REVISITING RAY HICKS'S HUNTING TALE

A Thesis
by
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Abstract

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This thesis analyzes "Ray and Jack Go Hunting" told by Ray Hicks, a storyteller from Beech Mountain in western North Carolina. Chapter 1 confirms that "Ray and Jack Go Hunting" differs from other traditional Jack Tales as the story is not an upside down comedy. Chapter 2 applies Genette's narratology to "Ray and Jack Go Hunting" and discusses whether the story fits in the märchen genre. The research demonstrates that "Ray and Jack Go Hunting" has rather exceptional features as a European märchen. Chapter 3 uses Dell Hymes's SPEAKING model to analyze the tale as a performance.

The contexts of Ray's storytelling act suggest the story functioned as entertainment – specifically, continuous absurd comedies, which tell lies as real stories. Chapter 4 applies Mikhail Bakhtin's concept of carnivalesque comedy to the tale. It leads to the characteristics of "Ray and Jack Go Hunting" as a space to embrace every participant's life without judging each other and to open a communication channel. Also, "Ray and Jack Go Hunting" has the structure of African American Tall Tales rather than European märchen. My further study will examine the possibility that Jack Tales, which folklorists consider as part of white Appalachian heritage, may have connections with other ethnic groups.

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I would like here to mention the names of people without whose help I would not have completed the thesis. First, I thank Dr. Lynn Moss Sanders for her tremendous support since I took her Advanced Folklore course in Spring 2019. She looked after all of my work, including this thesis, papers for conferences, applications for scholarships and internships. Second, Dr. Sandra Ballard provided me careful reading and editing, which greatly improved the thesis. Her vast knowledge of Appalachia and advice, especially for my South Atlantic Modern Language Association paper presentation, assisted my work. Third, I thank Dr. Katherine Ledford for her kindness through my international-student life in Boone. Since I visited Appalachian State University in Fall 2018, I could not have enjoyed studying if she had not let me experience Thanksgiving gathering, local food and clothes, and a research assistant position for her Mountain Studies book project. Trevor McKenzie inspired me with his skills as a wonderful historian, scholar, writer, librarian, and musician of the region. Lastly, I acknowledge and thank my mother for enabling me to study abroad at ASU.

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CHAPTER ONE—INTRODUCTION

I. Summary of the Project

This paper analyzes audio-recordings of Ray Hicks in the Barbara McDermitt Papers, found in the W. L. Eury Appalachian Collection of Belk Library and Information Commons at Appalachian State University (rec. 1982 in Beech Mountain, Watauga County, western North Carolina) to examine his oral tradition for the roles of teller and listeners. Previous Folklore Studies considered the narrator, Ray Hicks, as a representative of traditional American storytellers and an Appalachian icon; however, the studies often limited their approach to chronological frameworks. They overlooked the participants' everyday perceptions and his performances' multi-cultural relationships with African Americans. One example is the narrow focus of previous folklorists on Ray Hicks's Jack Tales as examples of European märchen traditions. They ignored what he called "Negro Tales" in his repertoire. This study contributes to Appalachian Studies and American Folklore Studies by illuminating the ways that Hicks family traditions

challenge racial stereotypes. It also opens American Folklore Studies to other fields such as literary theory by responding to Mikhail Bakhtin's concept of "carnivalesque" resistance. The research deploys methodologies such as the SPEAKING model of socio-linguist Dell Hymes and literary theorist Gérard Genette's narratology.

II. Brief Biography of Ray Hicks

Ray Hicks (Aug. 28, 1922 – Apr. 20, 2003) was born in Beech Mountain, located in Watauga County in western North Carolina. As "America's most famous traditional narrator" (Lindahl, *American Folktales from the Collections of the Library of Congress* xxvi), he was featured as a lead storyteller at the first Jonesborough National Storytelling Festival in 1973. He continued to perform at the festival almost every year until 1997.[1] The Hicks-Harmon family, having many active tradition bearers of Appalachian folklore, came from England and Germany, then settled in the Upper Watauga River area in the late 18th century (Lightfoot 367-68). Ray also traces his Cherokee heritage to his great-grandmother, especially for his herbal medicine knowledge (Cozzo 286). He learned tales

[1] Salsi writes that Ray performed at "all but two" of the festivals (first page of *LTRH*). Connie Regan-Blake, a storyteller who performed with Ray Hicks in the Jonesborough Storytelling Festival, provided more accurate information: "Ray was at the first Festival in 1973, then he missed 1974, 78, 79 and 80; then he missed 1992. He was there for all the other years until 1997. That was his last and he passed away in 2003" (Regan-Blake, e-mail to Shiratori, April 29, 2020).

mostly from his grandfather Ben Hicks, one of the informants for Richard Chase's collection of Appalachian Jack Tales. Ben and his brothers, Ray's father, aunt, and cousin made and/or played the dulcimer and banjo, and his mother sang ballads and Baptist spiritual songs (Burton, *Transcript: A Film about Ray Hicks* 3-14, *Some Ballad Folks* 1). Ray converted to the Presbyterian denomination at least by 1934, and he was a registered Republican (Salsi, *LTRH* 85, 151-52). After the death of his grandfather and father in 1945, Ray helped support his twelve brothers and sisters by hunting herbs, teaberry and galax, and raising corn, potatoes and livestock. He made very little money from storytelling, so he also worked at a sawmill, an automobile factory, and for stone or wood building companies. He married Rosa Hicks (1924-2014) in 1948, and they had five children, one of whom served in the Vietnam War (Burton, *TFRH* 11-20). After making his public storytelling debut at a local school in 1951, he performed for a lot of people, including Orville Hicks, a still active storyteller, whom Ray asked to substitute for him when he could not accept invitations. Ray received the National Heritage Award with his cousin Stanley in 1983, and the North Carolina Heritage Award in 1992. Folk Legacy Records recorded his Jack Tales (Liner note by Sandy Paton, FTA-14, 1964), and both Appalshop and East Tennessee State University made films about him (Appalshop 1974; Archives of Appalachia at ETSU 2011).

III. **Previous American Folklore Studies: Chronological Perspectives**

Since the end of the Civil War, previous American Folklore Studies have long considered Appalachian folktales and ballads as the cultural heritage of Americans whose ancestors came from Europe. Early folklorists, e.g., Cecil Sharp (1859-1924) and Richard Chase (1904-1988), excluded Blacks and Native Americans from their category of "Americans" (Brunvand 229-31, 314-44; Chase & Halpert xiv-xv, 189-90[2]; Shapiro 248-52; Sharp and Campbell iv-vii[3]; Whisnant 254). Even around 1970, when

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[2] See Appendix C for how Chase's footnotes and Halpert excluded the possibilities of African American influences on Appalachian Jack Tales.

[3] Sharp called Southern Appalachian culture "their racial heritage" when he collected ballads from local singers including Jane Hicks Gentry in Hot Springs, NC (1863-1925, Ray's great-grandmother [Rebecca Harmon]'s brother [Emoline Harmon]'s daughter):

> The present inhabitants of the Laurel Country are the direct descendants of the original settlers who were emigrants from England and, I suspect, the lowlands of Scotland. (…) The reason, I take it, why these mountain people, albeit unlettered, have acquired so many of the essentials of culture is partly to be attributed to the large amount of leisure they enjoy, without which, of course, no cultural development is possible, but chiefly to the fact that they have one and all entered at birth into the full enjoyment of their racial heritage. Their language, wisdom, manners, and the many graces of life that are theirs, are merely racial attributes which have been gradually acquired and accumulated in past centuries and handed down generation by generation, each generation adding its quotum to that which it received. (Sharp and Campbell iv-vii, underline added)

toymaker/folklorist/ musician Jack Guy recorded some Appalachian Jack Tales from Ray Hicks in Beech Mountain, North Carolina, at the end of the Folk Revival, national popular musicians regarded people in Appalachia as the origins of American "folk" and romanticized the region (Cohen 3-7; Filene 187-88). The stereotypes of Appalachian cultures as the ancient, forgotten white people have survived until now (Harkins 205-26; Harkins and McCarroll 1-15). Especially, scholars have picked up Hicks as "a prototype of the mountain storytellers" or "an Appalachian Icon" who preserves the English of Elizabethan times (Burton, "In Memoriam" 138; McGowan 30-32) and "the pioneer spirit" of white Americans (McDermitt, *A Comparison* 377-79).

On the other hand, in order to disconnect Appalachia from its stereotypes, Appalachian Studies, an interdisciplinary area studies, formed in the late 1970's. These disciplines revealed the diversity and contradictions within the mountains (Billings 1-24; Hay 50-62; Obermiller & Scott 141-60). Scholars of the Hicks's folktales came to see their artistic originalities and the supposedly unique cultures of western North Carolina. These scholarly arguments, however, still had problems; primarily, they emphasized how the Hicks family transcended or altered their traditions. This emphasis was confined to chronological studies, and it put this research into a mono-color narrative rather than contrapuntal discussions. Scholars repeated the same claim that Hicks bore the traditions of his English ancestors by mixing them with some local elements. (Isbell 1-4; Lindahl

"Sounding a Shy Tradition" 72; Nicolaisen 123-40; Pavesic 75-76; Sobol, "Jack in the Raw" 4-5; Sobol, "The Next Last of the Breed" 212-18). Ultimately, previous studies presented the Hicks's folktales as a monologue: contemporary European ancestors' speech. The limited perspectives silenced different voices enveloped in the tales, i.e., multi-cultural conversations, and the perceptual experiences of Ray and his neighboring listeners.

IV. Previous American Folklore Studies and Methodology: Participant's Perceptions and Multi-Cultural Relationships

An approach by Cheryl Oxford (1987), a student of performance studies, differentiated her arguments from these previous studies. Her framework was not confined to the chronological study of transforming traditions. She opened up the study of Hicks family folktales to the fields of humanities, mainly anthropology and literary theory, by using a Jack Tale as a case study of Beech Mountain folktales. Her approach followed that of Alan Dundes, a major contributor to the discipline of folklore, who argued folklorists should not "leave the analysis of texture to linguists and the analysis of context to cultural anthropologists" (32). For example, she explains that the autobiographic metanarratives (See Bauman 98 for "metanarratives": e.g., the narration telling what the teller is thinking about Jack's behaviors) and the storylines (e.g., the

narration telling what Jack did) have mutually informed each other. Her study demonstrates the storyteller's journey from his monologue to the conversations with the tale (Oxford 288).

Charles Perdue's work (2001) contributed especially to questioning monocultural traditions of Appalachian Jake Tales. He compared Richard Chase's Jack Tales with earlier versions to see how Chase created European-American Jack Tales. Chase's motivations to make the tales appealing to his aesthetics added the flavor of merry old England to the stories. Although Perdue gave up his attempt to see multi-cultural influences on Jack Tales due to the paucity of reliable publications of African American Jack Tales (116), he critiqued the validity of Chase's one-sided claim that African Americans stole Jack Tales from European descendants.

Lynn Moss Sanders's *Howard W. Odum's Folklore Odyssey: Transformation to Tolerance through African American Folk Studies* (2003) follows Perdue, in the sense that it denies one-way authoritative influence from the whites of the South to African American folklore. She carefully compares *The Negro and His Songs* (1925) and *Negro Workaday Songs* (1926), both collected by Odum, the founder of the University of North Carolina's department of sociology. Her research reveals how his student, Guy Johnson, and a black informant, John Wesley Gordon, changed the collector's racial views and his discipline of folklore. Moreover, Sanders illustrates the impact of this change in Odum's

folkloristic trilogy of novels; thus, to folklorists, historians, and students of Southern literature – "In writing the trilogy, Odum clearly recognized the fact that Gordon's race prevented society in general from validating his experience as important…" (53). Also, as for methodology, her study proves the effectiveness of careful text comparisons, even in the limited availability of African American folklore materials not by white hands, for analyzing multi-cultural relationships in folklore.

On the other hand, Patricia Sawin's ethnography (2004) of Bessie Eldreth (1911-at least 2002), a western North Carolina native folk singer and storyteller, shows a way to avoid chronological thinking. Though Eldreth has no close connections with the Ward-Hicks-Harmon family traditions in Beech mountain, Sawin's attitudes towards singers and her way of describing them could give a guide for the methodology of folklore studies. She records not just Eldreth's words, but whole dialogues with Sawin herself. She depicts how her and Eldreth's initial views have been changing through multiple interviews for fifteen years. Specifically, she does not hide tensions between herself and Eldreth over the acceptability of practical jokes containing blackface disguise and cruelty (136-55). Her approach reveals that the components of Eldreth's subjectivity are more diverse and complex than what she thought about "the Appalachian" locality (49-67, 212-3). She calls this method of participant observations "dialogic ethnography," taken from

Mikhail Bakhtin and his followers' dialogism which perceives a speaker's utterance as a response to interlocutors and a part of ongoing dialogue (4-21).

