Figures of Repetition in the Performance of the Italian Folktale

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Abstract

This paper concerns the examination of stylistic features of the Italian folktale, presented through the use of figures of speech in a continuous correlation to the whole aesthetic of the genre as realized by the ‘law’ of repetition. The study, based on the analysis of hundred fifty-six transcribed oral Italian folktales is influenced by the ethnographic approach, which focuses on the storyteller and the folktale’s performance, the genre theory and the qualitative stylistic analysis. Emphasis is put on the figures that reveal the repetition of lexical and syntactic patterns of speech. Especially, usual and particular uses of the figure of epanadiplosis are presented, as the accumulative epanadiplosis, the gradable epanadiplosis, the emphatic epanadiplosis. Also, figures of main interest consist epanaphorá and its variances and the main sub-categories of epanastrophe as: (a) (synthetic)-generative, b) syntactic and c) cohesive epanastrophe. Last but not least, the figure of tautology is examined. The extended use of the above figures formates an artistic folktale grammar coupled with the analogous rhetorical dynamic.

Keywords: repetition, figures of speech, performance, Italian folktale

1. Theoretical Ground

The folktale-world provides scholars with the opportunity to examine several aspects of its distinct language and style as the use of figures of speech. Such a study on the Italian folktale may contribute to the extension of the knowledge on the narrative folk-form in Europe, because of its significant influence to the development of the ancient art of story-telling as one of the most powerful guardians both of diachronic and universal linguistic modes of expression and of sociocultural beliefs (Wilson 1983; Fettermann 1998:60).

Indeed, the Italian folktale provided with an important impetus the spread of the European folktale. Calvino (1956) talks about its interaction with the German and the French folktales, while Cecilia Gatto Trocchi (2003) assumes that various types of Italian folktales correspond to tales taken from cultures in the Mediterranean See or even from Romance (p.12). Folklorists as the German Hugo Hepding and the British Richard Dawkins, point out the similarity of Greek and Italian folktales giving to the latters “a leading place since the period of the Venetian occupation of Greek territories (Dawkins 1942; Meraklis 1999:21). The above geographical affinities of the Italian folktale affirm Lüthi’s conviction that “the folktale is a world-encompassing (welthaltig) literary form...” (1982: 76). Simultaneously, the influence of the Italian folktale excites the interest in the verbal means through which it is subject to collective, uniform and universal laws of the narrative folk creation (Jacobson 1966:91), as the law of repetition that shapes the function, the performance, the structure, the style and the whole aesthetic of the folktale as a genre (Propp 1984:41-2).

Repetition is defined as the dominant recurrence of structural, thematic, phonological, stylistic and linguistic patterns within the oral literature (Gray 1971) and, especially, the folktale (Lüthi 1987:78). As a narrative mechanism, repetition implements diverse functions (structural, rhetorical, psychological, linguistic, stylistic) during the performance. For Axel Olrik (1992:44) the ‘epic laws’ of repetition emphasize the essential parts of the plot, while Propp (2012:176) stresses that the trembling, as a repetitive technique, empowers and intensifies actions and emotions of the heroes as well as of the story-teller and of its audience. Max Lüthi (1987:76) recognizes the psychological effects of repetition, as the feelings of relaxation and security generated both to the story-teller and to the audience. Thus, as a stylistic device, the reiteration of linguistic patterns, as words or phrases, is considered to guarantee the coherence of the narration
(Berry 1991: xvii). For Finnegan (1992:164), the narration of the folktale is the verbal art which applies the principle of the repetition due to the use of various figures of speech.

