetry, but their effect is entirely different:

—Si vos me dais mi caballo,
en que solía cabalgar,
y me diésedes mis armas,
las que yo solía armar,
y me diésedes mi lanza,
la que solía llevar,
(aquellos tablados altos)
(yo los entiendo derribar,) (186:105-112).

These words are uttered by Guarinos, who has been imprisoned by the Moorish king Marlotes for seven years. The repetition has a celebrative effect, for the poet rejoices in telling us that even though the hero has been standing in water up to his waist during his long imprisonment, he is still the tower of strength that he has always been and more than the equal of a hundred Moors.

Another passage worthy of our attention is the love scene between Count Claros and Claraniña, as described in these lines:

(Tomárala por la mano,)
(para un vergel se van;)
a la sombra de un aciprés,
debajo de un rosal,
de la cintura arriba
tan dulces besos se dan,
de la cintura abajo
como hombre y mujer se han. (190:91-98)

One cannot help but admire the simplicity of these words and the direct, yet delicate way in which the poet expresses the idea of a man and a woman making love. The last four lines, in my opinion, are formulaic, even though they are not listed as such in this study because they occur only one more time in the same ballad (139-140), and even then only partially.

Finally, let us examine the following passage:

—Llámenme mi camarero
de mi cámara real;
dad mil marcos de oro al conde

[129]
para sus armas quitar;
dad mil marcos de oro al conde
para mantener verdad;
dalde otros tantos al conde
para vestir y calzar;
dalde otros tantos al conde
para las tablas jugar;
dalde otros tantos al conde
para torneos armar;
dalde otros tantos al conde
para con damas folgar. (191:13-26)

In the scene which precedes this speech Count Claros pretends to be in great financial difficulty and asks the emperor to come to his assistance. Evidently he catches the monarch in a generous mood, for he gets much more than he asks for. The last two lines, in fact, make Charlemagne look excessively generous! However, once the young count sees how generous the king is, he tells him what it is that he really wants—the hand of his daughter, whom he has already gotten with child. The king indignantly refuses, the count becomes angry, and the story is off to a good start. Once more the poet reveals his complete mastery of his art: by depicting the emperor as an extremely generous man he utilizes his vehement refusal to give his daughter to the count as the springboard for the development of all subsequent action.

20. Resumé and Conclusion

Many more series of parallel lines could be cited, for we have considered no more than a small portion of the total. However, those examples which we have scrutinized demonstrate that twinned lines are among the most effective found in the Romancero and that they are as traditional as are the formulas, which themselves frequently appear in twinned form. While some of them are only clichés of everyday speech, their successful combination by skillful poets often yields highly artistic patterns. This is especially true of those passages which the poet wishes to accentuate. In such instances repetition, far from being a flaw, is actually one of the more felicitous stylistic devices found in Spanish balladry. In general, the more repetition and parallelism a given passage contains, the greater is its contextual significance or acoustic impact. The peculiar charm of twinned lines lies in the facility with which they convey complex ideas and in the ar-

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tistry with which they do so. Because of their generic language, which is necessarily more connotative than it is denotative, they at times lack the precision characteristic of the diction of more recent times. But they just as frequently reveal a certain direct and ingenuous quality which renders them quite inimitable. In short, when twinned lines are used effectively, they become the medium for the most intricate and subtle of poetic expression.
CHAPTER V

ENJAMBEMENT IN THE CAROLINGIAN ROMANCES JUGLARESCOS

1. The Relationship between Enjambement and Oral Composition

Unperiodic enjambement,1 which in the Carolingian ballads occurs with disproportionate frequency in relation to necessary enjambement,2 requires special consideration because its prevalence is a constant feature of all oral poetry. My findings reveal that the ratio of the prevailing type is comparable to that found in the Iliad, the Odyssey, the Yugoslav epics collected by Parry and Lord, the Chanson de Roland and the Cantar de mio Cid. I believe that this fact is further proof of the oral composition of the Carolingian ballads.

2. The Distinctive Nature of Enjambement in Traditional Poetry

Since the oral poet composes predominantly in formulas, which normally express complete thoughts, the adding style consists largely of many independent clauses which, when written down, correspond in length to individual lines of verse. This fact was first convincingly interpreted in the light of the oral technique of verse-making by Milman Parry as a result of his stylistic analysis of the Homeric poems.3 Parry defines “unperiodic enjambement” and “necessary enjambement” as follows:

Broadly there are three ways in which the sense at the end of one verse can stand to that at the beginning of another. First, the verse end can fall at the end of a sentence and the new verse begin a new sentence. In this case there is no enjambement. Second, the verse can end with a word group in such a way that the sentence, at the verse end, already gives a complete thought, although it goes on in the next verse, adding free ideas by new word groups. To this type of enjambement we may apply Denis’ term unperiodic. Third, the verse end can fall at the end of a word group where there is not yet a

[132]
whole thought, or it can fall in the middle of a word group; in both
of these cases enjambement is necessary.\textsuperscript{4}

In the above quotation Parry does not use the word "sentence" as
understood by modern grammarians. In his endeavor to recon­
struct the mentality of the ancients he keeps in mind the defini­
tion of Aristotle, who states that the period does not have to be a
sentence which cannot be brought to a close before its end;
rather, it is one in which there is a planned balance of thought.\textsuperscript{5}
Consequently, Parry defines the sentence as follows:

I define the sentence as any independent clause or group of clauses in­
troduced by a coordinate conjunction or by asyndeton; and by way of
showing that this definition is fitting I would point out that the rhe­
toricians paid little heed to the sentence as we understand it: for them
the unit of style was the clause, and the only group of clauses of
which Aristotle speaks is the period.\textsuperscript{6}

In his analysis of the Homeric poems Parry found that nearly
half of the verses of the \textit{Iliad} and the \textit{Odyssey} are independent
clauses or, for his purpose, separate sentences. He also found that
in Homer unperiodic enjambement is twice as frequent, necessary
enjambement twice as infrequent, as in the works of later epic
poets, namely Appolonius and Vergil.\textsuperscript{7} He concludes from this
evidence that a strong predominance of unperiodic over neces­
sary enjambement is one of the distinctive features of the adding
style and, as such, characteristic of oral poetry. Conversely, the
opposite tendency is typical of verses composed with the aid of
the pen.

Unperiodic enjambement predominates in oral poetry because
the singer pauses at the end of each line. He is forced to do so
both by the rhythm of his music, which renders transition be­
tween lines whose enjambement is necessary extremely cumber­
some, and by the ready-made, formulaic diction in which he ex­
presses his thoughts. Parry has empirically confirmed this fact by
observing the performance of numerous \textit{guslars} during his field
work in Yugoslavia, but he also points out that the poet’s ten­
dency to pause at the end of each line is inescapable from an
analysis of printed texts alone: as one reads epic poetry, one
quickly forms the habit of closing the verse sense at the end of it
whenever possible.\textsuperscript{8} He calls this habit "a sense of the formula,"
which is not merely the mind’s instant recognition of repeated
words and phrases, but rather an ordering of ideas in series of
independent clauses.\textsuperscript{9}

[133]
3. Application of Parry’s Method in Analyses of Enjambement in the French and the Yugoslav Epic

A prevalence of unperiodic enjambement over necessary enjambement is by no means restricted to the Homeric poems alone. In order to demonstrate the universality of this aspect of the oral style, and to establish its reliability as an indication of oral composition, we shall briefly consider the findings of Albert B. Lord and Stephen G. Nichols, Jr., two critics whose orientation is essentially identical with Parry’s and who have investigated the enjambement of other than Greek epics. Lord, whose work is far superior to that of Nichols, has studied the enjambment of numerous South-slavic heroic songs. He found that “of 2,400 lines of Yugoslavian epic analyzed, 44.5 per cent showed unperiodic enjambement (that is, the sense was complete at the end of the line, but the sentence continued) and only 14.9 per cent involved necessary enjambement.” Nichols did a similar but a much less detailed study as part of his stylistic analysis of the Oxford text of the Chanson de Roland. He found that of the poem’s initial 500 lines, 231 show unperiodic enjambement and that there are only eight instances of necessary enjambement. Consequently, more than half of the lines analyzed show no enjambement at all.

The enjambement studies done by Parry, Lord and Nichols reveal that all epics whose composition we suspect to be oral possess the following characteristics: roughly 50 per cent of their lines show no enjambement; in the remaining 50 per cent unperiodic enjambement occurs approximately twice as frequently as does necessary enjambement. With but minor deviations this is also true of the traditional poetry of Spain, beginning with the Cantar de mio Cid. This aspect of the Poem’s style has, to my knowledge, been ignored. I have therefore examined all cases of enjambement in that work in order to provide a firmer base for relevant comparisons. The results of the analysis closely parallel the findings of Parry, Lord and Nichols.

4. Enjambement in the Cantar de mio Cid

In my study of enjambement in the Cantar de mio Cid I have followed Parry’s method by dividing the poem’s lines into three
groups. The first and largest group consists of lines which are independent clauses. Their connection with lines which precede or follow them is logical but not necessarily syntactic. This group consists of unlinked lines. To the second group belong lines linked by unperiodic enjambement, that is, the initial line is an independent clause, which is followed by one or more subordinate clauses. Because of their large number the lines of these two groups are not listed numerically. The third and smallest group contains lines whose enjambement is necessary. The lines of this group are listed numerically. ¹³

The *Cantar de mío Cid*, whose authenticity as a traditional heroic song is beyond doubt, is composed predominantly in “sentences” (I follow Parry’s definition) which correspond in length to individual lines of verse. While only a minority of such lines is actually punctuated as sentences in the critical edition of Menéndez Pidal, end-stopped sentences devoid of enjambement and syntactically independent of what precedes or follows them appear in 2387 of the poem’s 3730 lines, or in 64 per cent of them. ¹⁴

The following excerpts, given with punctuation unaltered, illustrate this aspect of the adding style:

Enbragan los escudos delant los coraçones,  
abaxan las lanças abueltas de los pendones,  
enclaron las caras de suso de los arzones,  
ivanlos ferir de fuertes coraçones.  