Sawin's ethnography could connect to other methodologies. David Whisnant's groundbreaking study of Appalachian history, *All That Is Native and Fine: The Politics of Culture in an American Region* (1983), also focuses on "the more basic level of individual values and assumptions" (xxxvi). Carlo Ginzburg's *Il formaggio e i vermi* (*The Cheese and the Worms*) illustrates the perceptional experiences of Menocchio, a miller who was accused of heresy in 16th- century northern Italy, despite the fact that the historian had access only to the trials' documents by the hands of Menocchio's executors. Arlie Hochschild's sociological research on modern American rights, *Strangers in Their Own Land,* listens to the "Deep Story" of Donald Trump supporters, no matter how different it is from objective fact (135). These works by Sawin, Whisnant, Ginzburg, and Hochschild, all attempt to reveal the documented people's own view of the world, even though the documenters know that they have limitations from their positions, backgrounds, or available resources.

Dell Hymes's SPEAKING model in *Foundations of Sociolinguistics: An Ethnographic Approach* (1974) also works to analyze tellers' or listeners' perceptions and their tales' multi-cultural relationships. Based on his conviction that "there is a mode of organization of language that is a part of the organization of communicative conduct in a

community, whose understanding requires a corresponding, new mode of description of language" (vii), he developed this method of ethnography to analyze speech discourses within cultural contexts. The model deploys the mnemonic device "SPEAKING," which uses the first letters of speech components: Setting and Scene, Participants, Ends, Act Sequence, Key, Instrumentalities, Norms, Genre. This methodology promotes locating performances into their own situations, e.g., atmosphere of audiences, physical limit of performance spaces, order of speech acts in the whole event (55-60).

The focus of this thesis on the storytelling participants' perceptions follows Sawin's ethnographic approach, and the other historical or sociological works cited above, relating to the functional approach. To study how the folktale contributed to the life of Ray and his neighboring listeners, the research deploys the Dell Hymes's model. Examining oral performances with his method will illuminate contexts of the recording in 1982. Like Oxford's work, this study utilizes narratology from literary theory, specifically Gérard Genette's "mode" and "voice" of narration (*Narrative Discourse* [trans. Lewin] 161-211, 212-262). It assists textual analysis, especially the paper's analysis of "Ray and Jack Go Hunting" (ATU [Aarne-Thompson-Uther Index] 1890), where the antagonist is the teller himself. Text comparisons for multi-cultural relationships, carefully performed by Perdue and Sanders, also guide the research with African American tales.

V. Theoretical Frameworks: Limitation of Safety-Valve Theory — Carnival as Resistance

In American Folklore Studies, "folktales are traditional narratives that are strictly fictional and told primarily for entertainment, although they may also illustrate a truth or a moral" (Brunvand 229). Scholars call them "märchen" ("magic tales" or "wonder tales"),[4] and they distinguish those tales from other genres such as legends or myth. Previous studies describe märchen's various functions, e.g., rites of passage, escape in fantasy, expression of anxiety, developmental aids, reinforcing morality, and reality training (Bascom, "Four Functions of Folklore" 333-49; Burns 13-27; Oring 315-6). Among these functions of märchen, as for the "escape in fantasy" and "expression of anxiety," anthropologist and political scientist James C. Scott provides more detailed theories. He discusses the implicit strategies of folk arts as a protest against the dominant, and he illustrates "hidden transcripts" of weaker groups (136-82). When people cannot safely direct their complaints to the authority, they utilize various transcripts to express

[4] This German term is taken from the Grimm brothers' prominent fairy-tale collection in 1812 *(Kinder- und Haus-Märchen; Children's and Household Folktales*). Characteristics that distinguish Märchen are the following: timelessness, no specific place/ supernatural a matter of course/ stylized, archetypal characters/ contrast in extremes/ delight in repetition/ formulas/ transformation accomplished (through luck, magic, true love, kindness, common sense, courage). The structure of Märchen is that a hero or hero leaves home, is tested, and transforms. (Brunvard 229-31; 47-57; Propp 382-7)

and share the dissent, e.g., gossips, rumors, euphemisms, folk songs, tales, dramas, rituals, performed fools, possessed mad, tricksters, and other upside-down worlds of carnival. These all work as subordinate groups' political disguise of anonymity to avoid sanctions and yet withstand their oppressors.

Scott questions a prevailing "safety-valve theory" that "once the people get the hidden transcript off their chest, they' ll find the routines of domination easier to return to" (177), especially the view that "carnival is a mechanism of social control authorized by elites" (178). He does not completely deny this idea but describes it as "seriously misleading." First, he discusses how carnival functions for participants and explains that the function depends on each complex historical circumstance. Carnival may diminish the likelihood of actual revolts, but also work as dress rehearsals or provocations for actual defiance. According to Scott, Le Roy's account of the 1580's bloody carnival in a Roman town illustrates this theory, as does Peter Burke's survey on rituals of revolts between 1500 and 1800. The populace mocks and exploits carnivals to conceal their intentions when they rebel. Tricksters, unlike sacrificial scapegoats in institutionalized public rituals, never die at the end of festival; Brer Rabbit acts as an everyday role model for African Americans. Second, on causality, carnivals are the outcome of social conflicts, rather than unilateral creations of elites, no matter the consequences. The authority figures proscribed

carnivals in the Spanish Civil War, fearing not just a figurative but a literal world upside down (Scott 177-82).

Another anthropologist, Victor Turner, confirms this argument. Like Scott, Turner admits that both types of aftereffects: that aberrant spaces reaffirm the existing hierarchy (*The Ritual Process* 180[5], 201[6]), and that the abnormal prompts revolution by festive equalization's pervading the integrated social system, or circumventing the dominant (*RP* 202; *LL* 84-6). The post carnival, thus the renewed and strengthened structure, can stand on both sides. The zany state works as "a kind of the neutral position in a gear box, from which it is possible to proceed in different directions and at different speeds in a new bout of movement" (*RP* 202).[7] On causality, Turner, parallel to Scott,

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[5] "Paradoxically, the ritual reduction of structure to *communitas* through the purifying power of mutual honesty has the effect of regenerating the principles of classification and ordering on which social structure rests" (Turner, "The Apo Ceremony of the Ashanti" *The Ritual Process* 180).

[6] "Both these types of rituals [where "the structurally well-endowed seek release," and "structural underlings may well seek, in their liminality, deeper involvement in a structure"] reinforce structure. In the first, the system of social positions is not challenged. The gap between the positions, the interstices, are necessary to the structure. If there were no intervals, there would be no structure, and it is precisely the gaps that are reaffirmed in this kind of liminality" ("Some Problems of Elevation and Reversal" *The Ritual Process* 201)

[7] "Yet, in a curious way, these bluff *communitas*-bearers are able through jest and mockery to infuse *communitas* throughout the whole society. For here too there is not only reversal but leveling, since the incumbent of each status with an excess of rights is bullied by one with a deficiency of rights. What is left is a kind of social average, or

regards the carnivalesque as a necessary part of the whole social eco-system, not just a tool produced by any particular party: "One final comment: Society (*societas*) seems to be a process rather than a thing – dialectical process with successive phrases of structure and *communitas*. There would seem to be – if one can use such a controversial term – a human 'need' to participate in both modalities" (*RP* 203; See also 129). The cyclical social animation crowns or uncrowns today's dominant culture, but no individual can exclusively direct it.

Theoretician and political activist Antonio Gramsci's concept of hegemony in *Prison Notebooks*, which he wrote when Benito Mussolini's fascists outlawed his leading Italian Communist Party and arrested him, reinforces Turner's and Scott's organic views of the carnivalesque folk-life-arts.[8] Not only school education, drama, or newspapers, but also daily conversations at public squares (plazas) and every social interaction convey hegemony just like millions of "capillary vessels" do blood in a body (1058). The festive life-arts are part of the network of hegemony. Hegemony is not an object, but the process of relationships; therefore, any hoi polloi, intellectual, or authority cannot fully control nor destroy the hegemony (708). Social changes in the way of thinking, belief, customs

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something like the neutral position in a gear box, from which it is possible to proceed in different directions and at different speeds in a new bout of movement" (202).

[8] Folk-life-arts: "It [Carnival] belongs to the borderline between art and life. In reality, it is life itself, but shaped according to a certain pattern of play" (Bakhtin 7).

occur not by their explosions, but through continuous combinations of miscellanies (34). Neither any single folk's voluntary agreement nor the authority's education manipulates hegemony including the carnival spheres, let alone their effects.

Scott's argument on the subordinates' use of carnival receives affirmation from another view. Bakhtin shares Turner and Gramsci's dynamic notion of society as process rather than static setting. His *Rabelais and His World* regards the social history as life. He dares not indicate that carnival immediately caused the revolution of the Renaissance into the national state from the Medieval feudalism under Pope and emperor (453). Carnival shares the images of "victory of future," or "the birth of the new, of the greater and the better" as indispensable and as inevitable as "the death of the old" (256). Gramsci believes that human history itself has a nature of continuously moving towards the utopia -- "all the people's material abundance, freedom, equality, brotherhood" in the long term: "Mankind is increasingly progressing historically and culturally, and thanks to this progress, the youth of each new generation attains a higher degree of cultural development" (406). The history of people with the spirit for the future incubated the Renaissance over long periods of time. Regardless of whether history has progressed to the greater good or not, Turner, Gramsci, and especially Bakhtin present the concept of time and society as transient and changing life, rather than the static setting. And their framework suggests another blind spot of the safety-valve theory.

Bakhtin regards human history and society as continuous life. His conception is not symbolic, but rather practical in the sense that each person's life makes the community. The impediment theorists claim that festivals pacify folks' motivation for the actual revolts; therefore, carnival deters revolution. Their logic comes from the underlings' capability of rebellions, or at least of withdrawal from the exploitative system, provided they seriously want to. Those scholars, however, just assume cases where the oppressed possess potential practical power for social change. This assumption ignores situations that already deprived the inferiors of their weapons or shelters for escape. The folktale "tar-baby" demands that the oppressed use a strategy of perseverance and resilience until the option of stealing any chance for survival arises. To change the environment, the powerless need to survive first, even if their lives end up in benefitting the pharaoh. Intolerable conditions squash the subordinates' will to live, or they create folk-life-arts as the last counter measure of their defiance. This assumption explains Scott's argument about tricksters and Turner's on the structural inferiors' outwitting acts. The life-arts secure a space to abide in this world, however imaginary or metaphorical they may appear.[9] The sphere embraces continuous decisions to survive: "One might say that it [laughter in carnival] builds its own world versus the official world, its own church

[9] See Bakhtin 161-63 ("Forms of Time and Chronotype in the Novel" from *The Dialogic Imagination*), for the significance of the metaphorical approach.

versus the official church, its own state versus the official state" (Bakhtin 88); "victory of future is ensured by the people's immortality" (256).

Considering the ideas by Scott, Turner, Gramsci, and Bakhtin, the safety-valve theory is partial. As articulated by Gramsci, revolution consists of intricate factors. The entangled formations baffle the calculation of folk-life-arts' direct positive/negative effects on those rapid social movements. The life-arts could at least maintain the life of the oppressed. This carnivalesque life-arts' offer is a necessary, if not sufficient, condition for social resistance. Bakhtin illustrates that carnival indirectly but essentially prepares for revolution in the long run, rather than deterring social change. In Turner's words, festival would work as "the neutral position in a gear box" for any social movement. Scott demonstrates each situation when festivals stimulate or dampen social change. The upper crust does not make every festival. They might lead festivals, but underdogs also do, for example, when they perform trickster tales. If Ray Hicks's performances have characteristics of Bakhtin's carnival, and if his oral traditions vitalized his and his listeners' lives when they lacked almost any other measures to change the reality, this research would provide a case study to argue the limit of the safety-valve theory; carnivalesque folk-life-arts can act as a strategy to protest against the obstacles in culture bearers' lives.

VI. Upside-Down Comedy in Traditional Jack Tales

Since Ray Hicks said that he performed "Ray and Jack Go Hunting" when his children tired of other Jack Tales (McDermitt, Tape 8), an analysis of other Jack Tales is necessary to understand how "Ray and Jack Go Hunting" worked for Hicks and his listeners. These other Jack Tales are usually examples of upside-down comedy, in which a poor mountain boy called Jack conquers employers or kings and achieves wealth in the process.[10]

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[10] Jimmy Neil Smith, a founder of the National Storytelling Festival in Jonesborough (TN) who invited Ray Hicks there, making him a national hero, explains Appalachian Jack Tales:

> From Ben [Hicks] and others who made their home in the shadow of Beech Mountain in western North Carolina, Chase collected Jack Tales—long, meandering stories about an imaginary mountain boy named Jack who, though best known for chopping down the beanstalk, encountered all manner of adventures. Jack did battle with giants and dragons, suffered through the trials and tribulations of seeking life's fortune, and luckily for him, triumphed over them all.
>
> These old tales of Jack originated in Europe, were brought to America by Irish and Scottish settlers, and have since been harbored along the ridges and in the coves of the Southern mountains. (4; underline added; paragraph change original)

On the point that Jack "triumphed over all," however, Smith also provides an exceptional example of "Whickety-Whack, into My Sack," (10-13) as "the only Jack tale in which Jack dies" (10).