The latest remark is closely linked to the lingo-stylistic approach as well as to an interrelated, prominent approach of the new folkloristics that is genre theory. According to the latter, the cultural function of the folk genres is examined through their verbal expression, stylistic form and aesthetic results (Niedermüller 1976:299-300) due to the influence of the seminal work of Volosinov (1929/1986) and Bakhtin (1978/1986). Especially, the folktale is considered a particular form of speech communication “in use” with an “esthetic, expressive or stylistic dimension” (Hymes 1974:131, 133; Ben-Amos and Goldstein 1975). Under this perspective, the verbal performance of the folktale, situated in a certain cultural context, acts as a rhetorical connector between the performer, the text and the audience (Green 1997:726) and demonstrates the collaboration of social and linguistic features of the primitive narrative art. The linguistic choices of the performer, since they conduce to an artful, stylized and communicative use of the language, become the essential tool for the successful transmission of the genre and the successive construction (or transformation) of the common social life (Bauman and Briggs 1990:69). The figures of speech consist of important linguistic, expressive means for the achievement of the above communicative goals (Gläser 1986:45).

As it becomes obvious, the purpose of our research that is the study and presentation of the main figures of speech that feature the stylistic device of repetition in the Italian folktale falls into the prementioned theoretical background. It is worth noting that the research will not be limited only to the indicative detection of the figures. Also, an important area of interest will be the examination of their implication for the development of the rhetorical dynamic of the genre.

2. Materials and Methods

The genre theory and the ethnographic approach consist of the methodological context of the following research. The figures are examined as necessary symbolic linguistic structures (Chua 1986:615) through which is achieved the successful transmission of the folktale to the audience as well as dominant patterns of style (style markers) following a “multilevel approach of style” (Leech and Short 1981/2007:28). The qualitative lingo-stylistic analysis is based on the taxonomy of (morpho)lexical and phrasal figures of repetition as proposed by Nakas (2005). The focus on lexical and grammatical categories is imposed by the occurrence of the figures in compound words or by the syntactic relation of the sentences where the figures are spotted. Also, the phonological description is not omitted where necessary (mixing categories). The primary data of the research is based on two collections of Italian folktales: a) Fiabe Lombarde [Lombardian Folktales] and b) Le più Belle Fiabe Popolari Italiane (2003) [The most Beautiful Italian Folktales] and consists of 156 folktales transcribed and translated from the original regional dialect to the Italian language.

3. Figures of Repetition in the Italian folktale: Findings

The study of our corpus pointed out the extended use of the following figures: a) accumulative, b) emphatic, c) gradable epanadiplosis, d) epanastrophe, e) epanaforá, f) epiforá and g) tautology.

3.1 The figure of accumulative epanadiplosis (AE)

The (AE) denotes an accumulative repetition of the heroes’ actions (Nakas, 1996a). Its occurrence is classified to the following categories: i) (AE) of motion verbs which expresses either the manner of the motion, therefore its “physical modality” (Fialová 2011:8), as camminare (=to walk), andare (=to go), volare (=to fly), girare (=to turn), andare via (=to go away) <1> or its “direction” (path verbs) (Kudrnáčová 2008) as calare (=to go down), abbassarsi (=to descend), scendere (=to get down), salir (=to a-scend, to go up) <2>. As regards the intonation of the prosodic, suprasegmental phonological characteristics of the figure, we discern a suspensive intonation, indicative of the continuity or the duration of the action: f.e. GI (²Ļ) rano GI (²Ļ) rano GI (²Ļ) rano (…).

<1> E così, poverini, girano girano girano, e si ritrovano dietro il palazzo […], <2> Cala cala cala… dopo un bel po’ il corbello toccò il fondo.

The repeated motion verbs occur, mainly, in the third person narrative form of singular or plural denoting the referential function of the language (Guiraud 1975:88-93) in various tenses as: historic/dramatic present that empowers the
narration and perks up the way into the present, past continuous, present perfect, simple past and less often simple future <3-7>. In this way it is denoted the aspect of the verb, which indicates a progressive, perfective or imperfective action (Dardano & Trifone 1995: 316-7).

iii) Accumulative epanadiplosis of nouns. The coordinating conjunction of nouns expresses the accumulation either of the duration of the motion <26> or of the duration of a state <27-28>. Also, it accentuates the distance that the hero must cross in order to reach his destination <29>, while its occurrence at the end of the tale provides to the audience optimism

Often, the reiterated motion verb is preannounced by a synonym or an etymologically related verb/verbal phrase to declare the cue stage of the locomotion <8>. The figure may occur in successive stages of the narration providing a “ritual” character of recurring motives and topics (Meraklis 1988:22) <9-10>, while it represents progressive activities in space and/or in time accumulated each one over the other <11-12>. Often, the (AE) of the motion verb may consist of an element of epanastrophe (in Greek: ἐπαναστροφή) <13-16>.