"Grado a tí, Padre spirital!  
"En sus tierras somos e femosles tod mal,  
"bevemos so vino e comemos el so pan;  
"si nos gercar vienen, con derecho lo fazen.  
"A menos de lid aquesto nos partirá;  

Sacaron las espadas Colada e Tizón,  
pusieronlas en mano del rey so señor;  
sacan las espadas e relumbra toda la cort,  
las maçanas e los arriazes todos d’ oro son;  
maravillanse dellas los omnes buenos de la cort. (3175-3179)

These and other series of end-stopped lines reveal the poet’s pronounced tendency to string his ideas together by juxtaposition, frequently in long asyndectic series of independent clauses. The artistic function of this aspect of the oral style is evaluated by Edmund de Chasca in his critique of the *Cantar de mío Cid*. The following excerpt is especially pertinent:

[135]
La disposición de elementos en parejas y en series multimembres se aviene perfectamente al estilo paratáctico, que caracteriza no sólo el Cid, sino toda la literatura oral desde Homero. Conviene la parataxis a este estilo épico por los siguientes motivos: a) Las fórmulas verbales son unidades contenidas en sí, fácilmente encajadas una tras otra, en yuxtaposición; b) la parataxis es el estilo natural de la lengua hablada, la cual se proyecta, aunque estilizada y regulada, en la canción recitada; c) la parataxis se presta a la repetición rítmica de elementos afines, complementarios o antitéticos, repetición que, como hemos visto, desempeña una función intensiva; d) la parataxis es poderoso procedimiento coadyuvante de la versificación de unidades métricas cerradas y enemiga del encabalgamiento, el cual no abunda en la épica, porque al presentar la canción re-creada en forma variada (nunca repetida de memoria sin variación), el juglar puede manejar versos cabales más fácilmente que versos encabalgados; e) la parataxis favorece la presentación musical, la cual discurre compás a compás. Además, el lenguaje épico, como manifestación de la historia de la lengua, refleja la etapa primitiva del desarrollo de ésta, antes de que abundaran en fases posteriores la coordinación y la subordinación gramaticales.15

Unperiodic enjambement, which occurs in 1073 lines, or 28.8 per cent, is the result of the poet’s tendency to express essential information in one line, to which he then adds descriptive material in the next verse. In this kind of juxtaposition, which is also paratactical, the poet has the choice of enlarging the initial line, which is complete in itself, as in the following pairs of lines:

burgeses e burgesas, por las finiestras sone,
plorando de los ojos, tanto avien el dolore. (17-18);

alegre era el Cid e todas sus compañas,
que Dios le ayudara e fiziera esta arrancada. (1157-1158);

Mas, sabed, de cuer les pesa a ifantes de Carrión;
ca veyen tantas tiendas de moros de que non avien sabor.
(2317-2318);

“Solas las dexastes en el robredo de Corpes,
“a las bestias fieras e a las aves del mont. (3266-3267).

Unperiodic enjambement in the Cantar de mío Cid is usually limited to two lines, but there is a number of instances in which it extends over three or more lines. This is especially true of descriptions in which the poet makes free use of detail and ornamentation. At such times he often tends to combine several groups of unperiodically run-on lines, as in the following passages:

[136]
Vió puertas abiertas e uços sin cañados, alcádáras vázias sin pielles e sin mantos e sin falcones e sin adtores mudados. (3-5);

Veriedes tantas lança premer e alçar, tanta adágara foradar e passar, tanta loriga falssar e desmanchar, tantos pendones blancos salir vermejos en sangre, tantos buenos cavallos sin sos dueños andar. (726-730);

Nos detiene por nada el que en buen ora nació: calças de buen paño en sus camas metió, sobrellas unos capatos que a grant huebra son. Vistió camisa de rançal tan blanca commo el sol, con oro e con plata todas las presas son, al puño bien están, ca él se lo mandó; sobrella un brial primo de ciclatón, obrado es con oro, pareçen por o son. Sobresto una piel vermeja, las bandas d’oro son, siempre la viste mio Cid el Campeador. Una cofia sobre los pelos d’un escarín de pro, con oro es obrada, fecha por razón, que nol contalassen los pelos al buen Cid Campeador; la barba avie luenga e prisola con el cordón, por tal lo faze esto que recabdar quiere todo lo so. De suso cubrió un manto que es de grant valor, en elle abríen que veer quantos que i son. (3084-3100).

In these and other similar passages the poet departs from his customary manner of description, in which he is normally succinct and economical in his choice of words. Significantly, all of them occur at highly meaningful moments in the tale. The fact that in such instances he either extends unperiodic enjambement over more than two lines or combines several sets of unperiodically run-on lines leads us to conclude that he does so deliberately, for he thus achieves an unmistakably intensive effect.

The last group consists of lines whose enjambement is necessary. This happens in 270, or 7.2 per cent of the poem’s lines. In 187 of these instances there is a pause possible at the end of the first line, but the clause which forms it is a dependent one. According to Parry’s definition of the sentence, we are obliged to classify the enjambement of these lines as necessary, even though the poet could have, and probably did, pause at the verse’s end. It is certainly likely that the melody forced him to do so. This kind of necessary enjambement, which we may well call “weak” for
the sake of convenience, is illustrated by the following examples:

"Si vos assí lo fiziéredes e la ventura me fore complida
mando al vuestro altar buenas dones e ricas; (223-224);

Quando llegó Avengalvón, dont a ojo lo ha,
sonrisándose de la boca, hívalo abraçar, (1517-1518);

Assí commo descavalga aquel Muño Gustioz
omillós a los santos e rogó al Criador; (2927-2928).

In the remaining 83 cases there is no pause possible at the end of the first line without in some way violating the normal rhythm of the sentence; we shall call this kind of necessary enjambement "strong." (In the numerical listing given in note 13, lines whose necessary enjambement is also strong are marked with an asterisk.) The fact that strong necessary enjambement occurs in only 2.2 per cent of the poem's lines proves conclusively that the juglar of Medinaceli, as all oral poets, habitually tends to pause at the end of every line if this is at all possible. This bit of statistical evidence gives us some general idea about the music of the Cantar de mío Cid: it must have been repetitive to the point of being monotonous. The poet avoids strong necessary enjambement both because of the formulaic nature of his diction and, even more significantly, because of the music to which he sings his tale. When he goes contrary to this tendency, it is only because he occasionally paints himself into a corner, as it were, and must somehow complete his thought.

Recapitulating, we find that in the Cantar de mío Cid the ratio between end-stopped lines and those involving unperiodic and necessary enjambement approximates the incidence of similarly related verses found in the heroic poetry of other oral traditions. Roughly three fifths of the poem's lines are of the end-stopped variety, while unperiodic enjambement occurs four times as frequently as does necessary enjambement. If these statistics represent a significant departure from what appears to be the non-Castilian norm, but a departure fully consistent with oral necessity, they are by no means unique with respect to the Cantar de mío Cid. Rather, they characterize the manner of interconnection between lines typical of the compositions of Spain's juglares. In the following section we shall see that a similar distribution is also present in most of the Carolingian romances juglarescos.

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5. Enjambement in the Carolingian
Romances Juglarescos

My tabulation of unperiodic and necessary enjambement shows that all but two of the Carolingian ballads, namely 167 and 189, are composed predominantly in end-stopped verses. In the remaining twenty-one romances juglarescos end-stopped lines constitute more than 50 per cent of the total verses, usually considerably more. Such lines frequently occur in series, particularly in those passages in which the poet's narration is rapid, as in his rendition of powerful dialogue or in his description of violent action. The following excerpts illustrate the kind of thought progression from line to line in which the poet avoids enjambement of any kind:

 Quien dejó mujer hermosa vieja la ha de hallar; el que dejó hijos pequeños hallarlos ha hombres grandes; ni el padre conocerá al hijo, ni el hijo menos al padre. (164:359-364);

 Ellos que se vieron dentro empiezan a demandar: no preguntan por mesón, ni menos por hospital, preguntan por los palacios donde la condesa está, a las puertas del palacio allí van a demandar. (172:25-32);

 Montesinos que esto oyera, la color se le ha mudado, así le tiemblan las carnes como a hombre sentenciado; echó mano a la espada, su rico manto abajado, tiró un golpe a Oliveros; mas no le había acertado. (177:19-26);

—Ven acá tú, el cazador, así Dios te guarde de mal: de todo lo que has visto tú nos tengas poridad. Darte he yo mil marcos de oro, y si más quisieres, más; casarte he con una doncella que era mi prima carnal; darte he en arras y en dote la villa de Montalván: de otra parte la infanta mucho más te puede dar. — (190:109-120).

Lines whose enjambement is unperiodic also frequently occur in series. This is particularly true of highly ornamented passages, in which the poet progresses from line to line by the constant addition of descriptive material. This technique enables him to expand his opening statement according to his desire to describe a scene, an individual or an action in greater or lesser detail. As Lord observes, this kind of ornamentation usually has a cere-
monial function, for it normally occurs at highly significant points in the tale. Consequently, the general tone of such series is slow, deliberate, often majestic. The poet dwells on every detail of his description as if reluctant to end it. The following series of unperiodically run-on lines illustrate this aspect of the adding style in a narrative passage:

El estábase en su tienda, en aquel estado grande,
armado de todas armas, y descubierta la faz,
el ataúd allí delante por más dolor demostrar,
la madre de Valdovinos y su esposa allí a la par
de aquella forma y manera que arriba oistes nombrar.

(166:371-380);

Melisenda que lo vido empezara de llorar,
no por que lo conociese en el jesto ni en el traje,
mas en verlo con armas blancas recordóse de los doce pares,
recordóse de los palacios del emperador su padre,
de justas, galas, torneos, que por ella solían armar.

(173:271-280);

Viérades cabalgar damas, caballeros otro que tal;
ver cuál iba Guiomar nadie lo sabría contar:
encime de una hacanea blanca que en Francia no la había tal,
un brial vestido blanco de chapado singular,
mongil de blanco brocado, enfarrado en blanco cendal,
bordado de pedrería que no se puede apreciar,
una cadena a su cuello que valía una ciudad,
cabellos de su cabeza sueltos los quiere llevar,
que parecen oro fino en medio de un cristal,
una guirlanda en su cabeza, que su padre le fué a dar,
de muy rica pedrería que en el mundo no hay su par.

(178:269-290)

The poet also employs series of unperiodically run-on lines in his rendition of dialogue. This is especially likely to happen when the dialogue is an explanation of the motives which underlie previous actions. Such motives must be recounted in the fullest detail possible, since a complete understanding of them frequently determines a major decision, usually on the part of the king. In these series the poet reveals his complete mastery of the adding style, for he seems capable of adding detail to detail in a prolonged series of subordinate clauses, as in the following:

El portero que esto oyera presto le fué a hablar:
—No las heredó, señor, que no le vienen de linaje,
que hermanos tiene el conde aunque se querían mal,
y sobrinos tiene muchos que las podrían heredar, 
ni menos las ha mercado, que no las basta a pagar, 
que Irlos es muy grande ciudad, y ha muchas villas y lugares. 
Cartas hizo contrahechas, que al conde muerto lo han, 
por casar con la condesa que era rica y de linaje; 
y aun ella no casara, cierto a su voluntad, 
sino por fuerza de Oliveros, y a porfía de Roldán, 
y a ruego de Carlo Magno, de Francia rey emperante, 
por casar bien a Celinos, y ponerle en buen lugar; 
mas el casamiento han hecho con una condición tal, 
que no allegase a la condesa, ni a ella haya de llegar; 
mas por él se desposara ese paladín Roldán. (164:465-494);

Fué el caso que don Tomillas quiso en traición tocar: 
revolvióle con el rey por más le escandalizar, 
diciéndole que su yerno se le quiere rebelar, 
y que en villas y ciudades sus armas hace pintar, 
y por señor absoluto él se manda intitular, 
y en las villas y lugares guarnición quiere dejar. (175:79-90);

—Sepa tu real Alteza soy tu nieto natural, 
hijo soy de vuestra hija, la que hicisteis desterrar 
con el conde don Grimaltos, vuestro servidor leal, 
y por falsa invención le quisiste maltratar: 
mas agora vuestra Alteza de ello se puede informar; 
que el falso don Tomillas sepan si dijo verdad, 
y si pena yo merezco, buen rey, mandádmela dar, 
y también si no la tengo que me mandásemos soltar, 
y al buen conde y la condesa los mandéis ir a buscar, 
y les tornéis a sus tierras como solía gobernar. (176:103-122).

