

Verbal Art as Performance¹

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Departing from text-centered perspectives on verbal art, an approach is developed to verbal art as performance, derived from recent work in folklore, the ethnography of speaking, sociolinguistics, and literary stylistics. The patterning of performance in genres, acts, roles, and events is discussed, as well as the emergent quality of performance, manifested in text, event, and social structure.

WE WILL BE CONCERNED in this paper to develop a conception of verbal art as performance, based upon an understanding of performance as a mode of speaking. In constructing this framework for a performance-centered approach to verbal art, we have started from the position of the folklorist, but have drawn concepts and ideas from a wide range of disciplines, chiefly anthropology, linguistics, and literary criticism. Each of these disciplines has its own distinctive perspective on verbal art, and a long tradition of independent scholarship in its study. From at least the time of Herder, however, there has been an integrative tradition as well in the study of verbal art, manifested in the work of such figures as Edward Sapir, Roman Jakobson, and Dell Hymes, scholars who have operated at an intellectual level beyond the boundaries which separate academic disciplines, sharing an interest in the esthetic dimension of social and cultural life in human communities as manifested through the use of language. The present paper is offered in the spirit of that integrative tradition.

In a recent collection of conceptual and theoretical essays in folklore, assembled to indicate a range of new perspectives in the field, it was emphasized in the Introduction that the contributors shared a common concern with performance as an organizing principle (Bauman 1972a). The term performance was employed there, as it was by several of the contributors to the collection, because it conveyed a dual sense of artistic *action*—the doing of folklore—and artistic *event*—the performance situation, involving performer, art form, audience, and setting—both of which are central to the developing performance approach to folklore. This usage accorded well with the conventional meaning of the term "performance," and served to point up the fundamental reorientation from folklore as materials to folklore as communication which characterized the thinking of the contributors. Conventional meanings can carry scholarship just so far, however, before the lack of conceptual rigor begins to constrain analytical insight rather than advancing it. In view of the centrality of performance to the orientation of increasing numbers of folklorists and anthropologists interested in verbal art,² the time seems opportune for efforts aimed at expanding the conceptual content of folkloric performance as a communicative phenomenon, beyond the general usage that has carried us up to this point. That is the purpose of this essay.

One orientational and terminological point before proceeding: consistent with the chiefly sociolinguistic and anthropological roots of the performance approach, the terms "verbal art" and "oral literature" provide a better frame of reference, at least as a point of departure for the ideas to be advanced here, than the more diffuse and problematic term "folklore."

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Verbal Art As Performance

Kwesi Yankah



Verbal Art As Performance:

Verbal Art as Performance Richard Bauman, 1984-01-01 The cross disciplinary and integrative nature of sociolinguistics is clearly evidenced in this highly regarded insightful volume Baumans holistic study brings together the separate fields of folklore anthropology linguistics and literary criticism as they focus on verbal art The work represented here is a clear assembly of perspectives and methodology of these disciplines from the viewpoint of performance artistic action and artistic event The basic principles underlying sociolinguistics patterned variability and context as revealed through language provide the coherence In addition to Baumans useful conceptual framework four lively informative essays by leading scholars are included that clarify illustrate and amplify in an effort to treat verbal art as performance *Verbal Art as Performance* Richard Bauman, Barbara A. Babcock, 1984 **American Anthropology, 1971-1995** Regna Darnell, 2002-01-01 American anthropology in the late twentieth century interrogated and depicted the worlds of others past and present in subtle and incisive ways while increasingly questioning its own authority to do so Marxist symbolic and structuralist thought shaped the fieldwork and conclusions of many researchers around the globe Practicing anthropology blossomed and grew rapidly as a subdiscipline in its own right There emerged a keener appreciation of both the history of the discipline and the histories of those studied Archaeologists witnessed a resurgence of interest in the concept of culture The American Anthropologist also made systematic efforts to represent the field as a whole with biological anthropology and linguistics particularly adept at crossing subdiscipline boundaries Proliferation of specialized areas within sociocultural anthropology encouraged work across the subdisciplines The thirty selections in this volume reflect the notable trends and accomplishments in American anthropology during the closing decades of the millennium An introduction by Regna Darnell offers a historical background and critical context that enable readers to better understand the changes and continuity in American anthropology during this time *Bauman, Richard: Verbal art as performance*, 1977 *Competence in Performance* Charles L. Briggs, 1988 In *Competence in Performance* Charles L Briggs explores the nature of the gift of oral performance and the competence that underlies that ability His study focuses on rural Hispanic communities in northern New Mexico There individuals particularly older people are highly respected for their ability to use language both beautifully and persuasively prompting their listeners to look beyond appearances to grasp the deeper meaning of the performance Briggs elucidates the contributions of each genre proverbs scriptural allusions jokes legends treasure tales hymns and prayers to the Mexicans struggle to survive as a community showing how the meaning of a given performance arises from a creative interaction between the worlds of reality and imagination The author argues that the differing ways in which each performance performer and genre relate text and context underlie the power and creativity of verbal art and he suggests that analyzing this process will provide crucial insights into the nature of communicative competence in general *Competence in Performance* will be of interest to scholars and students of folklore anthropology linguistics and oral history as well as

ethnomethodology and literary criticism Mythologizing Performance Richard P. Martin,2025-02-15 Building on numerous original close readings of works by Homer Hesiod and other ancient Greek poets Richard P Martin articulates a broad and precise poetics of archaic Greek verse The ancient Greek hexameter poetry of such works as the Iliad and the Odyssey differ from most modern verbal art because it was composed for live face to face performance often in a competitive setting before an audience well versed in mythological and ritual lore The essays collected here span Martin s acclaimed career and explore ways of reading this poetic heritage using principles and evidence from the comparative study of oral traditions literary and speech act theories and the ethnographic record Among topics analyzed in depth are the narrative structures of Homer s epics the Hesiodic Works and Days and the Homeric Hymn to Apollo the characterization of poetic and musical performers within the poems the social context for verses ascribed to the legendary singer Orpheus the significance of various rituals as stylized by poetic performances and the interrelations at the level of diction and theme among the major genres of epic and hymn as well as genres of speaking such as lament praise advice and proverbial wisdom **FieldWorking** Bonnie Stone Sunstein,Elizabeth Chiseri-Strater,2011-09-02 FieldWorking is a fun and practical guide to research and writing This acclaimed text incorporates examples by professional writers such as Peter Elbow Joan Didion Oliver Sacks and Jamaica Kincaid as well as student research projects on communities as diverse a truck stop sports bar homeless shelter and horse sales barn to help students identify and define their own subcultures and communities In unique activities and comprehensive instruction FieldWorking presents an ethnographic approach that empowers students to observe listen interpret analyze and write about the people and artifacts around them while learning the essentials of college writing and research FieldWorking is suitable for courses in English anthropology cultural studies journalism or in any discipline where research is required **The Performance of Multilingual and 'Ultralingual' Devotional Practices by Young British Muslims** Andrey Rosowsky,2021-03-24 This book examines the wide range of multilingual devotional performances engaged in by young Muslims in the UK today It evaluates the contemporary mosque school in the UK and contrasts this with practices from the past and with prevailing discourses both political and other which suggest that such institutions are problematic It also challenges the highly politicised and mediatised discourse which suggests that linguistic diversity presents a threat to the privileging of monolingualism in the UK Finally it argues for the usefulness of the term ultralingual when analysing the multilingual devotional language performances of these young people **Language Play in Contemporary Swedish Comic Strips** Kristy Beers Fägersten,2020-06-08 This book focuses on the unexplored context of contemporary Swedish comic strips as sites of innovative linguistic practices where humor is derived from language play and creativity often drawing from English and other European languages as well as social and regional dialects of Swedish The overall purpose of the book is to highlight linguistic playfulness in Swedish comic strips as an example of practices as yet unobserved and unaccounted for in theories of linguistic humor as applied to comics scholarship The book familiarizes the