Sometimes, the (AE) of an action verb reveals the storyteller’s habit of modernizing the folktale by the addition of personal experiences or of sociocultural data of his era. The introduction of new words or the replacement of older linguistic patterns achieves what Schmidt calls the «prop shift» (Lüthi 1987:69) <21>. Also, the (AE) of action verbs becomes the appropriate means of depicting scenes of violence and cruelty, since the “catharsis” of the audience stems from the punishment of the evil and the fair reward of the good (Meraklis 1988) <22>. Obviously, the combination of (AE) with the cohesive epanastrophe consists of a common topic with the motion verbs as well as with the action verbs <23-25>.

ii) Accumulative epanadiplosis of action verbs. The (AE) of verbs of thoughts, statements and emotions intensifies their short, although vivid performance to the audience. In the examples <17-18> it is noticed the emotional charge of the heroes through the accumulation of relative action verbs that intensify the magic power of the externalized actions <19-20>.

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and hope during its abrupt transfer from the imaginary spacetime of the tale to the cruel world of reality <30>.

3.2 The figure of emphatic epanadiplosis (EE)

The (EE), as recurrence of linguistic and syntactic patterns, occurs, mainly, in the dialogic parts providing liveliness to the narration. The figure expresses the subjective state of the heroes serving the emotional function of the language, while it contributes to the entertainment of the audience (Nakas 1996b:231-2). Here, the intonation obtains a descending-affirmative contour, the pitch of the story-teller’s voice seems to swoop down in order to emphasize points of rhetorical importance: f.e. Tro (²/³ ḳ) tta | tro (²/³ ḳ) tta | tro (²/³ ḳ) tta .

The (EE) occurs, mainly, in its continuous form /a a/ or l...a a ...l but it may, also, take a non continuous form as l...αXα...l due to the interference of words that interrupt the fluidity of the patterns of the epanadiplosis. As regards the continuous epanadiplosis of an utterance, the figure emphasizes the voice of the heroes <1-2>. We can assume that psychological factors impose the use of the (EE) of an utterance to show intense motions as sorrow, desire, surprise, query, exhortations or orders <3-6>.

Also, the (EE) of an utterance functions as a standard verbal «formula» <7> which generates magical outcomes and expresses the tension of the magical processes (Lüthi 1987:88).Often, the figure occurs in the context of a metrical narration. The figure expresses the subjective state of the heroes serving the emotional function of the language, while it contributes to the entertainment of the audience (Nakas 1996b:231-2). Here, the intonation obtains a descending-affirmative contour, the pitch of the story-teller’s voice seems to swoop down in order to emphasize points of rhetorical importance: f.e. Tro (²/³ ḳ) tta | tro (²/³ ḳ) tta | tro (²/³ ḳ) tta .

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The (EE) in successive stages of the narration highlights the obstacles that the hero affronts during his/her itinerary, while its use makes more apparent special qualities of persons or objects of the folktales <13-14>:

b) The (EE) of verbs, adverbs and exclamations enhances the concept of the performance as a theater game (Genette et al. 1987:63). Furthermore, the (EE) of vocatives serves to the connative function of the language which focus the interlocutor-hero or the magic object-recipient of the message of the folktales <15-18>.