All of the stylistic characteristics found in the Carolingian ballads which confirm their oral composition occur not only in self-contained lines, but also in linked lines. This aspect of the adding style has not been sufficiently emphasized by critics of traditional poetry, yet it is true of “formula clusters,” of consecutive twinned lines, of end-stopped lines and of lines whose enjambement is unperiodic. Significantly, one rarely finds in them series of lines whose enjambement is necessary, as is indeed frequently the case in poetry composed with the aid of writing. Necessary enjambement in the Carolingian ballads normally occurs in single, isolated instances; it is found twenty-one times in two consecutive sixteen-syllable lines, while there are only four instances of three consecutive occurrences. The following examples illustrate single, double and triple occurrences of necessary enjambement:

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Cuando el buen conde Dirlos ruega mucho al emperante
que él y todos los doce se quisiessen ayuntar. (164:165-168);
Y en entrando por las puertas luego quiso preguntar
por los palacios del rey que se los quieran mostrar.
(176:51-54);
Mas si hay aquí alguno que haya comido mi pan,
que me llevarse una carta a don Claros de Montalván.
(191:63-66);
Los que venían a la tienda para el marqués visitar,
desque le veían armado y de aquella forma estar,
habían del compasión, llegaban por le hablar.
(166:381-386);
Después de lo cual queremos que sea descabezado
en un alto cadahalso, do pueda ser bien mirado
de fuera de la ciudad por donde será llevado; (167:81-86);
Luego envió un mensajero para al rey moro avisar,
que su criado don Reinaldos, y su primo don Roldán
eran idos a su reino para habello de matar. (188:279-284);
No pasaron muchos días, pocos fueron a pasar,
que el traidor de Galalón, aquel traidor desleal,
envió cartas a Aliarde, cartas para le avisar
que en su corte tenía a don Reinaldos de Montalván,
(188:155-162);
Mas aquel noble guerrero mucho se va encomendando
al muy alto Jesucristo, por el cual el fué guiado
a las tierras del gran Can, do fué muy maravillado
por tan alto caballero como ante él era llegado
(189:303-310);
Calainos cuando oyó lo que ella le demandaba
respondióle muy alegre, aunque él se maravillaba
dejar villas y castillos y los dones que le daba
por pedirle tres cabezas que no le costarán nada:
(193:121-128).

Other instances of necessary enjambement are observed when
a relative pronoun connects two lines:

Y si el conde no es culpado que al traidor haga pagar
lo que el conde merecía si aquello fuese verdad,
(175:287-290);
Mas por importunación sabed que yo le he contado
lo que está entre vos y mí, y lo que yo hube pasado:
(177a:217-220);
Entrara el conde con ella, y empiézale de contar
lo que el rey le había dicho sin un punto le faltar:
(192:175-178).

Menéndez Pidal regards the above kind of transition between
two lines as an indication of literary interference.18 This does indeed often seem to be the case, as in the examples given above. However, in the majority of instances the enjambement between lines related in this way is unperiodic, hence of an oral nature, as in the following typical cases:

Les dijo que había sabido como era todo maldad,
lo que dijo don Tomillas cuando lo hizo desterrar;
(176:157-160);

Que ha dos horas o poco menos cartas me fueron llegar,
las cuales envió don Carlos, capitán de la cristianidad,
(178:73-76);

Y le he guardado su tierra, que su padre le fué a dar,
el que morir no debiera, Reinaldos de Montalván,
(190:195-198).19

More frequently the necessary linking occurs when the sense of
a line consisting of parallel hemistiches, or a line with a twinned second hemistich, has to be completed in the following line:

Como villas y castillos, y ciudades y lugares
los dejo a la condesa, que nadie las pueda quitar;
(164:183-186);

A la entrada de un llano, al pasar de un arenal,
ví huella de otro caballo, la cual me pareció mal;
(165:671-674);

Y al emperador entregó de las villas y lugares
las llaves de lo ganado del rey moro Aliarde;
(164:1355-1358);

Marlotes desque lo vido con reír y con burlar
dice que vaya al tablado y lo quiera derribar. (186:151-154)

An abundance of necessary enjambement in a ballad usually indicates literary influence, but its mere presence cannot always be so interpreted. While it is frequently the result of an editor’s or a collector’s “corrections,” it is at least as frequently caused either by the poet’s inability to express a complex idea within the limits of one line or by his use of twinning. As Parry and others have shown, its limited occurrence in no way invalidates the oral
nature of a given traditional poem, but such a poem is likely to be the product of a professional oral artist rather than of the autor-legión, as Menéndez Pidal designates the collective authorship of the multiple initiatives that operate in the process of oral transmission. The short romances viejos belong to this class. Of these there are fourteen in the Primavera collection (168, 169, 170, 179, 180, 181, 182, 183, 184, 185, 185a, 196, 197, 198), totaling 323 sixteen-syllable lines. Three of these ballads contain necessary enjambement. In two of them it is weak and is caused by twinning (170:36-37; 185a:44-45). According to the results of Ruth House Webber's study, these ballads contain 39 per cent and 40 per cent of traditional lines respectively, which she interprets as an unmistakable indication of their traditionality. The third ballad contains four cases of necessary enjambement, three of them strong (182:20-21, 22-23, 28-29) and one weak (182:38-39), not caused by twinning. Dr. Webber's statistics indicate that this ballad contains only 2 per cent of traditional lines. On the basis of this comparison it is reasonable to conclude that necessary enjambement is found in significant quantity only in the compositions of professional oral poets, such as the Carolingian juglares. It is notably lacking in the condensed, fragmentary and highly popular romances viejos, which continue to be sung and re-created by the people as a whole. This fact substantiates the assertion that necessary enjambement is essentially foreign to the oral tradition.

6. Resumé and Conclusion

My analysis of enjambement in the Carolingian ballads indicates that the interconnection between their lines closely approximates the interconnection found in the Cantar de mio Cid. All but two of them are composed predominantly in end-stopped lines, while unperiodic enjambement invariably exceeds necessary enjambement. The latter only minimally reflects literary influence in the form of editorial interference. In the majority of cases such linking is entirely compatible with the process of oral composition.
CHAPTER VI

IRREGULAR LINES IN THE CAROLINGIAN ROMANCES JUGLAARESCOS

1. Irregular Lines as an Indication of Oral Composition

It has been the practice among critics of traditional poetry to focus their attention predominantly on such characteristics of the oral style as the repeated use of typical scenes or themes, formulas, twinning and the incidence of necessary and unperiodic enjambement. They have rightly interpreted these stylistic procedures as being indicative of oral composition. However, they have either minimized the importance of metrically irregular lines or have ignored them completely. Nevertheless, such lines are one of the most reliable indications of oral composition, especially in poetry whose verse structure is quantitative, i.e., based on a certain number of syllables per line, as in the poetry of Yugoslavia and Spain.

The Carolingian romances juglarescos, whose oral nature must surely be obvious at this point, contain a significant proportion of lines which have more or less than eight syllables. Regarding such irregularities Albert B. Lord observes:

Under the pressure of rapid composition in performance, the singer of tales, it is to be expected, makes occasional errors in the construction of his lines. His text line may be a syllable too long or a syllable too short. This does not trouble him in performance, and his audience scarcely notices these lines, since they have an understanding of the singer's art and recognize these slight variations as perfectly normal aberrations. The singer himself adjusts his musical line to the text by making a dactyl out of a trochee or by holding one syllable for two rhythmical beats rather than for one.

This statement, which Lord makes with reference to the epic poetry of Yugoslavia, is also applicable to the traditional poetry of Spain. It serves as an excellent point of departure for our analysis of irregular lines in the Carolingian ballads.

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2. Irregular Lines in the Traditional Poetry of Spain

The difference between oral and written literature has been more emphatically stressed in the literary history of Spain than in that of any other country. In the Middle Ages, Spain's poets divided themselves into two contrary schools precisely on the question of whether or not they composed in metrically irregular or regular lines. The styles which distinguish these two schools from each other are the *mester de juglaría* and the *mester de clerecía*. The cleric-poet, who composed his syllabically perfect verses in the privacy of his study, felt superior to the unlettered *juglar*, whose lines, composed orally in the act of performance, were structurally irregular. As early as the XIII century the author of *El libro de Alexandre* took pride in his "sílabas cuntadas." Around the middle of the XV century, the Marquis of Santillana, in his *Proemio*, scornfully dismisses as unworthy of his serious consideration "aquellos que sin ningún orden, regla, nin cuento (emphasis mine), facen estos romances e cantares de que las gentes de baxa e servil condición se alegran." It is not my intention either to concur or to disagree with Santillana's value judgment. I simply wish to point out that metrically irregular lines are an integral part of Spain's traditional, popular poetry, whose origin and transmission have been largely oral.

The metrical irregularity of the *Cantar de mío Cid* is now universally accepted as its authentic original verse form. As for the versification of the *romances*, no one has disputed their metrical deviations. The phenomenon has, then, been duly noted. But its implications have not been explored.

The most thorough analysis of the versification of Spanish ballads is that of Menéndez Pidal. He proved that the eight-syllable *romance* line is simply one hemistich of the ancient epic line, which itself was anything but regular. He offers the following statistics in support of this point:

<table>
<thead>
<tr>
<th>Siglos XII y XIII</th>
<th>Siglo XIV</th>
</tr>
</thead>
<tbody>
<tr>
<td>Silabas</td>
<td>Mío Cid</td>
</tr>
<tr>
<td>8</td>
<td>24 per cent</td>
</tr>
<tr>
<td>7</td>
<td>39 per cent</td>
</tr>
<tr>
<td>9</td>
<td>6 per cent</td>
</tr>
<tr>
<td>6</td>
<td>18 per cent</td>
</tr>
</tbody>
</table>

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http://ir.uiowa.edu/uissll/
As these statistics indicate, in the evolution of the Castilian epic there was a gradual shift from the heptasyllable, which predominated in the XII and XIII centuries, to the octosyllable, which began to assert itself in the XIV century. This process was extremely slow in the evolution of the epic, but the general tendency is unmistakable. When the epic itself died out, the octosyllable became by the XV century the normal unit of formulaic expression, surviving in numerous romances.