For example, in “Jack and the Giants”[11] poor and “puny” Jack expels “a great family” who kill people with huge power. He wins enough money to live happily with his parents. In “Jack and Tom and Will, Given $100 Each by Their Father” [“Cat and Mouse,” in another title] Jack is half killed by his older brothers, Tom and Will, and then thrown into the muddy water with no clothes or money. However, in the end Jack is richer than his two brothers, and he gains a beautiful wife. In “Heifer Hide,” at first Jack is again bullied by Tom and Will, and they kill Jack’s beloved heifer. They eventually kill their oxen for nothing and drown themselves at last, while Jack gets a fortune and lives peacefully.

In “Jack and the Robbers,” Jack is poor and lives with his mother. “The doctor” forces Jack to work until he and his family cannot stand up. Finally, Jack wins the daughter of the doctor. He also gains proof of the doctor’s crime and threatens the doctor by saying that he can call the police to catch the doctor. Also, in “Unlucky Jack and Lucky Jack,” unlucky Jack gets deceived by his employer (“the man who had the sheep to herd”) and is overworked nearly to death. The employer has already exploited many other

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[11] Sources for “Jack and Giants,” “Jack and Tom and Will, Given $100 Each by Their Father,” “Heifer Hide,” “Jack and the Robber,” are on Tape 14, Burton-Manning Collection, Archives of the Appalachia, ETSU. They are told by Ray Hicks, recorded by Jack Guy, 1969.

people. In the end, lucky Jack provides damages to the employer's properties to an extent that the employer never experienced and gets back the properties for unlucky Jack. "Little Jack and Big Jack"[12] has almost the same story, but the employer is called "the king." In "Jack and the Old Rich Man," Jack is not paid enough to eat and live with his mother. In "Hardy Hard-Ass,"[13] Jack is sincere enough to listen to a "little bird," whereas his older brothers Will and Tom are arrogant and curse and ignore the bird. Eventually, Jack gets married to a beautiful daughter of the witch and has a happy life. On the other hand, the brothers are dragged off by Hardy Hard-Ass, the witch's tool to tear up her challengers, and the witch dies. In "Jack and the Old Rich Man,"[14] Jack and his mother live poorly,

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[12] Told by Orville Hicks [second cousin of Ray Hicks]). Recorded and transcribed by Lisa Baldwin et al. Published in 2009 as a part of "Interview 'Waaaaay [original] Back Up in the Mountains': An Interview with Storyteller Orville Hicks" in *Appalachian Journal.* Here is some background information of this interview*:*

> Throughout the spring semester of 2009 at Appalachian State University, Orville Hicks team-taught (with Thomas McGowan) a colloquium for M.A. students in Appalachian Studies. During the class, Orville told tales and stories about his life, which he allowed to be taped and compiled into the following interview. (Baldwin et al. 45)

[13] Told by Ray Hicks, recorded and transcribed by Sobol. Published in 1994 as a part of "Jack in the Raw," an article in *Jack in Two Worlds*

[14] recorded by McDermitt during her field trip to Beech Mountain in 1982. Told by Frank Proffitt., Jr. [nephew of Ray Hicks]). Audio Preserved in *McDermitt Papers* (Box 1). Transcribed by Lindahl. Published in 1994 as a part of "Jack, My Father and Uncle Ray," in *Jack in Two Worlds*. Audio-recording with transcript.

but his rich employer keeps much gold, silver and all kinds of paper money. Jack finally wins the man's properties and has the man to work for him and his mother. In "Jack's Biggest Tale,"[15] Jack's father dies and he lives in poverty with his mother. The old king of the town gets Jack teased by everyone. At last, Jack marries a king's daughter and becomes the next king.

Clearly, Jack is a trickster who speaks for the oppressed, as exemplified by the following narration of "The Doctor's Daughter or Jack and the Robber":

> Well, this one here I' m a-fixin to tell is about Jack and his parents. At this time they were a-rentin, a-staying on this doctor's place, a-share croppin, and workin fer him a-doin everythin that he said. Had to, you know. Gosh back at that time if you rented they, ye know people liked renters to work, and if you were good and they' d git the advantage of ye and make you do all the work. They' ll have ye work till ye can't stand up…And so Jack, he just couldn't stand it. (…) (Ray Hicks [Coll. by McDermitt] "Storytelling and a Boy Named Jack" 9)

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[15] Told by Donald Davis [a neighbor and close friend of Ray Hicks and Rosa Hicks, wife of Ray]. Recorded and transcribed by Sobol (Rec., Mar. 16, 1987., only transcript available. Published in 1994 as a part of "Jack in the Raw," an article in *Jack in Two Worlds* with a comment: "This version of 'Jack's Biggest Tale' was created for Dr. Charles G. (Terry) Zug's folk narrative class at the University of North Carolina, Chapel Hill, on 16 March 1987" (213).

Here Ray stands by Jack and explains the cruel behaviors of the doctor. As you can hear from Hicks's narration "you know/ ye know," listeners are also expected to stand on the side of Jack.

As these tale summaries illustrate, Jack Tales often create an alliance between Jack, the teller, and the listeners. And this alliance is the center of the reverse plot. Therefore, this upside-down structure somewhat resembles the ritual of making a sacrifice. That is because in both cases performers with masks on the stage enable "limitless liberty of attacking others in comedy plays" (Nietzsche [Japanese trans] 344). For example, in the company of Jack, the teller and the listeners have the power to threaten a rich doctor and to marry his daughter in the narrative, though it may be impossible in reality. This could be a kind of ritual which sacrifices a doll of the doctor to the god, instead of burning a real doctor in the actual world, to relieve the social anxieties, renew and keep society running. In another example, Masao Yamaguchi, a Japanese anthropologist, borrowed a theory of Kenneth Burke and argued that Trotsky contributed to the controlling orders by the powerful political party by being sent onto the stage of political entertainment and killed as a sacrifice at the end.

In contrast to the scenario proposed by Yamaguchi, though, Jack is a fool and a central character during the performance; he does not die at the end of the carnivalistic story. Moreover, Jack Tales are initially shared among poor people like sharecroppers

(Salsi 192) and are not shared with the oppressors. Hence, the upper class's political logic of controlling people by utilizing a scapegoat simply does not apply to Jack Tales. The storytelling acts of Jack Tales are one means of resistance against the upper class to keep the community's subjectivity by sharing their voices freely through an imaginative world, at least in their close kinship community, even though they cannot actually execute the upper class of the hierarchy (such as the doctor who owns their land).

These upside-down comedies might look similar to the "turn-around" which is criticized by Victor Turner as a mere switching of position of the lower/upper classes (from A/B to B/A) and keeping and strengthening the division itself. For example, Turner explains that a South African black church's teaching says heaven is for the black people, while this world is for white people, so the whites cannot enter the gate of the heaven (*The Ritual Process* 188-90). Yukichi Fukuzawa, a Japanese philosopher and activist, also blames revolts on the army, demonstrating that it just turns from one violent government to another.

However, Jack Tales have the possibility of being different from those revolts. Look at the following narration of "Jack and the Old Rich Man" by Frank Proffitt Jr, a nephew of Ray Hicks, who says he imitates the storytelling style of Ray Hicks (Proffitt Jr. [Coll. by Lindahl] "Jack, My Father, and Uncle Ray" 10):

And the last time I was down there,

Jack and his mother, they was a-doing well.

Extra well. They was a-

They had the Old Rich Man out a-working for them [laughs]. [!!!]

(55, [ ] added by Lindahl)

In this tale, Jack makes use of a man who exploited him and his family. This ending is drastic even for Jack Tales. However, it makes the listeners laugh. If listeners laughed at the last part of the story as a fresh twist, they also took it seriously as a happy finish of a success story. Therefore, the teller and the listeners may have degraded their own authority by using the same violence that they received. They did not idealize the ending of their own acquisition of power. This story is a Jack Tale, but at the same time it could be a parody of Jack Tales, which emphasized the triumph too much to make fun of the ideal of Jack Tales. Bakhtin explains that there is no exception for the subjects of laughter in Rabelais's carnival (*Rabelais and His World* 88).[16] Just like that, this Jack Tale could

[16] Bakhtin found in carnivals something that prepares "the historical revolution that has taken place, of the changing times, and the advent of a new era" in this society step by step in people <the victory of Time> (*Rabelais and His World* 406). More concretely, for example, the movements from "the claims of the papacy and to those of the empire seeking a supranational power" towards "the principle of the national state" (453), or to the Renaissance which "laughter had been prepared in the Middle Ages" (97). Bakhtin emphasizes that the remaking process of carnival never simply re-produces the same structures. It always uncrowns "the truth about the authority, about the dying world" (198) as "merely elements of continuous growth and renewal" "with the earth which swallows up and gives birth" (88).

move from exposing its own goal, which is to "get the money back" (Proffitt Jr., [Coll. Lindahl], "Jack, My Father, and Uncle Ray" 35), to self-reflection. The teller and listeners did not admit authorization of anything. The participants laughed at others (the rich, powerful authorities), but they might have also laughed at themselves in the end. Their story could imagine that once they revenge the others and get power, they can be another tyranny. The story could share the imagination of the time when the boundary between "we" and "the others" is not as rigid as assumed. The storyteller and the audiences finally ridiculed their beautiful hate revenge story itself (represented by Jack's work to save the poor family), rather than glorifying it as a sublime object.

The upside-down alliance in traditional Jack Tales does not simply create an emotional outlet of the participants, but also potentially contains features of Bakhtin's carnival, which degrades all authoritative voices including their own. This study of the Hicks family's storytelling addresses the existing genealogical scholarships whose perspectives almost exclusively focus on traces of cultural origins. The analysis contributes to Appalachian Studies and American Folklore Studies by opening an Appalachian tale to different fields of humanities by examining narratives through Mikhail Bakhtin's concept of carnivalesque comedy.

CHAPTER TWO—APPROACHES TO "RAY AND JACK GO HUNTING"

I. Text

This chapter analyzes a video recording of "Ray and Jack Go Hunting" from folklorist Alan Lomax's archive and filmed on Beech Mountain on September 8-9, 1982.[17] This version is much shorter than the one Cheryl Oxford studied (about 8 min. vs. 35 min.) and it does not contain as many metanarratives (See Appendix for the full transcription). The shorter version has a condensed storyline that makes it easier to see some dialogic elements in the tale itself even without metanarratives, which Oxford did not discuss in her analysis of "Ray and Jack Go Hunting." Oxford's analysis fails to consider the act of hunting in the tale, which is a central element. Additionally, she neglects to discuss the teller's appearance in the story as a "personage" (Genette, *Narrative Discourse* 244-46). "Ray and Jack Go Hunting" is a peculiar tale in Appalachian folktales; this chapter analyzes the dialogue in the tale as a way to open up

[17] The Association for Cultural Equity's Alan Lomax Archive channel on YouTube streams Ray Hick's entire performance of "Ray and Jack Go Hunting" (0:00-12:16); Lomax's film *Appalachian Journey* (1991) for the PBS American Patchwork Series includes part of the recording during 8:51-10:52.

Appalachian folktale studies by examining what the tale meant to Ray and his listeners, who consisted of family members and neighbors. Carlo Ginzburg writes that violating a model includes the model itself as long as it acknowledges the premises of the model, while the reverse is not true. Thus, studying a common example would sometimes give only a superficial analysis, without revealing the features of a model or genre. On the other hand, an exceptional case would still include some characteristics of the genre, since the storyteller purposefully violates the traditional model even though he knows the pattern and can follow it. Ginzberg's *Storia notturna*, which deciphers the origins of the witches' Sabbath in the whole of Eurasia, started from an anomalous document (the questioning of the benandante Menichino della Nota) that he found in Archivio di Stato in Venice (Ginzburg, *Threads and Traces* 221-22). Ginzburg would agree that an exceptional Jack Tale could serve as an example to study Appalachian folktales.

In "Ray Hicks on Hunting with Jack" [Abbrev. RJ], Jack and the narrator Ray Hicks go hunting together, get huge amounts of food while navigating many dangers, and then return home. They attempt to hunt using improvised ammunition but fail to shoot deer with peach seed-bullets. Later, however, they find that the seeds have grown up into trees, bearing peaches. The Arne-Thompson-Uther (ATU) Tale Type number is 1890, "The Lucky Shot," combined with ATU 1895, "A Man Wading in Water Catches Many Fish in His Boots," and ATU 1900, "How a Man Came Out of a Tree Stump."