3.3 The figure of gradable epanadiplosis (GE)

In the folktales, objects, actions, qualities lose their earthly qualities. They shrink at an extreme point or they expand, acquiring cosmic dimensions. In this way, the aesthetic result of hyperbole is achieved through the figure of (GE) of adjectives and adverbs (Nakas, 1996b). The appropriate intonation of the homo narrans consists of a necessary condition for the successful transmission of the figure. The repeated adjectives or adverbs consist of a single prosodic unit where the decline of the prosodic contour stresses only on one of the reiterated words: f.e. FOR(j)i fort(i). The (GE) intensifies the intended meanings corresponding to the superlative of the qualitative adjectives (Dardano 1995:218-20), while the graduation of the mentioned quality is intensified due to the use of diminuative or accretive nouns as attest the suffixes in/one (3-4). Also, the figure facilitates the presentation of antithetical qualities of persons, animals, objects achieving the result that Lüthi calls «Gegenbilder» (opposite pictures) (Meraklis 1993:298). The figure of gradable epanadiplosis (GE) is achieved due to the supplementation of accretive or diminutive (s-gE) as well as to adjectives and adverbs (Nakas, 1996a). The appropriate intonation of the homo narrans consists of a necessary condition for the successful transmission of the figure. The repeated adjectives or adverbs consist of a single prosodic unit where the decline of the prosodic contour stresses only on one of the reiterated words: f.e. FOR(j)i fort(i) etc.

The (GE) of the spatial/locale adverb lontano (lontano lontano) intensifies the vagueness of the distance, extends the itineraries that the hero must cross and transfers the action to a zone which is inaccessible for the ordinary humans (6-12).

3.4 The figure of epanastrophe

Epanastrophe is related to the presentation of a supplementary information relative to the semantic content of the nucleus (noun, adjective, verb, adverb) of an initial clause during its repetition in a second, adjacent clause. Epanastrophe is classified to the following categories (Nakas 2002a): i) Supplementary epanastrophe (SE). It is classified to the next sub-categories: i) (synthetic)-generative epanastrophe (s-gE) and ii) syntactic epanastrophe (sE) and ii) Cohesive epanastrophe (CE).

The (GE) is achieved due to the supplementation of intensive prefixes as (stra-, ri(r)-, r(e)-, sper-) to verbs (1-8, nouns (9) or adjectives (10) of the first clause, repeated in the second adjacent clause in order to show the element of hyperbole or to intensify the presented actions.

Also, the occurrence of the (s-gE) is based on the supplementation of accretive or diminutive suffixes as (-etto, -accio, -ello(a), -ino, -uolo) to nouns as well as to adjectives and adverbs in order to express the sympathy as well as the irony of the story-teller towards persons, animals and objects. In other cases, the addition of suffixes serves to the creation of internal, homophone rhymes schemes in the folktales (11-16).
SUFFIXES AS -INO AND -ONE <17-18> characterize the epanastrophe of adjectives, while the addition of the suffix – issimo(a) to adjectives <19-21> and adverbs <22-24> attests the superlative qualities or virtues that characterize heroes and objects.

ii) The (sE) is actualized due to the syntactic relation of the supplementary informative elements, given by nouns, adjectives, adverbs, prepositions, subordinate clauses, to the word which is repeated either by a coordinating or a subordinating conjunction. In the following examples the supplementary information is given by an adjective or more <25-31>.

A stylistic device of the folktales is the isolation of adjectives that accentuate notions as beauty (Meraklis 1993:40,42-3; Lüthi 1982:33). The inclusion of such an adjective in the figure of the (sE) potrays the prementioned quality in a more vivid way <23-34-35>.

In other cases, the supplementary information is provided by an adverb <35-41> which puts emphasis on the tension <42-3> or on the relaxation in action <44>, while the occurrence of the adverb propio (=really) affirms and emphasizes the meaning of the repeated linguistic patterns <45-6>.