At this point a distinction must be made between the epic, which is the product of an individual oral artist, and the fragmentary, highly lyrical romance viejo, composed by the autor-legión, whose constant re-creation of such ballads tends to either diminish or eliminate irregular lines, as Menéndez Pidal observes in the following statement:

La tendencia al octosilabismo, perceptible en las gestas del XIV, se extrema en los romances. Las gestas, estrechamente ligadas a las prácticas juglarescas enraizadas en los más remotos tiempos, se desprendían muy difícilmente de la cómoda irregularidad métrica en que se venían ejercitando siglos y siglos con general éxito; pero los romances, libres de esos hábitos de escuela, adoptan franca y fácilmente las formas más regulares que su nueva naturaleza pedía. El lirismo que ahora se suma al fondo épico iría unido a una mayor musicalidad; el romance no se recitaba melodiosamente como las gestas, sino que se cantaba, y el ritmo musical (ritmo a veces muy marcado por servir el canto romancístico de acompañamiento para la danza) no tolera las grandes vacilaciones silábicas propias de las gestas, sino casi sólo admite una sílaba de más o de menos respecto a las ocho fundamentales. Adelante veremos cómo desde la segunda mitad del siglo XV se ejerció una persistente acción eliminadora de esas irregularidades métricas, a la cual contribuyeron con eficacia poetas, músicos y cantores profesionales, de modo que ya Nebrija podía afirmar en forma sumaria que el verso de romance "tiene regularmente diez y seis sílabas"; frase donde ese adverbio regularmente quiere decir "por lo común."

The above statement is applicable not only to the epic itself, but also to all romances juglarescos. As the creations of professional oral poets, these ballads are necessarily more akin, both structurally and stylistically, to the ancient epics than are the much shorter and much more lyrical romances viejos. Critics in general regard the Carolingian romances juglarescos as being the products of professional poets; in my analysis I have shown that they possess all of the stylistic characteristics associated with poetry.
whose composition is oral. As a final indication of their oral nature, I shall demonstrate that they also contain a significant proportion of metrically irregular lines.

3. Irregular Lines in the Carolingian Romances Juglarescos

According to Ramón Menéndez Pidal, the Carolingian romances juglarescos first appeared in printed form as pliegos sueltos which date from the XVI century. As I have indicated in my resumé of Chapter I, the consensus among critics who have commented on these ballads is that they are written compositions. However, my own study reveals that they possess all of the stylistic characteristics exhibited by poetry whose composition is manifestly oral.

There can be little doubt that the Carolingian ballads have been altered by editors and collectors, as have been many versions of the much older romances viejos. But such literary interference must be recognized for what it is—an attempt by well-meaning individuals to “correct” what they considered to be structural or stylistic shortcomings present in the versions in which they found these ballads. Above all, literary interference of this sort must not be confused with the supposedly literary composition of these poems. The fact that a significant quantity of irregular lines has survived all attempts at “correcting” them clearly indicates the essentially oral nature of these poems.

The twenty-three ballads included in this study contain irregular lines in varying proportion. Such lines vary in length from seven to eleven syllables, by far the most common being the nine-syllable line. There is one notable exception (“El emperador a recibirlos sale”—173:586), which is the only instance of a twelve-syllable line. The following examples, in which the number of syllables is given in parentheses at the left, are typical of irregular lines:

(7) El ha determinado (175:99),
(7) Primo suyo carnal (177:63),
(7) Con gran pleitomenage (189:187);
(9) Llaman luego dos caballeros (164:893),
(9) Que le dijese la verdad (188:20),
(9) Mas pésame de la criatura (191:115);
(10) El que con vos casare, señora, (164:109),

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4. Resumé and Conclusion

The significance of lines such as these lies not so much in the total percentage of their occurrence in a given ballad as is the very fact that they exist in these poems at all. For if one finds irregular lines in a fragmentary romance viejo, as is indeed the case, the logical explanation is that, in keeping with the fragmentation theory, such lines reflect that ballad's epic origins. But since the Carolingian romances juglarescos are demonstrably not fragments of epics, being complete, epic-like compositions in their own right, their metrically irregular lines indicate a mode of composition which could not have been other than oral. This conclusion is bolstered by the fact that in Spanish literature poetic composition and metrically irregular lines have traditionally been irreconcilable. The irregular lines of the Carolingian ballads have survived the test of time. In this they display that peculiar tenacity which characterizes all other aspects of the oral style, a style which came into being, grew, reached maturity and survived in bits and pieces of traditional poetry entirely apart from writing.

CONCLUSIONS

By way of my concluding argument in favor of the oral nature of the Carolingian romances juglarescos I offer Appendix J, in which I have summarized the findings of my study. Because a certain amount of my analysis necessarily depends on personal interpretation, the statistics which I present are not meant in an absolute sense. Rather, I intend them as general indications of several stylistic aspects of the oral style of these ballads.

Before offering my interpretation of Appendix J, I wish to explain what I mean by the heading “o/o of Traditional Lines.” The column under this heading contains the total percentage of formulaic and twinned lines found in each ballad. By “total percentage” I mean that in computing these figures I have not counted any traditional line, i. e., a formulaic or a twinned line, more than
once. Since many formulas also contain some form of twinning, I have not counted them in this column as twinned lines, but only as formulas. They were, however, counted separately both as formulas and as twinned lines in the statistics given in columns two and three of Appendix J.

The following, then, is my interpretation of Appendix J: any ballad whose text has 1) a high percentage of traditional lines, 2) a relatively high percentage of irregular lines and 3) a decided preponderance of unperiodic enjambement over necessary enjambement must be considered as an oral composition, one which has not undergone literary interference to any appreciable degree, if at all. Such is the case in ballads 164, 171, 173, 174, 177, 178, 186, 187, 188, 190, 191, 192, 194 and 195. If one or more of these stylistic aspects are somewhat out of proportion, the text has probably undergone limited literary revision. Into this group fall ballads 165, 166, 172, 175, 176, 177a and 193. A serious discrepancy in two or all three of the stylistic aspects under discussion indicates considerable literary influence. This is the case in ballads 167 and 189. On the strength of this evidence, I conclude that all of the Carolingian romances juglarescos were oral compositions in their inception, but that some of them have been revised to a greater or lesser degree by editors.

Regarding the technical aspects of oral composition and the aesthetic effects which the authors of these ballads were able to achieve by means of the traditional oral mode of verse-making, I submit the following conclusions: 1) in the majority of cases the odd lines advance the action and supply essential information, while the even lines modify or complete it; 2) formulas are traditional, readily recognizable patterns of speech, but they are not fixed expressions, since most of them reveal considerable flexibility of form and adaptability to context; 3) most formulas are versatile, i.e., they are used for more than one purpose; 4) twinned lines abound in highly significant or emotion-charged passages; they are not used haphazardly, but rather for the creation of various stylistic effects; 5) in general, passages which contain many formulaic and twinned lines are among the most effective; 6) the predominance of unperiodic enjambement over necessary enjambement in these ballads is the result of the oral poet's habit of expressing himself in formulas, which are essentially independent clauses; 7) the irregular lines, which could not have been

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tolerated by a syllable-counting literate artist, are the result of the oral poet's building of new formulas by analogy with existing models: certain words, shorter or longer than the words which they replace in the model versions, cause these irregularities.

In view of the above, I conclude that the Carolingian romances juglarescos are oral compositions, preserved in varying degrees of purity. While some of them contain passages whose poetic excellence leaves much to be desired, especially those passages which have demonstrably undergone literary revision, in their totality they share with the masterpieces of all traditional poetry aesthetic qualities which distinguish them as the mature, polished products of the oral poet's art.
## APPENDIX A

**CAROLINGIAN ROMANCES JUGLARESCOS INCLUDED IN THIS STUDY**

<table>
<thead>
<tr>
<th>Primavera</th>
<th>Title and Number</th>
<th>Classification of Ballad by Wolf</th>
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<tbody>
<tr>
<td></td>
<td>Ballad No. within Title Group</td>
<td>Milá</td>
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<tr>
<td>164</td>
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<td>J</td>
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<tr>
<td>165</td>
<td>Mantua I</td>
<td>J</td>
</tr>
<tr>
<td>166</td>
<td>Mantua II</td>
<td>J</td>
</tr>
<tr>
<td>167</td>
<td>Mantua III</td>
<td>J</td>
</tr>
<tr>
<td>171</td>
<td>Gaiferos I</td>
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</tr>
<tr>
<td>174</td>
<td>Gaiferos IV</td>
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<td>175</td>
<td>Montesinos I</td>
<td>J</td>
</tr>
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<td>Montesinos II</td>
<td>J</td>
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<td>Montesinos V</td>
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<td>Reinaldos I</td>
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<tr>
<td>195</td>
<td>Palmero</td>
<td>J</td>
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</table>

J—Juglaresco; P—Popular; R—Refundido; V-J—Viejo-juglaresco
APPENDIX J

ASPECTS OF ORAL STYLE IN THE CAROLINGIAN ROMANCES JUGLARESCOS

<table>
<thead>
<tr>
<th>Primavera</th>
<th>Ballad No.</th>
<th>o/o of Form. Lines</th>
<th>o/o of Twin. Lines</th>
<th>o/o of Unp. Enj.</th>
<th>o/o of Nec. Enj.</th>
<th>o/o of Irr. Lines</th>
<th>o/o of Trad. Lines (Form. and Twin.)</th>
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NOTES

PREFACE

1. Daniel Devoto makes the same observation in “Sobre el estudio folk­
lórico del Romancero español. Proposiciones para un método de estudio de

2. Ramón Menéndez Pidal clearly prefers the designation romances trad-
cionales to romances viejos. He discusses both terms at some length in his
authoritative study of Spanish balladry, Romancero hispánico, I (Madrid,
1953), 44-47; 56. However, he gives at least implicit recognition to the
validity of the latter term, as evidenced by the title of his well known col-
collection of traditional Spanish ballads, Flor nueva de romances viejos, 14th

3. See the unpubl. diss. (University of North Carolina, 1957) by Hugh
Nelson Seay, Jr., “A Classification of Motifs in the Traditional Ballads of
Spain.”

Menéndez Pidal determines the origins of many Carolingian romances
by tracing the themes found in them to the ballads of other traditions. See
his Romancero hispánico, I, 244-300.

4. See her unpubl. diss. (Berkeley, Univ. of Cal., 1948), “A Study of
Formulas and Repetition in the Spanish Ballad.” She subsequently pub-
lished a portion of this study under the title Formalistic Diction in the
Spanish Ballad, Univ. of Cal. Publ. in Modern Philology, XXXIV, No. 2
(Berkeley and Los Angeles, 1951), 175-277.

CHAPTER I

1. Milá first suggested the fragmentation theory in 1853 in his Observa-
vaciones sobre la poesía popular; see his Obras completas, VI, ed. Marcelino
Menéndez y Pelayo (Barcelona, 1895), 46-47. He subsequently amplified
his ideas in De la poesía heroico-popular castellana (Barcelona, 1874), pp.
376-377. His theory was later fully developed by Ramón Menéndez Pidal,
whose ideas pertinent to the fragmentation theory are expressed in the fol-
lowing of his works, to name but a few: El romancero español (New York,
1910), pp. 10-11; Romancero hispánico, I (Madrid, 1953), 71-75; Ibid., II,
3; Poesía juglaresca y orígenes de las literaturas románicas (Madrid, 1957),
321-322. The last work is hereafter cited as Poesía juglaresca.

2. Milá deduces the existence of these early Carolingian epics from the
names of a number of Carolingian heroes, such as “Carlos,” “Valdouinos,”
“Rroldan,” “Olivero” and “Turpin,” all of whom are mentioned as models
of chivalry in the Poema de Fernán González (Janer, copla 350). See De la
poesía heroico-popular castellana, pp. 328-329. A similar catalogue of these
and other Carolingian heroes appears in the Crónica general, which lists the

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knights who accompanied Charlemagne on his Roncesvalles campaign. This source mentions “Roldan,” “Reynalte de Montalbán,” “el Arzobispo Turpin” and others. See p. 329.