II. Märchen characteristics in Ray and Jack Go Hunting

Märchen are "traditional narratives that are strictly fictional and told primarily for entertainment" (Brunvand 229); the typical structure involves a hero/heroine who leaves home, is tested, and is transformed (through luck, magic, true love, kindness, common sense, or courage). In addition, märchen characteristics include timelessness; a matter-of-fact acceptance of the supernatural; stylized, archetypal characters; contrasting extremes; and a delight in repetition and formulas. Scholars describe the possible psycho-social functions of märchen (especially for children) as providing rites of passage, helping to express anxiety; serving as developmental aids; helping to reinforce morality; and providing reality training.

Märchen characteristics partly apply to this tale. As a märchen, RJ includes supernatural elements as a matter of course, with no need for explanation. For example, Jack kills squirrels, turkeys, and rabbits, with one bullet. RJ, however, fails to demonstrate the clear timelessness or lack of specific-place features of märchen. Ray describes Jack as his living Appalachian neighbor:

> [Ray looking down with knitted eyebrows (serious face)] Ah, now this is a, um, this is a tale of Jack's huntin' [?]. And for the last few years, …I went a-

huntin' with Jack, so back at that time [holding his head up (as if to trace back his memory?)], it's what they call Indian summer. It would, um [gesturing as if to draw circles with both of his hands], October, or November, it would, flurry [snow], they kill their hawgs [hogs], and then meat would go to blowin' flies and they come around and go to spawn, you know. Get back hot. And they call that Indian summer. Back when the Indians were here, called Indian summer [still making circles with his hands until this sentence]." ("RJ" 0:00-0:43 [emphasis mine])

So we got, all around and got in [Jack's father's house][18]. And got his [Jack's] dad's log sledge and yoke of steers, and come back through that, and took a barrel, and got a big barrel, and the sourwood honey, the box full of them flitters [fritters, hoecakes, pancakes]. ("RJ" 08:56-09:15)

It [the harmonica] cost 15 cents [raising his left hand holding the harmonica]. This was found in an old house. Maybe where Jack stayed [Ray

[18] Here Ray does not clearly mention the exact place, but considering they got "his dad's sledge," listeners can imagine it is Jack's father's house. Also, in an earlier version of RJ, Ray says it is his father's house:

> And so we went in and got his dad's sled, and two barrels, and ~~a~~ box to get some of them flitters in. He got two barrels of honey and some of the flitters and got the bear and the ducks. He come on in towards his house, his dad's house and we heard them turkeys a-hollerin' again. ("RJ" 1969 version, Recorded by Jack Guy, Burton-Manning Collection)

smiles a little, and waves the hand holding the harmonica]. Jack could have played on! [making the serious face], as far as I know [nodding several times]. That's right! He's fr--- [forty? fifty?]. He could be seventy or eighty years old. Maybe a hundred. [waving the hand with harmonica again. Still keeping the serious face]" ("Reuben," 00:13-00:31 [the anecdote by Ray Hicks before his harmonica performance of the tune "Reuben"])

In the first recitation, the teller explains this story happened in "the last few years," "here" in the place where "Indians" lived. In the second one, Jack's father's house is close enough for Ray and Jack to stop by. In another video, which Alan Lomax and his crew filmed on the same occasion, Ray tells Jack's approximate age. These quotations show that the storyteller sets the story as his actual recent experience in the neighborhood, rather than a timeless event in an unspecified place.

Comparison with Richard Chase's versions (published in 1943, Chase 151-60) of the same tale illustrate this point. The hunting tale, edited by Chase, has Parts 1 and 2.[19] They are not continual stories, but independent versions from different informants. Both versions have settings more distant from the tellers.

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[19] According to Chase, Part 1 is collected from R. M. Ward, Miles A. Ward, Roby Hicks [Ray's grandfather's brother]. Chase also notes that Part 2 is collected from Clate Baldwin of White Top, Virginia; Johnny Martin Kilgore of Wise, Virginia; and Boyd Boiling of Flat Gap, Virginia.

In Part 1 of Chase's version, the story takes place "back in old times there was plenty of good game back on these mountains here" (151). And "the King" (who does not appear in Ray's version) pays Jack "thousand dollars a-piece for 'em [young cub bears]" (156).

In Part 2, the teller blurs the setting at the end of the story, saying he does not remember exactly where or when the story took place:

> Now, boys, don't ask me too much about where it was Jack and me went huntin' that day. It was pretty far back when I was a young feller, and I can't remember exactly which way we went nor which part of which mountain that swag was in. I'd like to get some of them peaches myself. (160)

In the version by Maud Long [Ray's great-grandmother (Rebecca Harmon)'s sister (Emoline Harmon)'s grandchild, in Hot Springs, NC] (recorded by Duncan Emrich, Washington, D.C., 1947) (Lindahl, *AFLC* 102-5), the teller does not appear in the story. Jack goes hunting alone. "Jack and his folks" eat what they killed on the hunt. Long does not mention the time or place of the story, though "the old turkeys" appear in the narrative.

Also, the story has vague characterizations, compared to the märchen's usual stylized, archetypal characters. One reason might be the absence of villains. Neither of the only two regular characters in this story, Ray and Jack, act as antagonists, the most

fundamental and essential factor in Vladimir Propp's analysis of folktales. This lack obscures RJ's contrasts and characterizations. The Märchen usually highlight the characters by simplifying and exaggerating the two opposites of hero/ villain, for example, as well as honesty/ lying, kindness/ selfishness, (inner) beauty/ (inner) ugliness, (initially) poor and powerless/ (initially) rich and powerful.

Another reason for the vagueness in characterizations might be that listeners have few hints for understanding the character of Ray in the story. This chapter identifies hunter Ray as Ray-P ("personage") in Gérard Genette's terms of narratology. "Personage" could be called "characters" (244) as Levin translated into with this original note by Genette.[20] Conscious of the risk of suggesting "humanness," however, Genette deployed this word "personage." He tries to "establish between narrator and character(s) a variable or floating relationship, a pronominal vertigo in tune with a freer logic and a more complex conception of personality" (246) rather than persisting on "the classical attributes of 'character' — proper name, physical and moral 'nature' " (246). Genette's theory helps distinguish the hunter Ray, who inhabits the same level as Jack does in the

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[20] Genette (trans. Levin), *Narrative Discourse* 244 [Note 74]:

> This term [personages] is used here for lack of more neutral or more extensive term which would not unduly connote, as this one does, the "humanness" of the narrative agent, even though in fiction nothing prevents us from entrusting that role to an animal (…)"

story (Ray-P), from Ray as a storyteller (Ray-N "narrator"), and from Ray (1922-2003) in his actual daily existence who appears even when he is not telling a story (Ray-A "author"). See Figure 1:

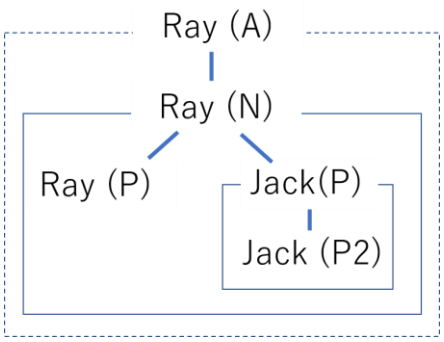

Figure 1: Narrative Levels of Ray and Jack in RJ

＊P: Personage－e.g. "I" who "run [ran] up to where the bear hit." (Ray) or the person who tells "I seed [saw] that was my last chance to live." (Jack)

＊P2: Personage 2－e.g. "I" who "seed [saw] that was my last chance to live."

＊N: Narrator－e.g. The person who tells "I run up to where the bear hit."

＊A: Author－e.g. The person who acts the role of someone (or something) who tells "I run up to where the bear hit."

This is an application of Genette's arguments in *Narrative Discourse*, especially in "Mood" (161-211) and "Voice" (212-262). Take a part of RJ as a sample. Ray and Jack appear on multiple strata of RJ:

> I [Ray] run up to where the bear hit and looked up. Jack was settin' a-top of the snag, and I said, "Jack is that you up' ere?" He said, "Yeah, I'll climb down." He clumb* down and said, "Ray, I want a-tell* you, I seed* that was my last chance to live. I seed this holler snag; I turned loose and just centered I knowed* nobody'd never find me. I'd die in there; no doubt that nobody would find me. Something furry got around my feet, and I got to feelin' it. It was three cub bears. I'd always teached* and hunted bear that the bears come down backwards, and that was my chance to get pulled out of there." He had a one-pronged fork in his pocket; and he said when the hole darkened, he got ready. ("RJGH" Part IV; underline added [*the same as the original transcript in the archives. They actually can be heard on the recording.])

Ray-A with his listeners performs Ray-N, who is talking about Ray-P and Jack-P. As RJ contains a fighting-bear story told by Jack, partly Jack-P1 narrates about Jack-P2.[21] In RJ, Ray-P usually serves as an observant participant of Jack's adventures. Jack is the

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[21] It may appear that Ray (P) is the teller of Jack (P), but by applying Genette's strategy, it is an "obvious confusion between the focal character (what [Henry] James called the "reflector") [Ray-P] and the narrator [Ray-N]" (188). Also, this figure simplifies the relationships of A-N-P for easier understanding. Strictly, for example, when listeners think Ray-N is possessed by the divine, Ray-N can be a larger concept containing Ray-A, or Ray-N can be completely out of Ray-A's circle. For another example, Bakhtin's *Dialogic Imagination* shows that any P can be potentially larger and more diverse than N or A.

performer of most of the events, e.g., shooting, fishing, fighting with bears, flying with turkeys. Ray-P seldom has his own independent behaviors reported. Table 1 exhibits the basic actions in RJ. Among the total of 11 actions, Jack is the actor for 6 (No. 5-8, 10, 11), whereas Ray is the actor only for 3 (No. 2, 4, 9), one of which is passive (No. 4). Ray and Jack act together for the remaining two (No. 1, 3).

Table 1: Summary of RJ in Terms of Actions

	<Action>	<Actor>	<Reporter>	<Possible Causes>
1	Go Hunting	Ray and Jack (Ray invites Jack)	Ray	?
2	Dig down the holler	Ray	Ray	Weather "Indian summer"/ thirst/ Supernatural sixth sense of Ray/ Luck
3	Find honey in the holler, running from a tree with bee hives	Ray and Jack (initially Ray, but tasting and identification by Jack)	Ray	Same as No. 1/ luck, bravery, curiosity, supernatural stupidity/ sense of Jack[22]

[22] Cf. Cheryl Oxford version (Aug. 1982):

4	Flitters fall from the bushes	Ray (passive)	Ray	Luck
5	Catch 35-pound fish and 40 ducks (with shoestrings and the britches)	Jack	Ray	Supernatural physical strength and skills of Jack/ Luck
6	Shoot turkeys, squirrels, hogs, rabbits with one bullet	Jack	Ray	Supernatural physical strength and skills of Jack/ Luck
7	Catch turkeys and fly with them	Jack	Ray and Jack (Jack tells how he fell into the tree's holler)	Supernatural physical strength and skills of Jack/ Luck
8	Fight with Bears	Jack	Jack (Jack tells how he fought with the bears and how he got out of the tree.)	Jack's knowledge of bears' behavior/ Careful preparation of a potential weapon (broken fork)/ Supernatural

> He come back/ and he got down like Jack was, you know./ Wasn' t afraid of nothin/ a-poisonin him./ He'd lick anything. // I was sceered [original] it might be something that'd poison me, you know. / But Jack/ he wasn't afreared [original] of nothin. ("'They Call him Lucky Jack…"177)

Additionally, this Jack's curiosity and fearlessness exactly matches that of *Arlecchino* (Harlequin), or its origin *Zanni* (servant of *Pantalone* and *Dottore*), the tricksters of *Commedia' dell Arte*, an Italian traditional mask play (See Rudlin 67-72).

				Physical and mental strength/ Luck
9	Stab knife into the big black snake (by mistaking it for the log)	Ray	Ray	Tiredness/ Supernatural Stupidity and Carelessness/ Unluck/ Luck (they are not killed by the snake)
10	Shoot Deer with Peach seeds (from the shortage of bullets)	Jack	Ray	Supernatural stupidity or cleverness of Jack/ (Un)luck
11	Find Peach tree bearing peaches	Jack	Ray	Supernatural thinking in No. 9/ Luck
Total		Jack:6 Ray:2 Ray (passive):1 Ray and Jack:2	Ray:8 Jack: 1 Ray and Jack:2 (these two episodes are in one series of No. 7-8)	

In addition, even the few actions of Ray-P fail to give a simple, clear image of himself. The two actions which are credited only to Ray-P (No. 2, 9) do not show his physical superpower. In contrast, Jack's physical supernatural power can be seen in Nos. 4-7. Therefore, readers cannot simply think that Ray-P works the same as Jack. At the

same time, however, the possible supernatural elements of Ray's two actions invite the audiences to recognize that Ray-P could also differ from Ray-A.