Also, a particular form of (sE) is realized. The adversative conjunction ma interferes among the successive reiterated patterns <47>. As a result, the implied notions are intensified due to the use of the word tanto (=so much) either as an indefinite adjective <48-52> or as an adverb/complement of the adjective <53>, alternatively <54-56> or in combination with the adverb cosi (=so) <57>. Furthermore, the use of prepositional phrases (with the prepositions da, in, a...) <58-65> specifies and clarifies the meaning of the repeated linguistic patterns of the (sE).
che lo manda a finire [...], <51> ...e non dubitate che cominciarono a fioccare tante bastonate ma tante bastonate che le monache cominciarono [...], <52> E ci hanno messo tanto tempo, ma tanto tempo che non so quanto [...], <53> Hanno rabbia perché siete tanto ma belli, e non c’è nessuno bello come voi [...], <54> [...] una volta un pescatore aveva sette figli, e poverino era così povero ma così povero [...], <55> E il bambino a scuola era così bravo, ma così bravo [...], <56> [...] si volò e vide una donna così bella... ma così bella come non ne aveva mai visto [...], <57> Ma sta a vedere, poverino, che è tanto sfortunato ma tanto sfortunato che, di pesci ne prende sempre così pochi ma così pochi che, sua moglie poveretta continuava a dire [...] 

E c’è anche così [...] Le contarono e così bella [...] il re appena la vide la cercò in moglie [...], <61> E allora [...] e alla fine!

The (sE) provides supplementary information relative to the reiterated linguistic patterns by the use of: i) a noun <66-68> or a noun phrase <69-71>, ii) a verb <72-74>, iii) an utterance <75> or iv) a subordinate clause <76>. The relative clause introduced by subordinate conjunctions as, che, come <77-82> belongs either in the category of declarative relative clauses which defines more precisely a term of the antecedent clause or the entire clause or in the category of relative clauses that contain the adverbial meaning of cause, consequence, purpose etc. Last, the figure of (sE) may be combined with the (s-E) demonstrating the narrative skills of the story-teller <83-84>.

Il mattino seguente il gatto era tutto bianco, un bell’gattone tutto bianco: [...]

Il Cohesive epanastrophe (CE) (Nakas, 2002b). The (CE) is based on the repetition of the predicate or of a part of the predicate that functions as an informative nucleus after a strong punctuation mark. It guarantees the coherence of the narration. The figure is actualized either by: a) an asyndetic coordination or by b) a syndetic subordination.

a. Asyndetic coordination. This form of (CE) denotes, mainly, a temporal arrangement of events. The epanastrophe of an utterance presents the realisation of an action which is followed by another action(s) due to the conjunction e (=and) empowering the conception that one of the most preminent characteristics of the oral expression is rather the coordination than the subordination (Ong 2002: 37-38). Also, the figure becomes a helpful technique for the story-teller in order to regain his train of thought after a commentary or interpretive interference <9-12>.

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Sometimes, it is noticed a slight modification of the utterance that participates in the figure due to the occurrence of “substitutional patterns” <13-15> as well as changes to the verb tenses <16> and switches in modes <17-24>.

b. Syndetic subordination. Here, the epanastrophe reiterates a verbal pattern in the context of a secondary/dependent clause. Due to the use of a temporal conjunction, the semantic relationship of time is expressed between the two clauses. The conjunctions, most common in use are: quando (=when), mentre (= while), prima di (=before), come (= as), dopo che (=after), appena che (=as soon as) <1-5>.

Changes in verb tenses or modes also occur. We notice switches as: a) from past continuous to simple past and from past simple to past continuous <6-11>. As regards the switches in modes, the most common are: a) from the present infinitive to the indicative mode (i) of past perfect, (ii) of future tense, (iii) of simple past, (iv) of present, v) of past continuous, b) from the (i) indicative of present or (ii) of simple past to present infinitive <12-21>.

Also, the story-teller may create “cohesive complexes” due to the juxtaposition of successive (CE) - either by an asyndetic coordination <22-3> or by a syndetic subordinati-nation <24-5> or in various combinations <26-27> - in order to...
create a “chain” epanastrophe with scalar function as regards the development of the plot (Nakas 2003:343-4).