4. Ibid., pp. 400-402. Milá’s assertion concerning the nearly total interruption of the epic tradition in Spain is flatly denied by Ramón Menéndez Pidal, whose doctrine, based on the fragmentation theory, insists on the continuity of the oral tradition, which, he claims, retained its vitality not only during the XIII and XIV centuries, but has survived to the present day in the form of the traditional romances viejos. For his refutation of Milá, see Romancero hispánico, I (Madrid, 1953), 176.


6. Milá relies far too heavily on printed evidence both in his dating of traditional poetry and in his appraisal of its development. Consequently, he tends to see formal influences where casual similarities between rather commonplace descriptions exist. He asserts, for example, that the Gran conquista de Ultramar (reprinted by Gayangos in the Biblioteca de autores españoles, XLIV, 174), a prose work of written literature, furnishes the model for the description of a horse found in the Romance del conde Claros, I (190:31-32) which has “trecientos cascañes al rededor del petral.” (See De la poesía heroico-popular castellana, p. 368.) He is apparently unaware that the number 300 is not part of the description found in the Gran conquista; in fact, this work makes no mention at all of the number of bells that adorned the horse in question. This is admittedly a minor point, but its significance cannot be overlooked for obvious reasons. Actually, the words “trecientos cascañes” have a formulaic ring, for the number 300 is used conventionally in the Romancero, as I substantiate in n. 53 of Chapter III. As for the cascabels, there is nothing particularly unusual about them, since they are a common and traditional adornment of horses; they are mentioned as such in the Poema de méno Cid—, ed. Ramón Menéndez Pidal (Madrid, 1955), p. 190, line 1509—, to name but one traditional source, whose exact words are “e peytrales a cascaviellos, e escudos a los cuellos traen.”

Obviously, the importance of mutual influences and cross-currents in traditional poetry cannot be disregarded. However, any assertion concerning direct relationship ought to be restricted to more meaningful aspects, such as the recurrence of themes or of particularly unusual situations, expressions, turns of thought, etc. Two similar but more or less standard descriptions of a horse, especially when found in two compositions belonging to entirely different genres, is hardly an indication of their filiation.

7. Making an analogy with written literature, Milá compares this process to that which poems or novels undergo at the hands of authors of opera librettos, who base their plots on them. See De la poesía heroico-popular castellana, pp. 374-375.

8. Ibid., p. 375. The question of the relationship between the romances viejos and the various crónicas has been thoroughly investigated by Ramón Menéndez Pidal, who has proved conclusively that the chronicles are in fact prostifications of ancient gestas, which also happen to be the sources of numerous romances viejos. See Romancero hispánico, I, 173-243; also, II, 22.

As for the highly imaginative content of the Carolingian ballads, he points out that the content of a traditional poem becomes increasingly novelized and imaginative in direct proportion to the period of time which separates
the date of its composition or revision from that of the events which inspired it. See La “Chanson de Roland” y el neotradicionalismo (Madrid, 1959), p. 417. Hereafter cited as Roland . . . neotradicionalismo.

9. De la poesía heroico-popular castellana, pp. 366-369 and 341-360. For Milá’s list of the terminology used in reference to articles of clothing, such as alcandora, jubón, manto, borceguíes, zarzahán, etc., see pp. 366-369. In spite of the importance which he attributes to the vocabulary of these ballads, Milá admits that it includes archaisms and vulgarisms characteristic of what he calls “el lenguaje de la poesía juglaresca.” Ibid., p. 374. This admission weakens his argument, for the special language of oral poetry does not mirror popular usage, as Parry has shown in his analysis of the nature of traditional diction. Cf. the material pertinent to nn. 7 and 8 of Chapter II.

Milá’s use of pliegos sueltos as a criterion in his dating of the Carolingian ballads is equally open to question, since the date of the poem’s composition and its first appearance in printed form do not necessarily concur. This is especially true of traditional poetry. That Milá was not entirely sure of the period during which these ballads were composed is apparent from his own words:

Los trajes y los usos no siempre demuestran la época en que fue compuesta la primera versión de las obras, pues sucede a menudo, especialmente en la poesía tradicional, que se modifican al paso de los tiempos (así por ejemplo en una versión vulgar del romance de Isabel de Liar se dice: ‘Las calabazas de vino/ llenas de pólvora van;’ pero designan el tiempo en que fue redactada la versión conocida, que puede considerarse la primera, si no hay motivo en contra.

Ibid., p. 366, n. 1.


11. Ibid., p. 404. For a complete list of those expressions which he regards as formulas, see Ibid., pp. 369-373. Among them he includes such phrases as the following: “los doce/ que a una mesa comían pan,” “justas, galas y torneos/ . . .,” “de no comer pan a manteles/ ni a mesa me asentar,” “muchas veces oí decir/ y a los antiguos contar,” etc. While many of these phrases are formulas, a good share of them are not. They are indeed traditional lines, but not because they are recognizable versions of the same basic expressions, as are true formulas; rather, their syntactic patterns are based on twinning, another characteristic of oral style, to which I give more detailed attention in Chapter IV.

12. Ibid., pp. 373-374. Among these linguistic peculiarities he lists the following departures from conventional syntax and vocabulary: the use of the infinitive preceded by the auxiliary verb ser in order to convey a preterite meaning (fué a encontrar); the use of the auxiliary verb haber in order to designate the object of the action (para haberlo de guardar); the partitive de (tantos matan de los moros); the use of certain words which either acquire an unusual meaning in the ballads of this cycle or are adaptations of foreign words, for example, caler, used only in a negative and impersonal sense (no cale—no importa), sacramento for juramento, pujar for subir, endemás for además, lexar for dejar, estudios for aposentos, avinentes for oportunidad, and deseximento for desafiamiento. Albert B. Lord, whose ideas are discussed in Chapter II, observes that similar stylistic peculiarities occur in Yugoslav epic poetry. He offers the following explanation for their presence:
In the months and years of boyhood, not very long indeed after he has learned to speak his own language, the future singer develops a realization that in sung stories the order of words is often not the same as in everyday speech. Verbs may be placed in unusual positions, auxiliaries may be omitted, cases may be used strangely. He is impressed by the special effect which results, and he associates these syntactic peculiarities with the singing of tales.

The Singer of Tales (New York, 1965), p. 32.

15. Ibid., p. 404, n. 1. For my analysis of irregular lines in the Carolingian romances juglarescos, see Chapter VI.
16. Ibid., pp. 401; 403-405.
17. His most important discovery is the long version of the Romance del Rey Marsín—Antología de poetas líricos castellanos, IX (Madrid, 1912-1919), 245-246, no. 50—which is generally considered to be a fragment of the lost Roncesvalles epic.
18. Historia de la poesía castellana en la Edad Media, I (Madrid, 1911-1916), 134; also, Antología de poetas líricos castellanos, XI (Madrid, 1912-1919), 71; XII, 321-322.

Menéndez y Pelayo’s theory about the early popularity of the Chanson de Roland south of the Pyrenees has been confirmed by Dámaso Alonso, who discovered the famous nota emilianense in the Monastery of San Millán. He published an extensive article about it, “La primitiva época francesa a la luz de una nota emilianense,” Revista de Filología Española, XXXVII (1953), 1-94. This note, which in its sixteen lines gives a brief resumen of the Roncesvalles legend, was written between 1065 and 1075. Dámaso Alonso deduces from the names of Carolingian heroes mentioned in it that there must have been one or more poetic compositions about the Roncesvalles tragedy in the Peninsula’s epic tradition of the XI century (pp. 63-64).

20. Líricos castellanos, XI, 9, 39, 42. Menéndez y Pelayo believes that the old epics were lost because nobody wrote them down after changing social conditions prevented the juglares from singing them. However, he does not deny the tenacity of the oral tradition in principle, for he speculates that the Homeric epics must have been kept alive orally until someone wrote them down in their present form.
21. Líricos castellanos, XII, 359.
22. Ibid., XII, 359-360.
24. Ibid., XI, 132.

What Menéndez y Pelayo did not realize, of course, is that the poet who “utiliza elementos preexistentes, repite ciertas fórmulas convencionales, o combina fragmentos de diversas canciones,” reveals all of the techniques of oral composition, as Parry and Lord observed them in the living oral tradition of Yugoslavia. For a resumen of their ideas, see Chapter II.
25. Ibid., XI, 131-132.

Menéndez y Pelayo does not explain why the romances populares have an impersonal style, while the romances juglarescos do not. Menéndez Pidal is the one who explains the different styles of these two different kinds of ballads. He attributes the impersonal style of the former to the multiple
authorship of these poems or, to use his own term, to the pueblo-autor. See *Romancero hispánico*, I (Madrid, 1953), 33-34.


As we shall see in Chapter II, Parry and Lord have proved that many of the traits which Menéndez y Pelayo regards as indications of literary influence are, in fact, in perfect accord with the process of oral composition.

27. Ibid., XI, 47.

28. Regarding his life-long contact with Spain's traditional poetry, Menéndez Pidal makes the following statement: "Yo aprendí desde la niñez los romances en una tierra empapada de ellos, en la arcaizante Asturias." To this he adds: "Yo me encuentro así que soy el español de todos los tiempos que haya oído y leído más romances." See *Flor nueva de romances viejos* (Buenos Aires, 1963), p. 37. In fact, don Ramón became a juglar in his own right, as his refundsitions of the *Poema de mío Cid* and of numerous ballads prove.

Also, see R. Menéndez Pidal, "Los cantares épicos yugoslavos y los occidentales. El Mío Cid y dos refundidores primitivos," in *Boletín de la Real Academia de Buenas Letras de Barcelona*, XXX (1955-56).

29. Roland . . . neotradicionalismo, p. 417. Menéndez Pidal points out that this process is operative in the epic as well as in the ballad. One of the reasons why the *Cantar de mío Cid* is much more accurate historically than the *Chanson de Roland* is that the latter had undergone considerable novelization by the time it was recorded in the form of the Oxford manuscript.


33. Roland . . . neotradicionalismo, p. 60.

34. Otros casos nos muestran patente que se trata, es cierto, de dos géneros de poesía distintos, que hasta viven de modo muy diferente: de una parte, las gestas que requieren para su propagación autores profesionales, quienes por lo común ayudan su memoria con la escritura, y renuevan su repertorio en refundsiciones manuscritas, rara vez en la improvisación del canto; de otra parte, los romances que se propagan y renuevan oralmente, con escasa intervención de los profesionales y de la escritura. See *Romancero hispánico*, I, 194.

A similar expression of the same idea is found in another work:

Sólo pueden contribuir a la difusión oral del poema extenso los juglares, que por oficio deben aprendérselo de memoria, y también algunos individuos no profesionales dotados de gran retentiva: unos y otros se ayudan frecuentemente con copias manuscritas del poema, aunque éste, después, debe propagarse en el público por la viva voz, cantando. La crítica ramántica no concebía más tradicionalidad que la oral y creía que la escritura era la muerte de la obra tradicional; ahora veremos que la tradicionalidad que se deposita a veces en manuscritos, ofrece caracteres idénticos de la puramente oral.