For example, in No. 2, Ray-P suddenly starts to dig in the earth to have water. It might sound unnatural or supernatural to listeners. At first, Ray-N provides the apparently logical reason that the weather was hot, and that Ray-P became extremely thirsty. Also, as the holler is a little valley where the creek often runs down at the bottom and people build a hand-dug well there (Osborn 6); Ray-P could reasonably dig that area in the tale. However, Ray and his family were used to having difficulty getting and carrying water in their daily lives (Rosa Hicks [Coll. by Burton and Shedlarz] 12), and Jack-P also tells Ray-P that there is no water around for 20 miles. David Osborn said that along with "the special skill" of dowsing, using two sticks to find where the water runs underground in hollers, the hard labor was often assigned to children to dig in the earth until they reached water (214-15). Therefore, it could be unbelievable for listeners that Hicks began digging the soil after getting thirsty (too late?), and that he soon found honey. Action No. 2 conveys the ability of Ray-P, the divine dowsing, or participation in other-worldly realms [stupidity/ craziness].

Similarly, in No. 9, Ray-P stabbed his knife into the big black snake by mistaking it for the log. Ray-N explains the seemingly logical reason. That is, Ray-P became tired after walking for a long time, and the mountain went all black after the forest fire, which

caused Ray-P's mistake. Still, listeners cannot imagine that Ray-A does not notice the snake, even after the snake under his body is moving, until he asks if his friend, not he himself, is moving or not. No. 9 tells the beyond-this world stupidity/ craziness of Ray-P, as well as No. 2.

Moreover, action No. 9 shows that Ray-P's supernaturality is not necessarily confined to the cultural contexts of European Christianity, where the snake could symbolize the evil which caused Adam and Eve's paradise lost. Alan Lomax, who recorded RJ, comments that conquering a poisonous native snake represents the frontier spirit of white Appalachian people (*Appalachian Journey* [10:43-11:05]). According to Ray-N, however, Ray-P just found the snake was "a-movin," rather than that he found the representative of Satan. Ray-N did not describe the snake as unreasonable and dangerous, because he stated the clear reason why the snake was moving (Ray-P stabbed the knife into the body). This reaction of the snake is understandable as a necessary protection against injury. Ray-N did not even say the snake attacked Ray-P and Jack. Rather, Ray-N reported the reactions natural for any living things, and said Ray-P found the black snake, which people usually know are non-poisonous. He showed the realization of Ray-P that even something that looked like a dead tree was actually a living thing which has its reactions just like Ray-P himself. And this notion is brought about by Jack-P's words that it is not him that is moving. Jack-P is supposedly an object for Ray-N to look at and tell

about, but here Jack-P is the subject to teach Ray-N. Different from Lomax's opinion, Ray-N's way of thinking goes beyond the simple division of the subject (the white, the conqueror, protagonist, human-beings) and the object (the native Americans, the conquered, the antagonists, animals).

This acceptance of the supernatural shows a similarity to Cherokee folktales where all animals, including the human beings and the snake, gather under Selu the mother earth. Ray loved listening to neighbor Cherokees telling Jack Tales, ghost tales, and Indian stories (Smith, *Story of the Cherokees* 4-5). Cherokee folktales such as "Getting Fire" (Duncan 53-54) and "How the Spider Captured Fire" (Galloway 64-5) have "a big black snake" in the stories. That serpent has no poison. The serpent has become black just by an accident. Another Cherokee tale, "Uktena" (Arneach 117-22) says that a snake-god called Uktena had poison, but that it also brought medicine to cure any kind of disease. Both Cherokee tales and RJ avoid representing the snake as merely an evil figure. Action No. 9, just like No. 2, describes Ray-P's abnormal abilities, or the animistic divine eye which blurs the supposed boundary between the animals/ plants, the living subject (snake) and the dead object (stump or log to sit on like a chair).

Furthermore, in other Jack Tales, Ray usually appears as a narrator, and he does not appear as one of the main personages. Therefore, listeners have little background information to conclude to what degree Ray-P is a folktale-like, stylized, conventional

character, and to what extent Ray-P is close to/ different from Ray-A. Though listeners know quite well about Ray-A as a family member and neighbor, Ray-P could appear differently for each storytelling performance.

Other actions by Ray, excluded in the table, show Ray-P and Jack's close friendship. For example, Ray runs after Jack for a long distance, even though Ray-P thinks "it was the last of Jack" when the turkeys fly and carry Jack far away (7:04-7:34). However, this strong bond does not necessarily illuminate Ray-P's character, as Jack is so familiar to Ray-A and his family/ neighbors that the friendship of Jack and Ray-P could be normal and not fresh information.

Jack's characterization is clear, compared to Ray-P, if not to the degree of other tales, where villains make the clearer contrasts. More specifically, RJ lacks Jack's cunning to deceive evil, since evil is absent from RJ, unlike in other Jack Tales. Instead, RJ repeatedly describes Jack's physical superior strength, like that of Paul Bunyan or John Henry. Among six actions credited exclusively to Jack; four are related to superior physical superpowers (No. 5-8). Also, like other Jack Tales and the märchen tradition, Jack's luck is related to all of the 6 actions. Knowledge and preparation contribute to success in No. 8, bravery does in No. 3 (but potentially for all hunting actions), and supernatural craziness does, especially in No. 10.

Other features of märchen, besides the characterizations and the contrasts, also partly apply to RJ. The story repeats the same episode pattern where Ray or Jack try to hunt something, then some dangers or miracles occur. Yet, this repetition does not appear so formulaic as the three-time trials of märchen. For example, in "Snow White," a Grimm brothers' tale, the stepmother visits Snow White three times to kill her. On the other hand, RJ (1982 Lomax ver.) has approximately ten random adventures (Table 1).

Transformation is also partial. At last, Ray and Jack catch and eat from an abundant hunt through their luck, knowledge, supernatural strength and senses. At the beginning, however, Ray does not clarify the motivations for hunting. He does not say that they were hungry or poor. Also, according to Ray, Jack might continue to go hunting even after the story, because Jack likes hunting. It makes a contrast to the characteristics of folktales analyzed by Propp and exemplified in other Jack Tales. For example, in "Jack and the Giant" or "Jack and the Bean Stalk," Jack leaves home because of his poverty; once he becomes rich, he stays home. Therefore, in RJ, listeners see the linear change, rather than a drastic contrast from the inherent lack to its satisfaction. The transformation is accomplished, but not explicit, and the test is much more than three times. Hence, the structure of märchen is partially applicable, in the sense that the protagonists leave home, are tested, and return.

To sum up, the characteristics of märchen partly apply to RJ. The story has supernatural events as a matter of course. Characterizations are more obscure. The first reason is the absence of villains in RJ, and the following lack of a hero confronting evil. The second reason is Ray-P's role of observer of Jack's adventure. It limits the opportunities to know about Ray-P himself. The third reason is that even these few chances present the ambiguous image of Ray-P, something in the grey zone, between the actual Ray-A and the animistic supernatural existence. Other than the characterizations and contrasts, RJ has the repetition, but is not so formulaic as the traditional märchen. The transformation is linear, but the structure of leaving home-being tested-returning can apply to RJ.

This chapter analyzed Alan Lomax's version of RJ from the viewpoint of the märchen genre and also by applying Genette's narratology. The research concludes that RJ has rather exceptional features as märchen. The transformation of the protagonist Ray and Jack are only linear, contrast of characterization is unclear, and repetition of characters' actions in the narrative is more random. Also, Genette's narratology reveals that the narrator blurs the relationships between Ray and Jack, the listeners and characters, and even the listeners and the narrator by keeping the genre of this tale unclear. Chapter 3's analysis necessitates reconsidering RJ with different frameworks, which is the focus of the next chapter.

CHAPTER THREE—APPLYING DELL HYMES's MODEL TO "RAY AND JACK GO HUNTING"

I. Dell Hymes's SPEAKING Model

This chapter uses sociolinguist Dell Hymes's model to analyze "Ray and Jack Go Hunting." The application enables comprehensive understanding of the tale by including the storytelling act's contexts such as atmosphere, audience, space, etc. Hymes's frame covers the backgrounds which limited analysis of a transcription of "Ray and Jack Go Hunting" would easily miss. As Hymes sees it, speech does not mean a one-way presentation, but it works as an interactive act of participants who are continuously renewing relationships with each other in a specific situation. He attempted to advance the folklore research of his time by deploying an ethnographic or sociolinguistic approach to cohesively analyze the whole contexts of performances. Therefore, utilizing the Hymes's frame would help to decipher the tale from more dimensions.

The SPEAKING model in Hymes's *Foundations of Sociolinguistics: An Ethnographic Approach* (1974) deploys the first letters of speech components; **S**etting and Scene, **P**articipants, **E**nds, **A**ct Sequence, **K**ey, **I**nstrumentalities, **N**orms, **G**enre as a

way to analyze a folklore performance. The author explains that using any of these terms in combination with each other can also be a helpful strategy for analyses that reveal dimensions of speech that were not apparent. Hence, this chapter also combines these items to examine “Ray and Jack Go Hunting.”

II. Setting and Scene

“Setting refers to the time and place of a speech act and, in general, to the physical circumstances” (Hymes 55). The living room in the grandparents’ home might be a setting for a family story. Scene is the “psychological setting” or “cultural definition” of a scene, including characteristics such as range of formality and sense of play or seriousness (Hymes 55-56). Alan Lomax and his crew filmed this video on September 8th or 9th in 1982. The place is Ray Hicks’s porch. Ray often told stories on this porch. Ray and his listeners (all family except Alan Lomax and his staff) sit side by side on chairs on the porch, close enough for each other to touch easily. Therefore, Ray did not face his listeners like a formal lecture (because of the porch’s space limit? Or it might be good for filming the listeners’ reactions?). It produced a relaxed and playful atmosphere.

As for Ray, at the age of 60, he is confident in his memory and performance. Ray had told the same tale for other collectors who recorded him (Barbara McDermitt and Cheryl Oxford) just one month before (Aug 15, 1982) the Lomax visit. Also, by this time,

Ray is already a most experienced teller. Lomax filmed not only RJ, but also other stories and musical performances and those of his family members, including buck dancing. He also filmed Sheila Kay Adams and Tommy Jarrell, which could have reduced the pressure on Ray. Also, it was Frank Proffitt Jr.'s birthday or the day after; therefore, they might have shared the atmosphere of celebration within the neighbors and family.

At the same time, the setting is not the same as that of Ray telling a Jack tale to only local people. Lomax apparently filmed for two days; his narration in the 1991 film shows his lack of familiarity with the region. For example, Lomax says, "there you see me way up in the Smokies. We are at about 4000 feet near Boone, North Carolina." He clearly mistook the Blue Ridge Mountains for the Smoky Mountains. He also misspelled the name of Ray's family member, Edd Presnell, by writing Estil Presnell. He even says, "in my mind the Hicks family represent along with many, many other of these fantastic Norse Presbyterian people a main source of the American imagination. Much also was carried over from Great Britain." Actually, Ray and his mother Rena were criticized when they converted to Presbyterianism by Rena's family, who were all Baptists for three generations. Lomax, for Ray, is more of a national and international figure, along the same lines as Pete Seeger or Woody Guthrie, rather than a local figure. What he filmed would be broadcast to the nation or even foreign countries. Ray explains what a "holler" or "Indian Summer" is in the Lomax version of RJ. He did not explain them in 1969,

when Jack Guy, a local toy maker and seller/musician in the same band with Tab Ward (kin to Ray Hicks) recorded RJ. Ray knew his family/neighbors did not need these explanations, and he might not have told what he and his family/neighbors did not want to tell the outsiders of their community. Analyzing the setting and scene highlights both the physical place and social context for RJ. This RJ has a background that the storytelling space sets the story not in a large public staging event nor in a completely private closed circle, but in between.

III. **Participants**

This category includes the speaker and the audience. Linguists will make distinctions within these categories; for example, the audience can be distinguished as addressees and other hearers (Hymes 54 & 56). Besides Alan Lomax and his crew, all the four listeners, at least those filmed in this video, were Beech mountain natives, adult family members. From the closest chair to Ray, here is the list of the audience (one question is why Rosa Hicks, his wife, 58 at that time, does not appear here. She may have been in the kitchen preparing food for visitors.):

1. Stanley Hicks (70 years old - almost 71 in October, Ray's first cousin)

2. Hattie Presnell (75, Ray's second aunt [daughter of Roby, brother to his grandfather Ben])

3. Frank Proffitt Jr. (35 or 36, as his birthday is September 8th, Ray's first nephew [son of Bessie, Ray's sister)

4. Edd Presnell (66, Ray's uncle-in-law [Ray's father (Nathan)'s sister (Nettie)'s husband. Edd learned dulcimer making from Ben, Edd's father-in-law and Ray's grandfather])

5. Ray Hicks (60, see Setting and Scene)

Gérard Genette tries to minimize the authority of author (or the storyteller). He focuses more on (fictional) characters in literary works. His strategy allows seeing Ray not as an exceptional figure, but as a Participant.