3.5 The figure of epanaforá.

Epanaforá is related to the reiteration of “autonomous linguistic patterns” in the beginning of successive units of phrases, sentences, verses, stanzas or strophes with the necessary condition that grammatical parallelism exists among the above units (Nakas 2000:348). It is noticed, mainly, the epanaforá of: a) verbs/verb phrases and b) adjectives/numeral adjectives.

a. Epanaforá of verbs or verb phrases. The figure enhances the rhetorical dynamic of the folk tale either by showing the characteristic of hyperbole or by emphasizing various acts which lead to the culmination of the action, mainly, during the third attempt according to the epic law of treble repetition. Also, the figure provides a dramatic vraie-showing the characteristic of hyperbole.

Sometimes, the epanaforá of verbs/verb phrases occurs in the context of a metrical system (Nagy 2004:139), adopted in all species of oral narrative (Meraklis 1999:99-102), according to the Homer’s example (Thomas 1992) in order to offer a more poetic character to the narration (Skartsis 1994:80) <6-7>.

Also, a particular occurrence of epanaforá of verbs/verb phrases is noticed (enumerative epanaforá). The repeated verbs/verb phrases in combination with cardinal (uno, due, tre...) <11> or ordinal (primo, secondo, terzo...) <8-11> numeral adjectives actualize a schematic form of enumeration. We assume that the laws of double and treble repetition lie beneath this stylistic and aesthetic structure. Especially, as regards the treble repetition, Lüthi (1987:44-5) ascribes to number three an important enumerative role, because of its symbolic position among the “individuality and the formless complexity”.

<22> Così Cicasa va a comprarsi i sigari, e poi va in chiesa. Va in chiesa, chiude la porta, si siede in un banco, ..., e li incomincia a fumare. Fuma un cigarro, ne fuma un altro e un altro ancora. Insomma li fuma tutti, <23> Il re – e che lui mancava il modo di trovare i sette figli maschi? – tanto fece che li trovò, diede loro una maizza l’ uno e andarono a mare. Andarono a mare da Giovannuzza, Giovannuzza stava seduta sulla riva del mare e i fratelli maschi, tutti quanti, diedero un colpo l’ uno con la maizza sopra le catene. E spezzarono le catene. [...] E allora la Sirena si avvicinò, si avvicinò e le mandò la sorella. Le mandò la sorella, la re appena vide che aveva questa stella d’ oro in fronte, disse [...], <24> Il re era molto cagionevole di salute e ogni anno si ammalava piuttosto gravemente; mentre era a letto ammalato, ogni anno faceva un voto: prometteva che appena guarito, sarebbe andato a Roma a visitare i luoghi santi e a prender la benedizione dal Papa. Ma poi, quando era guarito, dimenticava il voto e si occupava del suo regno, <25> La madre lo fece restare a dormire in quella sera e lui disse che sarebbe partito il mattino dopo. Mentre il ragazzo dormiva, però, alla madre venne una gran voglia di baciarlo e lo baciò., <26> Ma lui, senza pensarci troppo, prende il badile e gli taglia il collo. Mentre taglia il collo a quello li ne salta fuori un altro, poi un altro, poi un altro…. Insomma, ne saltano fuori cinque e lui li ammazza tutti e cinque [...], <27> Allora prende la sciabola e le taglia la testa; come la taglia la testa, lui piglia e lecca…voleva leccare il sangue della ragazza perché era innamorato della ragazza… Lecca la spada e vede che era dolce e le dice: «Dolce in vita e dolce in morte».