reader with the Swedish language and linguistic culture as well as contemporary Swedish comic strips with chapters focusing on specific strategies of language play and linguistic humor such as mocking Swedish dialects and Swedish accented foreign language usage invoking English language popular culture swearing in multiple languages and turn final code switching to English to signal the punchline The book will appeal to readers interested in humor comics or how linguistic innovation language play and language contact each can further the modern development of language exemplified by the case of Swedish

The Proverb in the Context of Akan Rhetoric Kwesi Yankah, 2012-02 Attracting renewed attention by a new generation of scholars the book presents a comprehensive ethnography of proverb communication in an African culture and achieves a significant breakthrough in proverb studies The author critically reviews the dynamics of the proverb one verbal genre that embodies the high point of rhetoric in traditional and contemporary Africa and explores in rich details the proverb's creative potential authorship and effectiveness in crisis management Yankah elevates the documentation of the African proverb beyond decontextualized compilations and portrays the proverb as a dynamic communicative strategy in which form meaning and logic are in constant flux The study which focuses on the Akan of Ghana situates the proverb in the heart of real life discourse interactions and monitors its rhetorical efficacy on the basis of indigenous aesthetics The book should be of value to folklorists sociolinguists anthropologists literary scholars and students of African studies and communications

Resistance Through Submission Maisha Shabazz Akbar, 2000 *Speaking for the Chief* Kwesi Yankah, 1995-06-22 offers readers profound insights and useful information on the power of the word in African societies Research in African Literatures I would recommend *Speaking for the Chief* not only to students of West African culture by whom it should be greatly welcomed but also to anyone interested in issues surrounding specific genres of discourse in relation to cultural organization Journal of American Folklore Drawing on the interdisciplinary modes of sociolinguistics political anthropology and the ethnography of speech Yankah allows the reader to hear a little known and even less studied voice integral to Akan chiefly power This book deserves the serious attention of Akan and Africanist scholars alike Choice an unprecedented opportunity to understand West African oratory from the point of view of a native Akan speaker who is also a gifted linguist and ethnographer Yankah shows with elegance the connections between verbal strategies and the cultural organization of West African social systems Alessandro Duranti This study is clearly important in ethnographic terms But it equally throws new light on more general aspects of verbal and political processes will stimulate both specialists and students far beyond the confines of its specific ethnographic setting American Anthropologist an immensely valuable book which deserves a wide and appreciative readership Journal of African History *Folklore Forum*, 1991 **American Folklore Studies** Simon J. Bronner, 1986 *Living Folklore, 2nd Edition* Martha Sims, Martine Stephens, 2011-10-31 An introduction to folklore as it is lived shared and practiced in contemporary settings Drawing on examples from diverse American groups and experiences Sims gives the student a strong foundation from the field's history and major terms to

theories and interpretive approaches From publisher description *Program and Abstracts* American Folklore Society. Annual Meeting, 1997 Narrating, Doing, Experiencing Annikki Kaivola-Bregenhøj, Barbro Sklute Klein, Palmenfelt Ulf, 2006 How do people tell of experiences things and events that mean a lot to them and are unforgettable Eight Nordic folklorists here examine personal experience stories and the way they are narrated in an attempt to gain an understanding of the people behind them and to reveal how these people handle their history their lives and their cultural memory All the articles are based on interviews and narrator researcher collaboration The stories tell about birth sickness and miraculous cures intergenerational relations war and matters not normally talked about The analyses complement one another and the work may be used as a university course book **Journal of Folklore Research** ,2011 The Folklore Text Elizabeth C. Fine, 1994 Offers a history theory and methodology of textmaking in the field of folklore Ahornblätter ,2007

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