6. Alan Lomax (67, film producer)

He is one of the most experienced field recorders in the United States, starting in 1937 when he got the position of "assistant in charge" helping his father, John Lomax, the founder of the Archive of American Folk Song at the Library of Congress. In 1978, Alan had already started filming the American Patchwork Film series, which includes *Appalachian Journey* (RJ is in this film). He also had the experience of recording Jean Ritchie in Kentucky, who appeared in East Tennessee State University's Folk Festival with Ray or Stanley. Therefore, he could have been reassuring to Ray, compared to unknown, untrained researchers, with his established brand and smooth filming.

This participant list shows that Ray had at least four neighbors or family members. Researcher cannot see the number of Lomax's crews; however, they can guess

that the closer and more familiar listeners surrounded Ray the storyteller compared to the situations like the Jonesborough National Storytelling festivals.

IV. **Ends**

"Ends" in Hymes's terminology mean purposes, goals, and outcomes (Hymes 56-57). Alan Lomax wanted to film something unique to Appalachia; the associations with their European ancestors and the narratives in *Appalachian Journey* (1991) exhibit this intention. As he had stated in his American Patchwork Series project, he wanted each film to reflect the different qualities from each region. His other field research in the Patchwork Series, mainly featuring the American South and Southwest: Mississippi, Arizona, Philadelphia, Louisiana, Georgia, Kentucky, North Carolina, Virginia, and Washington, D.C., resulted in the 1991 films: "Land Where the Blues Began," "Feet Don' t Fail Me Now," "Cajun Country," "Appalachian Journey," and "Dreams and Songs of the Noble Old." Lomax's goal was to share culture/history with national or international audiences.

Unlike Lomax, Ray's focus is more on the audiences in front of him, his neighbors and family, and visitors. His intention is enjoying the time with his close family and neighbors (including the birthday man, Frank Proffitt Jr.). The contents of RJ, and the audiences' ages, makes it difficult to assume educational/ entertaining ends for small

children. Considering Ray's Ends, which are different from Lomax's, enables us to navigate researchers' interpretations of "Ray and Jack Go Hunting," especially its nature of entertainment and Tall Tale.

V. Act Sequence

Act Sequence is the form and order of the event. The video itself shows little context about what they were doing before this filming or what they would do after the storytelling. Ray told a tale, entertaining the listeners and himself, by pretending that the story is his real experience, as is discussed earlier, citing the beginning (0:00-0:43) of RJ. He clearly declared that he would tell a "tale" at first. And the following absurd magical contents confirm that it is a tale. Still, the setting of "the few years ago" or the narrator Ray himself going with Jack (with gestures pointing to the actual spot nearby) presents the tale as a non-fiction documentary. After finishing the story, both Ray and the listeners were laughing. Applying the concept of "Act Sequence" shows how the tale functions as a dialogic performance among the participants. As for "Ray and Jack Go Hunting," it shows the effects of entertaining the participants. The participants found the story funny, because it just piles up absurd comedies one after another. Ray himself finds the story as a series of jokes, since he laughs all the way through the telling.

VI. Key

A “key,” as Hymes describes the term, means cues that establish the “tone, manner, or spirit” of the speech act (Hymes 57). Facial Expressions and gestures also show the absurd comedy as matter of fact:

> [Stanley is already laughing]
>
> They [the bush] fell the flitters off to eat the honey with.
>
> [During this sentence, Ray almost keeps the serious face, pointing to the earth nearby, to show where the flitters fell off.]
>
> [After this sentence, he takes a breath and glances at other family members with a serious face, as if to tell earnestly what actually happened to him.]
>
> Huh. Gawd, you talk about lucky.
>
> Flitters to eat with.
>
> [Stanley keeps laughing. Ray keeps the serious face, spits, and looks down with knitted brows]
>
> But, I’s thirsty, we could not eat much.” (2:57-3:12)

The clear breakdown of his serious face appears only for one second, after the punchline of the sourwood honey episode (2:09), and after the last episode’s punch line (the peach seeds have grown up into the peach trees bearing mellow peaches) (11:54-56). And he soon gets back to the serious face again. After finishing the story, for the first time, he

smiles at least as long as four seconds with other listeners laughing (12:13-12:17). These keys exhibit the narrator's attitude toward telling a tall tale, something often presented as serious and narrated as a matter-of-fact, at least until the final "gotcha" moment. As Act Sequence finds, Ray finds the absurd comedies, lies disguised as true, funny. He enjoys his position as a kind of liar or deceiver.

VII. Instrumentalities

The "instrumentalities" of speech, as Dell Hymes explains, refer to forms and styles of speech (Hymes 58-60). Ray talks in a casual register and has many incomplete sentences. He repeats just some important words, with "um" "ah" "gawd" "by doggone" "you know" (e.g., "they fell the flitters off to eat the honey with. Huh. Gawd, you talk about lucky. Flitters to eat with.") Also, he uses "And" and "so" repeatedly after taking a breath. This repetition may be boring and unsophisticated for prose, but it makes a comfortable rhythm in oral performance. In addition, he uses a lot of dialect, e.g., "go a-huntin," "a-hollerin," "hit (it)," "hawg (hog)," "Gawd," "by dad," "a stump [/stɒmp/]," "He clumb [/kluːm/] down [the tree]," "bear [/bɑr/]," "you never heared [/hɪərd/]" "everything he seed (saw)."

Also, he uses narratives effectively to perform the story as a real, live show. One example is his frequent use of onomatopoeia (often combined with gestures):

Ray: He had that gun barrel down and bent three crooks in it. And I walked there and he said, I have three crooks for each one of them and he said the bullet would go zig-zag, zig-zag and get all three of them. And so he shot and it blowed the turkey off and hit the squirrel and then the duck and it blowed the gun up and the barrel went? out and Jack was knocked down there pretty tore up and unconscious. And when he got over it he got down there looking at the barrel and it'd hit a rabbit a sitting and killed it, the barrel had. And he heard something going, "Pick, pick, pick, pick." He walked down and the dang hammer was a pecking a wild hog to death! (5:12-5:54)

Frank Proffitt and other listeners: Huh-huh-huh [listeners' laughing, Ray also smiles] (5:54-6:07 [underline mine to emphasize the onomatopoeia])

He also uses "pick, pick, pick" for fish jumping in the britches (4:04-4:07). Another example: he includes a lot of word-for-word quotations of both Ray and Jack's lines with direct discourse:

I said "If you're fixin' to go a-huntin,' and he said, "Yeah, by dad, I would be obliged that I could go along" (1:01-1:15)

"Jack, come back here [or "hear"] me." And he [Jack] got them. [gesturing bending his back and searching on the earth, and Jack said] "Gawd [the narrator Ray opens his eyes wide open], Ray, that's sourwood honey." (2:03-)

He [Jack] said “I got down and got in the dark. And felt something furry.” (8:23-28 [Jack’s own narration continues until 8:52])

I heard, “Jack, is that stump a-ridin’ you off?” he said, “No, by dad, Ray, it ain’t wrong with me.” (10:55-11:02)

Compared with the case in which Ray-N explains all with his indirect discourse, this dialogue in the narrative gives variety and different colors to the narrative, like a theatrical play, and it avoids the monotone. These instrumentalities illustrate some entertaining aspects of Ray’s performance which researchers fail to analyze if they only focus on plots and characters.

VIII. **Norms**

Norms are social rules governing the event and the participants’ actions and reaction in Hymes’s terms. Although the audience does not interrupt Ray’s stories, they, especially Stanley next to Ray, often laugh at each episode’s punch line. Ray tried not to laugh and pretended to be serious during the story as much as possible. Only once he could not help laughing in the story. Therefore, basically the norm demands that the storyteller keep acting as a matter-of-fact narrator of absurd comedy. The listeners needed to listen to the teller without interruption. However, these norms might not have been too

strict and formal. They allow an exception of laughing for both listeners and the teller. The analysis of norms reveal that the informality has an effect in the performance.

IX. Genre

In folkloric terms, a Jack Tale is its own genre, but within Jack Tales, the narratives include features of a variety of genres. This RJ narrative is a märchen, because as discussed in Ch. 2, the protagonists, Jack and Ray, go out, have some adventures, and come back home in the end.

At the same time, RJ can be a Tall Tale, which Lindahl describes as a "joke masquerading as a true story" (Lindahl, *AFLC*, lxii). The previous chapter showed that RJ illustrates only a few of the qualities of märchen. For example, the repetition of silly episodes is not formulaic but random. RJ has trials of much more than 3 times. The villain is absent. The transformation is less emphasized, compared with the usual märchen. These features are common in Tall Tales. As long as jokes effectively work, the transformation of protagonists or villains, or formulaic repetition, are irrelevant and unnecessary for Tall Tales. Each episode's absurdity, such as the bush bearing flitters, works for listeners.

Instead of the organization towards the hero's transformation, for the functional jokes, tall-tellers have to tell a lie as a true story. For example, Lindahl records a liar's

contest (in Visalia, California/ on September 1, 1941/ Lindahl 466-69), in which a teller (L.A. Ledford) starts the tale by saying, “Ladies and gentlemen, I don’t know whether I can compete with these Okies or not. I was down there in Texas, and I was in Texas, and people from Texas don’t lie.” He actually continued to lie until his last episode that someone died after eating too much popcorn. Chapter 2 also illustrated RJ’s specificity in the places and time. Though the actuality is strange in märchen, the narrative’s detailed specificity to disguise a real-life experience is conventional for tall tellers’ strategy (*AFLC*, lxii). Lindahl articulates characteristics of tall tales:

> The Tall Tale is a joke masquerading as a true story. (…) The teller typically begins his tale in sincere tones and with a straight face, claiming that he is narrating an actual happening, usually an event he has experienced himself. (…) he [a storyteller, L.A. Ledford who uses this “strategy of slow-building”] is pushing us to the outer limits of our credulity. (…)
>
> In a second tall tale strategy, the teller starts out with an absolutely unbelievable detail, but continues to pile one impossibility on top of another until he has exhausted his listeners. (…) And the disproportion between the wild details of the story and the teller’s low-key presentation is a major factor in creating the tale’s comic effect. (Lindahl lxii)

Tall tales disguise themselves as real stories to maximize the effects of entertainment.

The comparison of Ray's several versions also shows that RJ is a Tall Tale because it best fits the criteria of the Tall Tale genre. Ray switches the order of each episode often for each telling (except the deer hunt and peach tree episode). He also cuts or adds some episodes. This improvisational flexibility makes for tremendous variety of the length of storytelling for each version. Considering Richard Chase's version, it is clear that Ray gathers and mixes each small local tale in North Carolina and Virginia freely. It is specific characteristics of this tale, even compared with other Jack Tales of his telling, which have more fixed orders. Therefore, this tale is similar to the lying contest of tall tales, which piles lies upon lies.

More specifically, the long repetition of lies, just like 11 basic actions in RJ, can be closer to the Black tellers' tall tales. Lynn Moss Sanders, using Joan Fenton's analysis of Howard Cotton, a black teller of Chatham County, N.C., explains differences in the tall tales of white and black tellers. While the white tellers' stories are "brief, comic, and told as the truth," the black tellers' continue to pile up the lies at greater length, even though listeners know the story is a lie (85). Similar to these tall tales by black tellers, rather than the whites' short comic tales, Ray declares RJ is a "tale" at first, and Ray-P goes out with Jack, a clearly imaginary character. Listeners all know this is a lie; however, Ray continues to tell more and more lies, pretending to be real stories.

X. **Conclusion**

Ray Hicks's gestures, facial expressions, onomatopoeia, dialogues of Ray-P and Jack in the story, the specified time and place in the story, all work to show the story as a sincere, real, living experiences of the teller shared with the local/ national audiences. However, the contents are an ever-lasting series of lies. Therefore, this gap exhibits strong characteristics of Tall Tales and joke tales, as well as a märchen. The ambiguous, animistic characterization of Ray-P, different from a stylized character of märchen, makes it impossible to define who Ray is, both for local/ national audiences, and especially for the local who knows Ray-A. Therefore, the story is not one-sided from the insider to the outsider. It is more a case of self-revelation to the insider community.