<1> Questo re aveva dei grandi regni, aveva ricchezze senza fine, aveva soldati quanto la sabbia del mare, aveva palazzi e cavalli [...], <2> E la selvaggina era abbondante: prendeva lepri, prendeva fagiani, prendeva cinghiali,...<3> Fatti in là, bastardino, fatti in là, bastardino, <4> Siamo senza casa, siamo senza niente: [...],<5> Non c’era nessuna casa, non c’era nessuna capanna, non vide alcun lume., <6> Fuma e l’ uomo non venne; <7> Passano due, tre, sette, <8> Così, passa una sera, ne passano due, ne passano tre, e sempre la stessa storia..<9> Piangendo e lamentandosi aspettò il primo giorno e l’ uomo non venne; aspettò il secondo, ma arrivò la notte [...], <10> C’era una donna con una figlia grande egrossa e tanto mangiava che quando sua madre portava a tavola il minestreno lei ne mangiava un piatto, ne mangiava un secondo, ne mangiava un terzo [...], <11> Passa un canarino, ne passano due, ne passano tre e non riesce a prenderne neanche uno. Ne passano cinque, ne passano sei, ne passano sette e gli scappano tutti.
Often, the treble *enumerative epanaforâ* of the verb *passare* (=to pass) denotes the undefined duration of a hero's immobility <12-3> or becomes the stylistic and aesthetic device of 'relaxation' in the folktales. The temporal interval of *inertia* seems to help the hero to reach his maturity in the continuum of his adventures <14-17>.

Also, the *enumerative epanaforâ* of verbs/verb phrases conveys the rhythmical repetition or accumulation of an action until its completion, as reveals the use of temporal conjunctions as *finché*, *fino a che* (=until) in the examples <18-22>. Moreover, the figure emphasizes the shift from internal to external dynamics by materializing disembodied situations as its completion, as reveals the use of temporal conjunctions as *finché*, *fino a che* (=until) in the examples <18-22>. The temporal interval of *inertia* emphasizes the fruitless efforts of the heroes as it is attested by the negation above combinations conveys more clearly the continuity of the motion or the duration of an action. Often, the figure sometimes, *epanaforâ* of verbs/verb phrases is followed by *antithetical pairs* of words that express either spatial oppositions as *di qua/di là* (=here/there), *da un' altra* (=on one side/on the other side) <23-37> or temporal oppositions as *oggi/domeni* (=today/tomorrow) <38-43>. The above combinations conveys more clearly the continuity of the motion or the duration of an action. Often, the figure emphasizes the fruitless efforts of the heroes as it is attested by the negation *non* <32-37>.

Sometimes, *epanaforâ* may be combined with the *epíforâ* of another verb phrase creating the figure called *symploki* (in Greek: *συμπλοκή*) (Nakas 2000:349; Tzartzanos 1953:§ 6') <44-46>.

b) *Epanaforâ* of adjectives/numeral adjectives. Also, *epanaforâ* is realized mainly, by the repetition of numeral, cardinal adjectives <1-5>. Besides the essential role of numbers as cosmic symbols (Benois:1992), their repetition in the folktales: i) accentuates the agonizing effort of the hero to reach his goal, ii) enhances the element of *hyperbole*, iii) emphasizes the role of the ‘gift’, which develops the action through the occurrence of dynamic relations (Meraklis...
1993:296-7) and iv) finalizes the execution of certain crucial events.

3.6 The figure of epiforà.

Epiforà (in Greek: ἐπιφορά) consists of the reiteration of “autonomous linguistic patterns” in the end of successive units of phrases, sentences etc. and consists of “one form of parallelism which uses the repetition to bring the metrical and syntactic frames into alignment” (Nakas 2000:348). The figure results in brightening up the narration by rendering the given informations more persistently and emphatically <1-4>. Often, epiforà is related to the reiteration of words-signs of metallic or mineral products. The gold, the crystal or the gypsum become symbols of maximal qualities such as the imagination of the audience by playing a semantic game between the declarative and connotative content of the information related to the subject (Nakas 2005:76; Nakas 1998:38). In the performance, tautology doesn't consist of a common oral narrative technique which advantages the story-teller to organize its narration (Ong 2002:40). Moreover, tautology enhances the particular grammar of the folktale. It emphasizes the definite and inescapable results of certain actions provoking major and spirited responses from the audience, while it offers the chance to the story-teller to dwell upon characteristics as the extraordinary and the absolute and to excite the audience by playing a semantic game between the declarative and connotative content of the reiterated words <1-11>. It is worth mentioning that tautology may, also, be expressed by the figure ek parallilou (in Greek: έκ παραλλήλου) <12> that is the same thought is expressed twice by two antithetical expressions, one affirmative and one apophatic.