See *Poesía juglaresca*, pp. 368-369.

35. Parry and Lord, whose ideas will be discussed in Chapter II, discovered through direct observation in Yugoslavia that the widespread use of writing does indeed cause the death of an oral tradition, as the Romantics had maintained. They also found that once an oral poet becomes literate
and begins to appreciate the stability and permanence of the written word, his decline as an oral artist is inevitable. Lord states that the oral and the written techniques in poetry are “contradictory and mutually exclusive.” See The Singer of Tales (New York, 1965), p. 129.

36. Romancero hispánico, I, 257; 262-263.
37. See Flor nueva de romances viejos, p. 13; also, Poesía juglaresca, p. 267.

In tracing the origins of these ballads, Menéndez Pidal has found that the second Romance del Marqués de Mantua (166) is an adaptation of the Chanson de Aiol, as is the Montesinos series of ballads (175-178). The Romance de la batalla de Roncesvalles (186) is derived from Enfances Vivien and Ogier le Danois. The Romance de Calainos (193) is a liberal treatment of parts of the Chanson des Saxons and of Fierabrás. Parts one and three of the Romance del Marqués de Mantua (165 and 167) contain some elements of Italian adaptations of Ogier le Danois and the Chanson des Saxons. Two ballads about Reinaldos de Montalbán (188 and 189) imitate Italian models, La Leandra Inamorata by Pedro Duarte da Gualdo and La Trabisonia by Francesco Tromba. They are not adaptations of French chansons about Renaud de Montauban. See Romancero hispánico, I, 263-265; 258.

38. This group includes the Romance del Conde Dirhos (164), two of the Gaiferos ballads (171, 172), and the Romance del Conde Claros (191). See Romancero hispánico, I, 273-283.
39. In tracing the origins of the various romances viejos that developed from Carolingian chansons, Menéndez Pidal has found that the Romance de doña Alda (184) is a fragment of the lost Spanish epic Roncesvalles, whose composition he assigns to the XIII century. Similarly, the Romance de Valdovinos (169) and Nuño Vero (188) owe their origin to the Chanson des Saisnes, a poem composed by Jean Bodel during the XII century. Menéndez Pidal infers from the abundance of Carolingian romances viejos a corresponding abundance of lost Spanish epics and romances juglarescos which dealt with Carolingian topics during the XIII and XIV centuries. Ibid., 240.
40. Menéndez Pidal classifies the following ballads of the Primavera collection as romances juglarescos: 164, 165, 166, 167, 171, 172, 173, 175, 176, 177, 178, 186, 188, 189, 190, 191, 193. Ibid., 263-275.
41. Romancero hispánico, I, 262, 272; also, II, 68.
42. Ibid., II, 67.
43. The following quotation places Menéndez Pidal’s use of the term “oral” in the proper perspective within his orientation as a whole:

Por mi parte, frente a esta nueva denominación estilo ‘oral,’ que sin duda aventaja a la tan equivoca de estilo ‘popular,’ prefiero siempre la que antes adopté, estilo tradicional, pues expresa la acción colectiva prolongada a través del tiempo; mientras ‘estilo oral’ nos puede hacer pensar sólo en la diferencia que media entre el lenguaje hablado y el escrito, ambos usuales por todos y en todo tiempo según las ocasiones. Romancero hispánico, I, 56.

While both “traditional” and “oral” are pertinent terms, they are not interchangeable, nor is one necessarily preferable to the other. “Traditional” answers the question “what kind?”; “oral” answers the question “how?”.
44. Ibid., I, 194; 199.
45. The term “oral” is here used in the sense in which it pertains to the

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Parry-Lord oralist theory. For a detailed explanation of its exact meaning, see Albert B. Lord, *The Singer of Tales*, pp. 3-12. "Oral" is here defined and favorably compared with such terms, rejected by the author, as "folk" (p. 6), "national" (p. 7), "primitive" (p. 7), and "traditional" (p. 11). The following quotations of Parry and Lord illustrate the sense in which they use the term:

My first studies were on the style of the Homeric poems and led me to understand that so highly formulaic a style could be only traditional. I failed, however, at the time to understand as fully as I should have that a style such as that of Homer must not only be traditional but also must be oral.


Stated briefly, oral epic song is narrative poetry composed in a manner evolved over many generations by singers of tales who did not know how to write; it consists of the building of metrical lines and half lines by means of formulas and formulaic expressions and of the building of songs by the use of themes.

*The Singer of Tales*, p. 4.

What is important is not the oral performance but rather the composition *during* oral performance.

Ibid., p. 5.

CHAPTER II

1. Parry's initial study was his doctoral dissertation, *L'Épithète traditionnelle dans Homère; essai sur un problème de style homérique*, Paris, 1928. He also did a supplementary study, *Les formules et la métrique d'Homère*, Paris, 1928. The former work will hereafter be cited as *L'Épithète*.


9. See Chapter V, Section 2.

10. See n. 1 of this chapter.

12. *The Singer of Tales* was first published in 1960 by Harvard University Press as part of that institution's *Studies in Comparative Literature*, XXIV; it was reprinted in 1965 by Atheneum. The latter edition is the one followed in this study; hereafter cited as *Singer*.

13. Lord accepts Parry's definition of the formula as "a group of words which is regularly employed under the same metrical conditions to express a given essential idea." A formulaic expression to him is "a line or half line constructed on the pattern of the formula." By themes he understands "the repeated incidents and descriptive passages in the songs." By oral epic song he means "narrative poetry composed in a manner evolved over many generations by singers of tales who did not know how to write" and which "consists of the building of metrical lines and half lines by means of formulas and formulaic expressions and of the building of songs by the use of themes." *Singer*, pp. 4-6.


15. Ibid., pp. 4-5.


17. Ibid., p. 31.

18. Surely the formula has not the same value to the mature singer that it has to the young apprentice; it also has different value to the highly skilled and to the unskilled, less imaginative bard. We may otherwise think of the formula as being ever the same no matter from whose lips it proceeds. Such uniformity is scarcely true of any element of language; for language always bears the stamp of its speaker. 

*Singer*, p. 31.


20. Ibid., p. 66.

21. In his recent work, *El arte juglaresco en el “Cantar de mio Cid,”* Madrid, 1967, Edmund de Chasca analyzes the traditional poet's use of the formula with specific reference to its context. (See especially pp. 166-167 and 171-172.) The following excerpt will give the reader an idea of his approach:

Los que afirman que el poeta emplea la fórmula sin discriminación dan por supuesto que su significado se reduce a un concepto invariable. Tampoco nos parece admisible este rebajamiento del medio poético. No por ser habitual una palabra o una frase pierde su flexibilidad expresiva, estabilizándose en concepto rígido, aséptico. El mismo significado-significante inicial (del cantor) puede variar en distintas partes precisamente porque su virtud es potencial (como lo es en cualquier creación literaria), y porque el cantor es un artista consciente. Del mismo modo la potencialidad del signo permite variaciones del significado-significante final (del oyente). Dada la potencialidad del signo, son más aceptables las sensibles interpretaciones individualistas que la insensible aceptación de toda expresión formulaaria como rotulación uniforme.


22. For Lord's complete treatment of the theme, see *The Singer of Tales*, Chapter Four, pp. 68-98. Also, cf. his article, "Composition by Theme in Homer and Southslavic Epos," *TAPhA*, LXXXII (1951), 71-80.

23. *Singer*, pp. 4; 68.

Lord had initially defined the theme as "a subject unit, a group of ideas, regularly employed by a singer, not merely in any given poem, but in the poetry as a whole." See "Homer and Huso, II: Narrative Inconsistencies in
Homer and Oral Poetry,” *TAPhA*, LXIX (1938), 440. Later he called it “a recurrent element of narration or description in traditional oral poetry.” See “Composition by Theme in Homer and Southslavic Epos,” *TAPhA*, LXXXII (1951), 73. A somewhat more direct definition of the same concept, and one which Lord accepts, is offered by Walter Arend, who simply calls themes “typical scenes.” See *Die typischen Scenen bei Homer*, Berlin, 1933; Lord, “Composition by Theme in Homer and Southslavic Epos,” *TAPhA*, p. 73.

24. Parry and Lord found that even the accomplished oral poet needs time to arrange in his mind a song which he has heard once or only a few times before he, in turn, is able to sing it. As one of the guslars whom they interviewed put it, he needed this period of time for an “arrangement of the events,” or, to use more precise terminology, for a thematic reconstruction of the tale. Lord, “Composition by Theme in Homer and Southslavic Epos,” p. 74.

25. Singer, p. 100.

26. Ibid., p. 94.

27. Ibid., p. 97.

28. Ibid., p. 42.


CHAPTER III

1. See Chapter II, n. 2.


James A. Notopoulos, in one of his early articles, “Mnemosyne in Oral Literature,” *TAPhA*, LXIX (1938), 465-493, emphasizes the importance of the oral poet’s memory much more than did Parry. In his opinion, the poet masters his art by memorizing a great quantity of formulaic lines and half-lines, which he then combines rather mechanically in composing his poem. He even goes so far as to claim that some rhapsodes undoubtedly committed to memory the entire *Iliad* and *Odyssey*. Notopoulos eventually modified his opinion. In a later article he states that the poet’s mastery of traditional language is so complete that he is able to use the formula much in the same sense in which the literary artist uses *le mot juste*. See “Continuity and Interconnexion in Homeric Oral Composition,” *TAPhA*, LXXXII (1951), 97.

Stephen G. Nichols holds that “. . . formulas do not have a merely mechanical existence; they also contribute to the artistic ends of the tradition, making the language a *Kunstsprache* in the fullest sense of the word.” See

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http://ir.uiowa.edu/uissll/
Formulaic Diction and Thematic Composition in the “Chanson de Roland,”

Finally, in a recent study Edmund de Chasca discusses the formula’s adaptability to context, defining it as “a habitual device of style or of narrative mode: as verbal expression it is a group of words forming an identical or variable pattern which is used in the same, or similar, or dissimilar metrical conditions to express a given essential idea whose connotative meaning is frequently determined by the extent to which it is modified by poetic context; as narrative mode, it refers to the customary but variable manner in which the verbal matter is arranged to tell a story.” See “Toward a Redefinition of Epic Formula in the Light of the Cantar de Mío Cid,” Hispanic Review, XXXVIII (1970), 251-263.

6. Lord touches on this point when he poses the question, “Are we not conceiving of the formula as a tool rather than as a living phenomenon of metrical language?” He answers his own question as follows: “Although it may seem that the more important part of the singer’s training is the learning of formulas from other singers, I believe that the really significant element in the process is rather the setting up of various patterns that make adjustment of phrase and creation of phrases by analogy possible. This will be the whole basis of his art.” He insists on the importance of the singer’s creative activity by arguing that he cannot possibly remember enough phrases to meet all of his conceivable needs. “I believe,” he says, “that we are justified in considering that the creating of phrases is the true art of the singer on the level of line formation, and it is this facility rather than his memory of relatively fixed formulas that marks him as a skillful singer in performance.” “In making his lines,” he concludes, “the singer is not bound by the formula. The formulaic technique was developed to serve him as a craftsman, not to enslave him.” Ibid., pp. 30, 37, 43, 54 resp.