Moreover, RJ's form as a Jack Tale confuses listeners. If the story lacks signals as a Jack Tale, audiences can more straightforwardly expect a sequence of joke tales, rather than a whole structured märchen, which might contain serious moral teachings or messages. Joke tales fundamentally differ from one directed teaching. They defy definitions or drawing boundaries in listeners' perceptions. For example, "elephant jokes," riddles related to elephants, were popular in early 1960's California, according to Ed Cray's article (1967) in *Western Folklore*, a journal of the California Folklore Society. In the elephant jokes, the situations created by the riddles are so unreasonable that there are no correct answers (or anything can be answers):

62. How can you tell if any elephants have been in your ice box?

Ans. By the footprints in the cheesecake (butter, cream cheese). (8); Jackie Jackson, Los Angeles, July, 1963; Evan Nossoff, Whittier, Calif., May, 1964.

63. How can you tell if any elephants have been in your ice box?

Ans. You can't get the door closed. Mark Gelber, Boulder, Colo., May, 1964. (Cray 33)[23]

Like these examples of elephant jokes, RJ often lacks reasonability. Listeners cannot find correct answers even if they question why Jack and Ray can find a bush full of flitters, or why they can shoot so many turkeys just with one bullet. Especially when the story mixes familiar names or places with magical elements, the narrative deprives audiences' attempts to find explanations. Different from märchen, listeners cannot rationalize the happenings by saying "it is just a magical world, which is different from the reality. So, anything can happen." Cray mentions as follows about the effect of mixing familiar real names with unreasonable situations:

> These riddles [some elephant riddles] are based upon humorous variations of well-known names or upon impossible situations. (…) At the present time (mid-

[23] Fifty students at Van Nuys High School in California made the recordings of riddles in June 1963 (33).

1964) these Riddles of the Absurd are still much in oral circulation, e.g.: What is round and purple and rules the Waves?/ Answer: Grape Britain. (28)

One tall teller, John Calvin Yonce, inspired Ray to recognize the effects of nonsense or riddles as entertainment:

> Gah, he [Yonce] was funny. We'd trade jokes back and forth. Some of his riddles didn't make sense. He said he owned a cow that never went dry (…) He knowed some stories we'd never heared, so it was real entertainin.' (Salsi, *LTRH* 192)

Listeners enjoy the time being together in the chaos. The characterization of Ray and Jack, the narrative structure of putting Ray into the story as a personage and the inconsistent reality/ unreality in the tales all make chaos of listeners' perceptions. Listeners will fail to find any coherence or lesson or be able to name the relation between any characters and themselves. For listeners and the narrator, it is the space that Bakhtin calls "carnival" and Roland Barthes calls the "happy tower of Babel" (Barthes [Japanese trans.] 7). The space allows every existence in this world to have relationships together without judging or defining each other. This space could the premise of conversation which opens the channel between 'us' and 'them.' This could make the conversation possible.[24]

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[24] See one of the functions of language "Contact" by Jakobson 353:

> There are messages primarily serving to establish, to prolong, or to discontinue communication, to check whether the channel works ("Hello, fo you hear me?"), to attract the attention of the interlocutor or to confirm his continued attention ("Are you listening?" or Shakespearean direction, "Lend me your ears!" — and on the other end of the write "Um-hum!"). This set for CONTACT, or in Malinowski's terms PHATIC function (264), may be

For märchen's functions, morality reinforcement might not apply to RJ, as this tale is a joke tale, which creates a bridge between people by rejecting any specific authoritative, one-sided teaching. Ray explains that he performed RJ when his listeners are tired of other Jack Tales (McDermitt, Tape 8). Tall tales are just for having fun together. As for reality training, RJ could indirectly contribute to that function of märchen because the teller and listeners can share an experience where people co-exist together even without clear meaning. It offers a reminder to allow ourselves to enjoy communal experiences and forgive our limitations. It accepts others' limitations of understanding the different people and different versions of ourselves that we present to the real world. Also, the function of storytelling as rites of passage might not apply to RJ, as all in the local audience seem already adults; even the youngest Frank Proffitt Jr. was in his thirties. (If the development means more broadly learning/ un-learning, it might be applicable.)

As a tall tale, which has a main purpose of entertainment (it can be sometimes considered as a mere escape from the reality), RJ could work as a revolution for the oppressed, even without the social upside-down structure of usual Jack Tales. For example, the rich becomes poor, and poor Jack becomes rich. RJ does not turn around A/B to B/A, but it limits the effectiveness of the boundary between A and B. In other

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displayed by a profuse exchange of ritualized formulas, by entire dialogues with the mere purport of prolonging communication.

words, RJ does not express the anxiety about oppressors such as employers or rich landlords openly. However, in the background it has serious anxiety, which sometimes appears directly as a criticism of landowners in the anecdotes of Jack Tales.

As Ch.1 mentioned, James C. Scott clarified implicit strategies of folk arts as protests against the dominant culture. He illustrated "hidden transcripts" of weaker groups. That is, when people cannot safely direct their complaints to the authority, they utilize the various "hidden transcripts" or alternative methods to express and share the dissent – gossip, rumors, euphemisms, folk songs/ tales/ rituals with animals, performed fool or the possessed crazy, tricksters, and the upside-down worlds of carnival. These all work as subordinate groups' political disguise of anonymity to avoid sanctions while resisting their oppressors. Also, Scott asserted that the "the safety-valve theory – the idea that once the people get the hidden transcripts off their chest, they'll find the routines of domination easier to return to" was "misleading" (177), by citing empirical records that the authorities have been trying to prohibit these carnivalesque hidden transcripts (177-82). He emphasized the agency of the suppressed in the folk traditions, in opposition to the ideas which only see carnivals as the elite's machinery to keep the dominated voices from actual revolt.

RJ could function as a last counter measure for the anxiety of the Beech Mountain teller/ listeners when they are tired of inequities and one-sided enlightenment,

when they want only to survive and live together again, by forgiving and celebrating the limitations of their own and all living things' perceptions. As Ch.1 explained, Hochschild (2014) did field research on "white, middle-aged and older, Christian, married, blue- and white-collar Louisianans." She demonstrated that they "felt culturally marginalized: their views about abortion, gay marriage, gender roles, race, guns, and the Confederate flag all were held to ridicule in the national media as backward" (221-22). Some of her informants are tired of being "taught" or "educated" about political justice from other people, no matter how correct and right that justice is. She discusses background for why any political message cannot reach those people. That is, they shut their ears to protect their hearts after experiencing severe criticism of their thoughts, or having the feeling that their existence is denied. At that time, one thing that could connect people on different sides might be music or dance just for fun. Applying these analyses, including Dell Hymes's, reveals the complex dimensions of Ray Hicks's roles and performance as a teller of this Jack Tale.

CHAPTER FOUR—CARNIVAL AND SURREAL COMEDY IN "RAY AND JACK GO HUNTING"

As previously discussed, for Bakhtin, carnivalesque spaces embrace everyone's life including the participants.'[25] Carnivals demonstrate the destabilization of social hierarchies or a reversal of power structures, but more importantly, people in the carnivals fail to objectify and laugh at others by setting themselves aside. This carnivalesque *topos* is the premise of conversation which opens the channel between 'us' and 'them'. It makes

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[25] "Carnival is not a spectacle seen by the people: they live in it, and everyone participates because its very idea embraces all the people" (Bakhtin 7)
"Carnival laughter is the laughter of all the people. Second, it is universal in scope; it is directed at all and everyone, including the carnival's participants. The entire world is seen in its droll aspect, in its gay relativity. Third, this laughter is ambivalent: it is gay, triumphant, and at the same time mocking, deriding. It asserts and denies, it buries and revives. Such is the laughter of carnival. / Let us enlarge upon the second important trait of the people's festive laughter: that it is also directed at those who laugh. The people do not exclude themselves from the wholeness of the world. They, too, are incomplete, they die and are revived and renewed. This is one of the essential differences of the people's festive laughter from the pure satire of modern times. The satirist whose laughter is negative places himself above the object of his mockery, he is opposed to it." (Bakhtin 11-12, emphasis added)

the conversation possible (See also “Contact” function of language by Jakobson in footnote 24).

In this sense, “Ray and Jack Go Hunting” is an even more revolutionary carnivalesque comedy because the laughter is self-reflective. Specifically, this tale does not have any villains. It is a story about Ray and Jack hunting together, getting huge amounts of food through many dangers, and returning home. They fail to hunt deer with the peach-seed bullet gun, but after five years, they find that the peach-seed has grown into a fruit-bearing tree.

This tale contrasts with another hunting story (“Nametoko-yamano-kuma” [Bear in Mt. Nametoko]) by Kenji Miyazawa, a Japanese writer and poet, in which a merchant shop owner buys a bear skin and organs at extremely low prices from a hunter. The hunter has to hunt a lot of bears to gain enough money to survive. The narrator criticizes the owner and says, “I do not want to see his face anymore” (Miyazawa 12). Apparently, in “Ray and Jack Go hunting,” there is no physical figure to be criticized such as a merchant shop owner or an old rich man. This tale is not a conventional Jack Tale, where the basic plot flips the binary authoritative structure: poor insiders (us) versus rich outsiders (them).

“Ray and Jack Go Hunting” does not laugh at those who stand on the other side of the wall, but laughs at the psychological wall itself that insiders created. It is uncrowning the relationship of “us” and “them” itself, not just attacking “them.” For

example, Ray Hicks, a narrator, enters into the narrative as a character just like Jack. It complicates the relationship of Hicks himself (character, or "personage" in Gennette's term)– Hicks (narrator) – Hicks (author) in his and his listeners' minds. The relationship "—" could be both "=" or "≠" according to the interpretation (though some interpretations are almost unrealistic. See Table 2). These multiple possibilities make the "voix"[26] of the narrative unclear. In other words, the "genre" of this story, which determines who (what kind of existence) the narrator has for the listeners, and who (what) the listeners are for the tellers, becomes difficult to define for listeners once they share the same narrative space.

[26] See Genette, *Fiction et diction* 88 (the last sentences of "Voix" and the note in the bottom of the page).

Table 2. Genres of "Ray and Jack Go Hunting"

S=Il Stupido [no self-awareness, possessed by other world], F=Il Furbo [awareness of acting, possessed by this world], D=Daily [listeners' expectations of Ray (A) as a daily existence (i.e., family. friend)]

*1-6 shows possible perceptions (genres) of "Ray and Jack Go hunting," but please note the boundaries between each number are not clear cut, but linear and ambiguous.

*Upper Right⇔Lower Left (This World⇔Other World)

	P	N	A	genre	
1			D	P＝N=A and P＝A	Autobiographie
2	S (F)	D (mask)		P≠N＝A and P≠A	Récit historique
3	S (F)	F (mask)	D	P≠N＝A and P≠A mask P≠N≠A and P≠A	Recit historique mask Fiction hétérodiégétique
4	S (F)	F (mask)	D	P=N≠A and P＝A mask P≠N≠A and P≠A	Fiction homodiégétique mask Fiction hétérodiégétique
5	S (mask)		D	P=N≠A and P＝A	Fiction homodiégétique
6	S			P＝N=A and P＝A	Autobiographie

Shiratori produced this chart by applying the concept of genre in Genette's *Fiction et Diction* and *Narrative Discourse: An Essay in Method* to "Ray and Jack Go Hunting"

Moreover, not only the relationship between Hicks in/ within Hicks, but also the relationship between Hicks (personage) and Jack is ambiguous. Even assuming that initially Jack and the narrator/ listeners have a mentally close kinship in Jack Tales, it is confusing that Ray and Jack live together from the start without any tension, because

“Ray and Jack Go Hunting” is the only Jack Tale where Jack and the narrator have a conversation.

Furthermore, Jack and Hicks (personage) are both realistic and magical and, therefore, difficult to define. For example, when Hicks has a dinner of canned pork and beans before going to hunt, he might seem realistic and familiar to residents in Beech Mountain. “Pork ‘N Bean Salad,” is a favorite North Carolina dish and it is suitable for a picnic or cookout, because it is simple and easy to cook (McKee and Moseley 63). It is reasonable that Hicks in the tale ate that food when he had made a promise to go hunting with Jack and he needs to leave home quickly.

In North Carolina, the center of the “Southern Barbeque belt” of the U.S. (Egerton 253), especially for Hicks and other Beech Mountain people, pigs were familiar livestock. Rosa Hicks, Ray’s wife and cousin, has a memory of killing pigs, making sausages and also balloons from the bladder to play with at Christmas (Rosa Hicks [Coll. by Burton and Shedlarz] 10). Lena Harmon, another neighbor, also has a memory of eating a lot of pork compared to beef (Burton, *SBF* 42). Beech mountain ballads and stories also describe hogs as their property ([“Jobal Hunter” Lyrics No. 9] Burton, *SBF* 62; Chase [“Sop Doll!!” in *The Jack Tales*] 76-82). Hicks himself remembers that “back in the time of the wild turkey,” his great-grandfather Samuel Hicks was a hunter raised with his “hog rifle” (Burton, *TFRH* 3). So Jack, though he acts ridiculously/ miraculously by shooting

deer with peach seed bullets or catching fish in his britches, is realistic when he carries game on his father's sledge.