3.7 The figure of tautology.

Tautology is the repetition of the same linguistic patterns (x=x`). In this case, the predicate doesn’t offer additive information related to the subject (Nakas 2005:76; Nakas 1998:38). In the performance, tautology doesn’t consist of a linguistic vitium, since pleonasm consists of a common oral narrative technique which advantages the story-teller to organize its narration (Ong 2002:40). Moreover, tautology enhances the particular grammar of the folktale. It emphasizes the definite and inescapable results of certain actions provoking major and spirited responses from the audience, while it offers the chance to the story-teller to dwell upon characteristics as the extraordinary and the absolute and to excite the imagination of the audience by playing a semantic game between the declarative and connotative content of the reiterated words <1-11>. It is worth mentioning that tautology may, also, be expressed by the figure ek parallilou (in Greek: έκ παραλλήλου) <12> that is the same thought is expressed twice by two antithetical expressions, one affirmative and one apophatic.

4. Conclusions

To conclude, the stylistic analysis showed an extended use of figures of repetition in the performance of the Italian
First, we noticed that the figures were used as essential expressive means, in various combinations, throughout the performance in order to realize stylistic features of the European folk-form: a) one-dimensionality, b) depthlessness and c) abstraction (Lüthi 1982). For example, the use of the accumulative epanadiplosis (AE) of the verb camminare (=to walk) or the gradable epanadiplosis (GE) of the spatial/locative adverb lontano (=far) succeeded to transfer the heroes as well as the audience to the supernatural world of the folktale and to accentuate the notion of ‘otherness’ through the implied geographical displacement. Also, the emphatic epanadiplosis (EE) was seen either as a means of the depthless representation of sentiments expressed in actions or as an expressive ‘vehicle’ of magical formulas, while the use of the supplementary epanastrophe (SE) achieved the clear but short presentation of heroes, objects, qualities in the folktale. Furthermore, figures as the gradable epanadiplosis (GE), epanaforá and tautology achieved the abstract folk-style either by isolating actions, heroes, objects, gifts or by revealing the “rare, the precious, the extreme” in the folktale (Lüthi 1982:38).

Second, the figures of repetition were revealed as a useful strategy for structuring the plot of the folktale. For example, the figure of the cohesive epanastrophe (CE) provided the story-teller with the necessary time to organise his thoughts and to prepare the narrative thread that he would follow, while it facilitated the perception of the plot by the audience during the performance.

From a comparative point of view, the findings of the dialectic relationship of the ‘law’ of repetition in the Italian folktale with the relative figures may enhance our knowledge about the ‘universal’ linguistic and stylistic patterns used in the folk-literature. The figures used in the Italian folktale present similarities to analogous linguistic and stylistic patterns (i.e. accumulative epanadiplosis, epanastrophe) in Balkan and Slavic folktales (Asenova, 1984:246; Nakas, 1996: 474-5). We can, also, refer to the particular use of the enumerative epanaforá that occurs, also, in the Greek folktale (Egglezou, 2004) or to the existence of similar figures of repetition in the African folktale (Finnegan 1992). Future stylistic studies of the folktale may reveal further analogies in its performance world-widely.

Despite the possible questions and limitations that arise in the ethnographic approach, relatives to the authenticity of the transcribed speech of the examined Italian folktales, it can be supported that due to the above figures the formation of an artistic folktale’s grammar coupled with the analogous rhetorical dynamic was realized. The figures of repetition became the creative tools which sharpened the magical, folktale style, intensificated the intended meanings and developped the necessary passion required for the successful conveyance of the Italian folktale to the audience during its performance.

References

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