Sir Cecil Maurice Bowra expresses the same idea in nearly identical terms when he comments on the poet’s use of formulaic lines. “Un poèt se sert de formules, mais il n’en est pas l’esclave.” See “L’épopée orale,” La Table Ronde, No. 132 (December, 1958), 29.

7. Ballad formulas were first discussed by Diego Clemencin, who commented on some of the more striking phrases in his edition of El ingenioso hidalgo Don Quijote de la Mancha, V (Madrid, 1836), 390-393. He erroneously concludes that such repeated lines are an indication that certain ballads were composed by the same poet. The list of formulas which he initiated was amplified by Manuel Milá y Fontanals in De la poesía heroico-popular castellana (Barcelona, 1874), pp. 369-373. Ramón Menéndez Pidal also lists and discusses various formulas in his authoritative work, Romancero hispánico, I, 287-272.

The above mentioned critics concern themselves only with formulas which predominate in the Carolingian ballads. They were apparently unaware that such phrases are not restricted to the poems of this cycle alone, but that they are found in all traditional ballads. This fact has been convincingly demonstrated by Ruth House Webber in her study, Formulistic Diction in the Spanish Ballad, in which she analyzes the entire Primavera collection. In addition to demonstrating the frequent occurrence of formulas in other than the Carolingian ballads, Dr. Webber has compiled an ex-
tensive formula index, which may be consulted in her unpublished doctoral
dissertation "A Study of Formulas and Repetition in the Spanish Ballad." For complete reference, see Preface, n. 4. The former work will hereafter be cited as Formulistic Diction.
9. This standard applies to all formulas except those of categories XIX and XX, which occur only once in the Carolingian romances juglarescos. I give my reasons for considering the phrases of category XIX to be formulaic in my discussion of them; Dr. Webber lists most of those found in category XX in her unpublished dissertation. See n. 7 of this chapter.
A. B. Lord, Singer, p. 46.
S. G. Nichols, Jr., Formulaic Diction . . . Roland, p. 12. See n. 3 of this chapter.
11. For a list of the more important Romanceros which were published in eight-syllable as well as sixteen-syllable lines see Ramón Menéndez Pidal, Romancero hispánico, I, 96.
13. "Las melodías de los romances," he says, "tampoco dejan lugar a duda. Las más antiguas y más sencillas son frases musicales correspondientes a un verso largo bimembre; otras son de 32 notas, pero no las hay de 8." Romancero hispánico, I, 98. "La prueba," he continues, "está en que jamás el sentido se detiene de manera completa después del octosílabo primero; la indivisibilidad del verso es regla absoluta." Ibid., p. 99.
15. Since romances were composed in sixteen-syllable lines, a more realistic terminology for line identification is that suggested by S. G. Nichols, who calls the odd lines "A-verse" and the even lines "B-verse." See Formulaic Diction . . . Roland, p. 12. But for my purpose a division of formulas into odd, even, and mixed-line types has been found preferable because it simplifies reference to particular ballad lines in the Primavera collection, which I have numbered consecutively.
16. See n. 4 of this chapter.
17. Although formulas of general introduction are extremely numerous, the formulas of introduction to dialogue belonging to group IIg have the highest frequency of all.
18. This observation was first made about the poetry of Homer by S. E. Bassett, who states: "There are many passages in which the bare narrative is complete if we read only the first segment of successive verses." He illustrates this phenomenon with the following excerpt from the Odyssey (K 310-320), in which is narrated Odysseus' entrance into the palace of Circe:

I stopped at the door (of the fair-tressed goddess).
Standing there I called (and the goddess heard my voice).
Quickly she came forth (throwing wide the shining doors),
And invited me to enter (and I followed her, anxious at heart).
She led me in and seated me (on a silver-studded throne,
A wondrous work of the craftman's art, with a footrest).
She made for me a posset (in a cup of gold: I was to drink it);
In it she put a drug (—her heart was bent on evil).

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And when she had given it to me and I had drained the draught
— but it failed to bewitch me,
She touched me with her wand and spoke (with these words):
“Off to the sty! (Join thy comrades!)”


In order to illustrate how the odd lines of ballads advance the action and how the even lines amplify or ornament it, I have chosen the Romance de don Gaiferos, IV (Primav., 174), the shortest of the romances juglarescos:

Media noche era por filo, (los gallos guerían cantar),
cuando el infante Gaiferos salió de captividad;
muerto deja al carcelero (y a cuantos con él están):
vasse por una calle ayuso (como hombre mundanal),
hablando en algarabía (como aquel que bien la sabe),
báse para la puerta, (la puerta de la ciudad);
halla las puertas cerradas, (no halla por do botar).

Desque se vido perdido, empezara de llamar:—¡Abrasme la puerta, el moro, (si Alá te guarde de mal)! Mensajero soy del rey, (cartas llevo de mansaje).—
Allí hablara el moro, (bien oiréis lo que dirá):
—Si eres mansajero, amigo, (y cartas llevas de mansaje), esperases tú al día, (y con los otros saldrás).—

Desque esto oyera Gaiferos, bien oiréis lo que dirá:—¡Abrasme la puerta, el moro, (si Alá te guarde de mal)! Darte he tres pesantes de oro, (que aquí no traía más).—

Oidolo había una morica (que en altas torres está),
dicelle de esta manera, (empezóle de hablar):
—Toma los pesantes, moro, (que menester te serán),
la mujer tienes moza, (hijos chicos de criar).—

Desque esto oyera el moro, recio se fué a levantar,
las puertas que están cerradas, abriólas de par en par.
Acordesele a Gaiferos de una espada que trae,
la cabeza de los hombros derribado se la ha.
Muerto cae el morico, (en el suelo muerto cae).

Desque esto vió la morica, empieza de gritos dar,
ela los daba tan grandes, que al cielo quieren llegar:
—¡Abrasmonte, Abrasmonte, (el señor de este lugar)!—

Cuando acuerdan por Gaiferos, ya estaba en la cristianidad.

Toward the end of the ballad nearly all of the lines, both odd and even, advance the action. The decorative or non-essential material has been eliminated in this passage because its actions swiftly follow one after the other. In fact, the last third of the ballad, which abounds in sudden, violent actions, contains very little decorative material. I believe that this fact illustrates the poet’s conscious use of traditional lines to achieve precisely this effect.

19. The great variety of formula combinations which introduce dialogue illustrates the principle formulated by Jean Rychner, who maintains that the more common the idea, the more numerous the combinations of formulas that express it. See La Chanson de Geste—essai sur l’art épique des jongleurs (Geneve, 1955), p. 149.

20. See Formulaic Diction . . . Roland, p. 16.


22. The so-called editorial formulas, which the poet uses specifically for this purpose, are listed and discussed in category XII.

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23. Ramón Menéndez Pidal states that the phrase pensar de, which appears frequently in the Cid, has a similar versatility. He interprets it as indicating both one’s intention to initiate an action and as that action’s beginning. See Cantar de mio Cid, I, ed. R. M. P. (Madrid: Clásicos Castellanos, XXIV, 1913), 352.

24. For a detailed treatment of twinning, viewed as repetition, similarity, and contrast, see Chapter IV.

25. Parry, L’Épithète; also, Les formules et la métrique d’Homère. For complete reference see n. 1 of Chapter II.


27. The question of the oral poet’s use of generic language is treated by J. A. Notopoulos in “The Generic and Oral Composition in Homer,” TAPhA, LXXI (1950), 28-36. His main point is that in spite of a preponderance of generic concepts in the Homeric poems, Homer is not abstract. His mastery of formulaic language enables him to delineate characters clearly and to express minute details, even though he makes heavy use of traditional lines.

28. William J. Entwistle, European Balladry (Oxford, 1939), p. 27. Entwistle’s interpretation of the manner in which the Moor is portrayed in Spanish ballads is, I believe, erroneous. While it is true that Christian knights refer to their Saracen enemies as perro moro, the poet, in his own portrayal of Moorish knights, treats them much more charitably. That the poets of the Peninsula in general treated the Moor as an equal, and even as a model worthy of imitation, later became obvious in the beautiful romances moriscos.


30. The catalogue of heroes and the formulas which express it are treated under category VIII.

31. Lord defines the formulaic expression as “a line or half line constructed on the pattern of the formulas.” Singer, p. 4.

32. S. E. Bassett—The Poetry of Homer, p. 16—observes that since Homer always uses the name of the person about whom he speaks, and avoids metaphors and synonyms when speaking about things, there is danger of monotony unless adjectives are used to produce variety. The same principle applies to the Carolingian ballads.


34. See n. 31 of this chapter.

35. Singer, p. 48.

36. Singer, p. 58.

37. Poema de mio Cid, 8th ed., ed. Ramón Menéndez Pidal, Madrid, 1958. This is the edition which will be utilized in all future references.


39. See n. 4 of this chapter.

40. The day of St. John the Baptist has been an occasion of festivities and love-making all over Europe. On that day young men and maidens among both Spaniards and Moors go out early to gather flowers and celebrate the definitive advent of summer. In the romances the expression mañana de
San Juan became almost stereotyped as a phrase to fix the time of any event, whether appropriate to the day or not.

S. G. Morley, *Spanish Ballads* (New York, 1911), pp. 139-140.

41. Another instance in which the poet uses a formula illogically in the same ballad—which, incidentally, most critics regard as one of the very best *romances juglarescos*—are the lines “Conociólo la condesa/ entonces en el hablar” (XVIIIa-b, 164:863-864). The poet uses this double-line formula illogically because the count’s wife recognizes him not by his speech, but only after he parts his long hair from his face. As a matter of fact, the count has already told her that he is her husband, but she refuses to believe him until she sees his face. This slip on the poet’s part—alogous to the well known “Homeric nod”—is the best possible indication of the poem’s oral nature. It is explained by the fact that the heroes of the Carolingian ballads normally wear armor; consequently, they most frequently recognize each other by their voices. When viewed within the framework of oral composition, the poet’s slip is hardly a mistake at all: he simply uses a traditional phrase in a situation in which it would normally be most appropriate. We find exactly the same slip in another ballad. The poet says, “Conócense los dos primos/ entonces en el hablar” (XVIIIa-b, 173:569-570), apparently forgetting that Gaiferos and Montesinos have already recognized each other by their armor and horses.


44. For a detailed treatment of twinning, see Chapter IV.


47. See S. E. Basset, *The Poetry of Homer*, p. 45, who states: “The formula imparts its meaning instantly, demanding no mental effort to understand its significance.”

48. The phenomenon of formula combination on a more limited level is discussed by Calhoun with reference to the single line. He states in part:

We may begin by recognizing that no effective distinction can be made between the epic formula of two words, or of three words or half a line, and the formula of one line, which very often is merely the combination of two or more briefer formulas.