Familiar items in the tale also make the characters more realistic. In Ray's memory, honey is a familiar and essential food which his family gathered. W*hen Dr. Burton asked Ray to talk about his grandfather Ben, Ray explained that Ben hunted for beehives and sold wild honey:*

> Burton: Now, tell about your grandfather
>
> Hicks: And then he [my grandpa, Ben] gets down there [where Ben and his wife made a homemade cane mill, raised the corn] then and moved, he had a lot these here wild, what they called that time, is a little black bee. They'd hunt you like hornets. They made that sourwood honey, my goodness. An they moved them over to his boy, Grandpa Ben, which is my Grandpa Ben, he was my grandpa, and he, what little gold and money he had, he divided it up. (TFRH 3)

Flitters (flapjacks or pancakes) are also familiar to Ray and his listeners. Ray's second cousin, Orville Hicks, who calls Ray his second father, says "Mama use to fry flitters on the stove on cold days" (Baldwin 57).

Ray's version of the RJ tale uses a variety of specific terms about the forest. In a small excerpt, 7:37, he describes "the woods" [Part I, VI, VII], "limb" [I], "tree" [Part VII], "stump" [II], "snag" [II], and "bush" [I]. Ray spent some of his working life as a

sawmill hand (Isbell 133). [In Ashe County, the north side of Watauga County where Beech mountain is, 19 sawmills were confirmed in 1883 (Eller 86).] He also helped his father make wooden banjos and dulcimers (Salsi 181-83), another task that would have been familiar to his listeners. These items such as wild turkeys, honey, and flitters, even the stage ("the woods") itself in the tale would all seem familiar and real settings to Ray Hicks and listeners.

Characters in this hunting tale are hard to judge as real or magical, for they have both qualities. And they do not even have a clear distinction between them. For example, Hicks leads the narrative when he suggests the existence of honey to Jack. At the same time, Jack leads when he suggests the existence of a snake to Hicks. Their relationship is dialogic and flexible.

This ambiguity blurs the boundary between reality and the magical world. Listeners cannot tell who they are listening to—Is the "Ray" in front of them, the person they know in everyday life? Or is he a character in a fairy tale? Or something in between? (See Table 2 again). At the same time, listeners also are unable to determine what part they play in the narrative-- Are they neighbors of "Ray"? Which "Ray"? What genre of performance they are participating in?

These ambiguous characterizations in "Ray and Jack Go Hunting" are different from another type of comedy, commedia dell' arte, a traditional Italian improvisational

theatrical comedy play with stock characters. In that type of comedy, Zanni (both singular and plural, refers to unempowered people), who perform tricks together, are separated into "il furbo" (the clever) and "il stupido" (the stupid), and this distinction is absolute (Rudlin 67-72).[27] "Ray and Jack Go Hunting" is not a comedy which laughs at the more stupid person by comparing the two. This difference between the two types of comedy is illuminating, because Zanni share basic characteristics with Ray/ Jack except for this one difference. Initially, Zanni are also marginalized mountain boys like Ray and Jack. They are servants for a Pantalone (usually a rich Venetian merchant) (Rudlin 72). They are at the "bottom of the pecking order," "the dispossessed immigrant worker," and they originated "as a mountain race" of "Bergamase peasant up from the country [Bergamo was conquered by Venice]" (67). Zanni, who are far from perfect or noble people, are always at one with the audience, especially with those who feel oppression in daily life, like Ray and Jack are with other poor people on the mountain: "[Zanni are] the principal contributor to any confusion" and "[h]e has the possibility of direct, foursquare address to the audience, because he is the most sympathetic character" (71).

---

[27] "A scenario must have two zanni (at least): the first is foxy and astute, the second more *stultus*—an, ox, beast type, (*il furbo* and *il stupido*), but this distinction should be absolute." (71; Italics Rudlin's; underline added)

However, even though the distinction between “il furbo” and “il stupido” is absolute, these characters still contain some ambivalence. Il furbo usually advises il stupido, who acts freely like a baby with no self-awareness, but il stupido can be a little devil to steal money or food. Il stupido also “accidentally” points out il furbo’s funny mistakes.

Rudlin explains that “total cleverness is not funny, neither is total mental disability, therefore they have both of these elements in different proportions” (71). Furthermore, Zanni are responsive, with quick and vivid reactions to their surroundings, honest feelings, and a strong survival instinct. Another comment from Rudlin’s on Zanni explains:

> His [Zanni’s] survival instinct is the strongest of all the Commedia archetypes. He suffers from the spans of an ancestral hunger which is his basic, everyday condition. This great hunger leads to a vision of Utopia where everything is comestible, reminiscent of the followers of gluttony in Carnival processions. …His pre-Christian, animistic view of the world means he senses a spirit in everything: therefore it *could* be eaten. … He lives totally in the present: he never, for example, looks for somewhere to sleep, sleep just happens to him, often in totally unusual situations. All his reactions are emotional” (71; Italics Rudlin’s).

Similarly, Jack responds with quick and fresh reactions to everything he encounters. He is honest about his feelings, and has an especially strong survival instinct. In “RJGH”, he cries “By dad, that’s honey; that’s honey!” (Part I) and tries to catch whatever jumps into his view. For instance, he shoots a herd of deer as soon as he sees them, until he has no more bullets, and he continues to shoot even using peach seeds as bullets (Part III). He tries to seize twelve turkeys (Part IV) at once and ducks also (Part V):

> And so we went on then and got in a bunch of deer. Jack shot all his bullets up, he thought, but he had some peach seed in his pocket, and he ‘gin* to shoot them. He shot all his’ n* up and I felt in my pockets and I had some whar* we had been a-cannin’* peaches. We didn’t get nery* a deer, though, just shot peach seeds in ‘em.* (Part III)

> We went on and we hyeared* some wild turkeys a-hollorin’. We went in the woods a-huntin’ for ‘em and locked [looked?] and ‘er was twelve a-settin’ [sitting] up on a limb. Jack says, “Oh,” a-huntin’ in his pockets, he says, “if I just only had one bullet, I believe I could split that limb and let their toes fall through it and catch all twelve of ‘em. He kept feeln’ and he felt in there and said, “By dad-burn, I’m* found one.” (Part IV)

And so we went on then and come to the river. There was* some ducks swimmin' on the water. Jack said, "By dad, Ray, if I had some strings, I could dive and swim in under there, tie their legs together and git them." So we hunted in our coats and had a bunch of twine where we had fed baled hay. Jack, tied his britches legs so he could swim better and swimmed* in under there and tied the legs of the ducks together. (Part V)

Jack revives after a life-or-death fight with the mother bear (Part IV), just like Zanni whose survival instinct is the strongest of all characters in commedia dell' arte. This characteristic can be seen in the resurrection of Jack in other Jack Tales:

[3.3, Lucky Jack and Unlucky Jack] "It's human blood." An[d] said, "I wonder what happened." Said, "There's somebody hurt bad." And there lay Unlucky Jack unconscious. He was alive yet. (20; bracket added)

[3.1. Cat and Mouse] So they beat Jack up and throwed his body in a little old half road, a loggin* road, loggin with yoke of ox, haulin* out fire wood. And they throwned* rock an moss an* mud an pieces of dead limb an* all that to fill over his body, to hide it. /<u>And, but Jack a-laying in there in that mud, his healin* water brought him back to and he come back to life</u>. His heart was still a beatin* enough

yet till he come back by bein* in that cool mud, water, that was what they used to doctor with for bruises. An so he come back and kept gainin* a little strength an he dug out, like a ground hog, dug out from under there (…). (16; *not altered; underline added)

To sum up, Zanni share these basic characteristics with Ray and Jack: they are marginalized mountain boys who are always at one with poor audiences; they can be both stupid and cunning; and they are the most responsive and lively characters in the play or tale. Since Zanni and Ray/Jack have so many qualities in common, the only difference between the two performances is more remarkable. Ray and Jack in "Ray and Jack Go Hunting" show no clear distinction between the stupid versus the cunning, while Zanni in commedia dell' arte do.

Chapter 4 analyzes RJ's characterizations by applying Genette's narratology and comparing it with other comedy characters such as Zanni in commedia dell' arte. This analysis illuminates RJ's elements as Bakhtin's carnival and surreal comedy. The characterization of Ray and Jack, the narrative structure of putting Hicks into the story as a personage, and the ambiguous (both real and magical) settings in the tales all make chaos of our perceptions. Listeners are unable to explain the relationships between the characters and themselves. For listeners and the narrator, it is the space that Bakhtin called carnival and Roland Barthes called the "happy tower of Babel" (Barthes [Jap

trans.] 7). The space allows everything to exist in this world and have relationships, without judgement or definition.

CHAPTER FIVE—CONCLUSION

This thesis analyzes "Ray and Jack Go Hunting" told by Ray Hicks, a storyteller from Beech Mountain in western North Carolina. Chapter 1 confirms that "Ray and Jack Go Hunting" differs from other traditional Jack Tales as the story is not an upside down comedy. Chapter 2 applies Genette's narratology to "Ray and Jack Go Hunting" and discusses whether the story fits with the märchen genre. The research demonstrates that "Ray and Jack Go Hunting" has rather exceptional features as a European märchen. Chapter 3 uses Dell Hymes's SPEAKING model to analyze the tale as a performance. The contexts of Ray's storytelling act suggest the story functioned as entertainment – specifically, continuous absurd comedies, which tell lies as real stories. Chapter 4 applies Mikhail Bakhtin's concept of carnivalesque comedy to the tale. It leads to the characteristics of "Ray and Jack Go Hunting" as a space to embrace every participant's life without judging each other and to open a communication channel.

Antti Aarne and Smith Thompson's Tale Type Index, which Hans-Jörg Uther revised later, classifies types of folktales in the world. The Aarne-Thompson-Uther catalogue includes some episodes of "Ray and Jack Go Hunting." The index has all these tales in its genre of "Jokes and Anecdotes," more specifically "Tales of Lying" or Tall

Tales. Hence, this paper re-examines “Ray and Jack Go Hunting” as a Tall Tale. The Tall Tale is a genre where a teller tells a lie as if it is a real experience (Lindahl, *AFLC* lx). These stories do not avoid the appearance of the narrator as a main character. Also, to make the lie sound more real and funnier, the teller often includes details and sets the real world as the stage as if the narrator actually had the experience (lxii). Tall Tales do not need the transformation of the hero, the antagonist, or the fixed order of episodes, as long as each joke works effectively. These characteristics of Tall Tales demonstrate that “Ray and Jack Go Hunting” has more features in common with Tall Tales than European märchen traditions.

Also, the Tall Tale is a genre which has more variants in America than in England. Tall tales come not only from European descendants, but also from other ethnic groups (lxiv). For instance, *Negro Workaday Songs*, a collection of African American work songs, has a variant of the episode where Ray and Jack find honey and flitter (Odum 239). The scene where Ray catches turkeys with one bullet has variants in *Negro Folktales in Michigan* (Dorson 177) and in *Zora Neale Hurston’s Mules and Men* (Hurston 145).

Additionally, folklorist and English professor Lynn Moss Sanders explains that most white tall-tellers’ stories are “brief, comic, and told as the truth,” while many black tall-tellers continue to pile up the lies at greater length, even though listeners know the

story is a lie (85). Similar to black Tall Tales, rather than the whites' short comic Tall Tales, Ray sets up the story as an obvious lie at first, because Ray goes out with Jack, an imaginary character. Ray continues to tell more than 10 episodes of lies, pretending to be real stories. "Ray and Jack Go Hunting" has the structure of many African American Tall Tales rather than European märchen. My further study will examine the possibility that Jack Tales, which folklorists consider as part of white Appalachian heritage, may have connections with other ethnic groups.

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Abbreviations

AFLC: *American Folktales from the Collections of the Library of Congress*

ATU: Aarne-Thompson-Uther Index number taken from Uther's *The Types of International Folktales: A Classification and Bibliography, based on the System of Antti Aarne and Stith Thompson*.

LTRH: *The Life and Times of Ray Hicks*

RJ: "Ray and Jack Go Hunting Together"

RP: *Ritual Process*

SBF: *Some Ballad Folks*

TFRH: "Transcript: A Film about Ray Hicks"

[BM] =Thomas G. Burton-Ambrose N. Manning Collection, The Archives of Appalachia, East Tennessee State University

[WE] =W.L. Eury Appalachian Collection, Belk Library, Appalachian State University

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