While I agree with the above statement in principle, i.e., that formulas combine in an endless number of ways, I believe we must insist on maintaining a distinction between the formula as a whole and its component parts, which are indeed interchangeable and, as such, constitute formula “systems.” That is precisely the reason why I consider the formulas of the *Romancero* not as fixed expressions, the usual interpretation given to Parry’s definition, but as eight-syllable units which in their recurring variants are readily recognizable as being slight alterations of a basic pattern. However, the autonomy of the eight-syllable unit is by no means absolute—and it is here that Calhoun’s statement should be interpreted in a larger sense—, for
these eight-syllable units themselves combine to form double-line formulas, discussed under category XVIII.

49. The entire passage (173:199-216) has been given for the sake of clarity, but the only lines whose formulaic nature can be ascertained by comparing them with identical or similar versions in 185a:23-42 are 173:199-216.

50. Manuel Milá y Fontanals lists and discusses both vow and curse formulas in De la poesía heroico-popular castellana, pp. 370 and 372.

Ramón Menéndez Pidal confirms their French origin and interprets them as stylistic indications of the traditional poet's art in Romancero hispánico, I, 268 and 270.

Ruth House Webber does not include them in her study (see n. 7 of this chapter) because they fail to satisfy the frequency and distribution requirements according to which she determines the formulaic nature of a given phrase.

51. Menéndez Pidal is of the opinion that the series of curses found in the Roncesvalles ballad (185a:23-42) was subsequently copied (parece copiado) by the poet who composed the much longer Gaiferos ballad (173:199-216). See Romancero hispánico, I, 270. Calhoun, on the other hand, argues that whole passages whose content is particularly striking can acquire formulaic value:

I shall maintain definitely that the burden of proof rests upon those who hold that a repeated passage is not a formula, and that the cases in which we may hope to find the 'original' instance of a repetition must be relatively few.


I certainly do not object to Menéndez Pidal’s hypothesis if he means to say that the poet of the Gaiferos ballad incorporated a part of an old, traditional ballad into his own composition. Such a possibility is perfectly in keeping with the process of oral transmission and well within the workings of the fragmentation theory, especially when one considers the striking stylistic effects of the passage under discussion. What I question is the possibility that the close similarity between the two passages should be interpreted as a manifestation of literary intervention instead of as part of the normal process of the oral tradition.

52. Some of these formulas occur much more frequently in the ballads of other cycles. For example, Ruth House Webber has listed those of groups XVII and XVII in her unpublished doctoral dissertation (see n. 7 of this chapter).

53. For a comparison between the precise, soberly realistic style of the Poema de mio Cid and the exaggerated, intensely novelized style of the Chanson de Roland, based on an analysis of the numerical concepts of both epics, see Edmund de Chasca, Estructura y Forma en “El Poema de mio Cid” (Mexico, D.F., 1955), pp. 76-82. A much more extended treatment is found in his El arte juglaresco en el “Cantar de mio Cid” (Madrid, 1967), pp. 236-266.

The function of numbers in the ballads of the Cid cycle has been analyzed by William Rose, who has found that the numbers 3 and 7 predominate in them. He has concluded that these numbers are used for aesthetic reasons, but that they probably also have a vestigial magic or ritualistic

Numerical concepts in the folklore of Mediterranean and more northern peoples are also interpreted as ritualistic vestiges by J. H. G. Grattan and Charles Singer in *Anglo-Saxon Magic and Medicine* (New York, 1952), pp. 43-44.

Following a similar line of reasoning, Franz Cumont concludes that the numbers 7 and 9 are endowed with special, traditionally accepted potency. See *Astrology and Religion among the Greeks and Romans* (New York, 1912), p. 111.

Intrigued by the question, I have compiled the following list, which includes all of the numbers that appear in the Carolingian *romances juglarescos*:

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<td>10,000</td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>30,000</td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>60,000</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>100,000</td>
<td></td>
<td>1</td>
</tr>
</tbody>
</table>

As the list reveals at a glance, the numbers 3 and 7 have the highest frequency. If nothing else, this fact indicates in some small measure the traditional mentality of the poets who composed these ballads, since 3 and 7 are universal traditional favorites, as the various scholars cited above have demonstrated. I am really not convinced that they are intended in any magic or ritualistic sense. Rather, I would say that the poet may well have used them intuitively and for reasons which he himself did not fully comprehend. The number 15, whose frequency is also high, usually refers to that many days, the normal Spanish expression for a period of two weeks. Finally, 100 and 1,000, whose frequency cannot be entirely ignored, are further indications of the traditional poet's tendency to use numbers in a
general rather than in a specific sense, especially in those tales which have undergone considerable novelization. In connection with this last point, I would like to underscore the fact that in many instances the poet consciously avoids the use of exact numerical concepts, being much more interested in filling out an assonance or in achieving a certain effect than in precision of any sort. Such vague expressions as "siete años y más" (164:160), "dos años y aun más" (171:116) "más de dos mil hombres" (178:361), etc., abound at every turn. In short, I believe that the numerical concepts of the Carolingian ballads are chosen for their aesthetic appeal or out of a feeling for what is traditionally proper and that if they reflect anything, it is the oral poet's generic mentality.

54. For a more detailed treatment of numbers in the Carolingian ballads, see n. 53 of this chapter.
55. See n. 7 of this chapter.
56. See n. 7 of this chapter.
57. See n. 41 of this chapter.
58. Singer, pp. 94-95.
59. Ibid., p. 97.
60. Romancero hispánico, I, 269.
61. See subdivision VIIB5 of the unpublished doctoral dissertation of Ruth House Webber, given in n. 7 of this chapter.
62. For a more detailed discussion of this topic, see Ramón Menéndez Pidal, La leyenda de los Infantes de Lara (Madrid, 1934), pp. 29 and 295.
63. Romancero hispánico, I, 266.
64. See n. 7 of this chapter.

CHAPTER IV

3. An exception to this general tendency is a study by Edmund de Chasca, in which he investigates twinning in its various manifestations as part of his critique of the style and form of the Castilian epic. He analyzes twinning all the way from the hemistich, through the whole line of verse, through the laisse, indeed through the entire poem. The following excerpt gives the essence of his findings:

Una constante a través del Poema, desde los elementos geminales de la parte más mínima hast los paralelismos temáticos de las dos grandes divisiones del conjunto, es la iteración de significados afines.


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7. Romancero hispánico, I, 60.
9. Ibid., 279.
10. See n. 7 of Chapter III.
11. "Le Style oral rythmique et mnémotechnique chez les verbumoteurs; Études de Psychologie Linguistique," Archives de Philosophie, II, Chapter IV (París, 1925), 97. Hereafter cited as "Le Style oral rythmique . . . ."
12. Ibid., 104.
13. Ibid., 111.
20. Hubbard, "Repetition and Parallelism in the Earlier Elizabethan Drama," PMLA, XX (1905), 360-379. For Webber see n. 7 of Chapter III.
21. See n. 5 of this chapter.
22. For a comparison with similar songs of return found in the Yugoslav tradition, see Lord, Singer, Appendix IV, pp. 260-265.
23. "Los romances españoles; el romance de Abenámar," Asomante (San Juan, P.R.), I (1945), 13.
24. See n. 13 of this chapter.
26. See n. 19 of this chapter.
27. Menéndez Pidal touches on this point in his discussion of the ballad called El caballero burlado, whose repetition is extremely abundant, as its opening lines indicate:

Ay! un galán de esta villa,
ay! un galán de esta casa.
Ay! él por aquí venía,
ay! él por aquí pasaba.
—Ay! diga lo que quería,
ay! diga lo que buscaba.
—Ay! busco la blanca niña,
ay! busco la niña blanca,
que tiene voz delgadita,
que tiene la voz delgada.
—Ay! que no la hay n'esta villa,
ay! que no la hay n'esta casa . . .

He makes the following critical judgment about the unique style of this ballad:

El lastimero encanto de las rítmicas repeticiones, hizo perderse todo curso de narración en el misterioso mar de la líricidad colectiva. Queda así como un romance único, en que el líirismo ahogó completamente el elemento épico. Romancero hispánico, I, 79-80.
28. This designation was first used by Leo Spitzer. See "Stilistisch-Syntaktisches . . .," 274-275.
29. Ibid., 284.
30. Ibid., 275.
31. See n. 9 of this chapter.
32. See n. 17 of this chapter.
33. See n. 30 of this chapter.
34. Stilistisch-Syntaktisches . . .," 274-275.
35. This is further substantiated by the fact that the opposite is also true. There are numerous instances in which twinned lines are either very scarce or totally absent. Such passages usually contain material of secondary importance in relation to the tale as a whole. Furthermore, they invariably lack any sort of emotional tone. Two such rather lengthy passages are 175:150-225 and 178:205-395.

CHAPTER V

1. See n. 4 of this chapter.
2. See Appendix J for a statistical analysis of these two types of enjambment.
4. Ibid., 203.
5. Rhet., III, 9, 2.
7. Ibid., 205; 215.
8. Ibid., 212.

Speaking from my own experience in connection with my many readings of the Carolingian ballads, as well as of other oral poems, I can only concur with Parry.

Menéndez Pidal makes a related critical judgment when he argues in favor of the 16-syllable line as the unit of thought in Spanish traditional balladry. His argument is based on the cadences of the melodies to which romances are sung. See Chap. III, n. 13.

9. Ibid., 209.
11. Singer, p. 54.

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14. In spite of the excellent editing done by Menéndez Pidal, his method of punctuation, which follows the rules of written style, could be altered in order to reflect more faithfully the oral techniques of composition. Parry objected to the same kind of punctuation in editions of the Homeric poems. For this reason he states quite clearly that the punctuation of most editions of traditional poetry is not reliable and recommends that anyone who analyzes the enjambement of a given oral poem divide the text into sentences according to his definition of the term. See n. 6 of this chapter.


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19. Similarly related lines also occur in the *Cantar de mío Cid*, about whose oral nature there can be no doubt:

\[\text{en Santa María de Burgos quitedes mill missas;}\]
\[\text{lo que romanegiere daldo a mi mugier e a mis fijas,}\]
\[822-823;\]
\[\text{miedo iva aviendo que mio Cid se repintrá,}\]
\[\text{lo que non ferié el caboso por quanto en el mundo ha,}\]
\[1079-1080.\]


**CHAPTER VI**

1. Milá y Fontanals states only that the metrical irregularities of the *romances juglarescos* indicate that these poems have been preserved in their original, unaltered form. His opinion is largely accurate, but it is too summary and lacks the necessary documentation. See Chap. I, n. 15.

Menéndez Pidal conjectures that the so-called *romances primitivos*, none of which has been preserved for posterity, were metrically irregular. See *Romancero hispánico*, I, 29.

2. Singer, p. 38.

3. For a further elaboration of this point, see *Romancero hispánico*, I, 86.

4. Ibid., I, 81-147.

5. Ibid., I, 82.

6. Ibid., I, 88-89.

7. See Chap. I, n. 42.
ABBREVIATIONS

BH    Bulletin Hispanique
CP    Classical Philology
HR    Hispanic Review
HSCP  Harvard Studies in Classical Philology
PMLA  Publications of the Modern Language Association
TAPhA Transactions and Proceedings of the American Philological Association
ZRPh  Zeitschrift für Romanische Philologie

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