

CORPUS REBETICORUM: A PREVIEW

The need for a corpus of rebetika verses may not be immediately obvious. There are after all at least two massive anthologies of rebetika still in print (Petropoulos, 1979 and Schorelis, 1977–81) and the plethora of biographies of *rebetes* tend to include generous samples of the biographee's compositions (most recently Yenitsaris, 1992). There are also numerous audio-anthologies of rebetika in circulation on LPs and latterly CDs.¹

Moreover, the whole notion of a corpus appears to have fallen into obsolescence in the publication of Greek folksong since Passow (1860); editors have seemed more comfortable with the randomness of a "collection" or the subjective eclecticism of an anthology than the laborious comprehensiveness of a corpus.² Perhaps it is no accident then that Greek does not have its "own" word for the concept of a corpus, but uses the international Latin, and that compilation of two modern Greek folksong corpora is currently taking place outside Greece — to wit, the Melbourne *Corpus Rebeticorum* previewed here and the King's (London) corpus of Greek folksong verses.³

Recently though, electronic corpora do appear to have become a growth area in Modern Greek literary and linguistic studies overall,⁴ and

¹These include the following multi-album series: *Ρεμπέτικη ιστορία 1925–55* (EMIAA), *Οι μεγάλοι του ρεμπέτικου* (Margo), *Ρεμπέτικα για πάντα* (Fontana), *Ρεμπέτικα θεμέλια* (Venus), *Το ρεμπέτικο τραγούδι: παραδοσιακά τραγούδια ηχογραφημένα στις ΗΠΑ στις πρώτες δεκαετίες του αιώνα* (CBS), *Το ελληνικό τραγούδι στην Αμερική από το 1917 έως 1938: αυθεντικές ηχογραφήσεις ρεμπέτικων και σμυρνέικων τραγουδιών* (Αφοί Φαληρέα), *Τα απαγορευμένα ρεμπέτικα* (Κολούμπια), *Τα ρεμπέτικα της Σωτηρίας Μπέλλου* (Λύρα), *Μάρκος Βαμβακάρης — Κασετίνα* (EMIAA), *Βασίλης Τσιτσάνης — Κασετίνα* (EMIAA), *Το ρεμπέτικο τραγούδι στην Αμερική* (The Greek Archives).

²In the sense of the word attested in English in 1727: "A complete collection of writings or the like" (OED).

³Discussion with Professor Beaton and Mr Jim Kelly indicates that the corpus of Greek ("rural") folksong currently under compilation at King's College London is to be a transcription from standard printed collections and that its aim is to form the basis of a concordance of folksong verses.

⁴A paper entitled "Towards a corpus of Spoken Modern Greek",

the lack of a proper corpus of rebetika has been specifically identified even in the columns of the most popular of Athenian newspapers (Stamatiou, 1988). Furthermore, there is widespread acknowledgement of the deficiencies of the available anthologies for most academic purposes,⁵ for, with very few exceptions,⁶ anthologists of rebetika have shown scant regard for scholarly convention of any kind. Indeed, sufficient justification for a *corpus rebeticorum* could be found in the need to rescue rebetika from the ravages of irresponsible presentation and documentation in print- and audio-anthologies⁷ and to supplement the aging printed anthologies with songs from subsequent reissues and re-makes of recordings. Additional justification for a scholarly corpus resides in the fact that the well known controversies over rebetika, which have thrived for half a century on misinformation and superficial impressions of the genre derived from a chaotic diversity of sources

including a survey of electronic corpora was presented to the Conference of the Association for Computers in the Humanities and Association for Literary and Linguistic Computing at Georgetown in June 1993 by Dionysios Goutsos, Philip King and Rania Hatzidaki of the University of Birmingham.

⁵E.g. Smith, 1991: 145 claims that "The existing anthologies [of rebetika] are completely unreliable. [...] Gross errors are found in the transcriptions of texts even in the late 1980s". See also Anoyianakis, 1978; Aulin and Vejleskov, 1991: 14–26; Gauntlett, 1991: 26, 29; Holst-Warhaft, 1994a: 147; Kounadis and Papaioannou, 1980: 28f.; Kounadis, 1982: 48–50; Smith, 1989: 180. In summary, the texts given by Petropoulos and Schorelis are unreliable as is the accompanying information; they fail to specify their sources; they diverge from professed sources without explanation; they often present an exponent's recent recollection of a performance together with the original performance; they contain blatantly erroneous dating of composition and or performances — sometimes inconsistent with internal evidence of the text. An additional serious drawback of the two major anthologies is that they pre-date the availability on reissued records of large numbers of old recordings. And yet these works have been, and continue to be, extensively and uncritically used by derivative works of homespun sociology and tourist guides to rebetika; see Gauntlett, 1991: 27, notes 47 and 48.

⁶Notably Aulin and Vejleskov, 1991 and Gauntlett, 1985.

⁷The editorial vandalism wrought by audio-anthologists of rebetika ranges from segmentation of recordings, introduction of fade-in/out and echo-effects — notably in Hatzidoulis' *Ρεμπέτικη ιστορία 1925–55* (EMIAA) and *Οι μεγάλοι του ρεμπέτικου* (Margo) — to distortions of all kinds in the accompanying notes. Cf. Smith, 1989: 177–80.

(Gauntlett, 1991), show no sign of abating; rather their ground is expanding into areas such as textual interpretation and translation (see Païvanas, 1993, 1994; Holst-Warhaft, 1994b). It is high time for the textual basis of commentary to be made more reliable.

However, the project previewed here has ambitions exceeding mere restoration and supplementation work on the anthologies. Its principal task consists of transcribing rebetika verses from thousands of recorded performances and documenting the text and performance as fully as possible, with a view to publishing a scholarly corpus of verbal texts, initially in book form and eventually in an electronic form yet to be determined. The latter possibilities range from a straightforward database of verbal text — a refined form of our current working database — to a multimedia encyclopaedia of rebetika on CD-ROM.

Even the first part of the task is obviously too large for one person to contemplate, and since its inception in 1990, compilation of the Melbourne *Corpus Rebeticorum* has been a group project: the editorial "we" of this paper is thus literally plural.⁸

It is clearly impossible for a single corpus to represent the genre rebetika with total comprehensiveness; for that matter, it is highly unlikely that every single published or performed version of even a single component text will be represented in the corpus, although we intend to keep supplementing the electronic form of the corpus and successive editions of its book form. On the other hand, thoroughness of presentation and documentation from available sources is a rudimentary requirement of a scholarly edition. Accordingly our aim is to publish the verbal text as fully as possible and to report as much of the available detail of each known performance of each verbal text as possible, short of supplying its musical notation, which, regrettably, is impossible for reasons of both logistics and editorial competence.⁹

⁸It must be noted that the work of the editorial troika builds on two years' labour at initial transcription and data-entry on the part of our research assistant, the professional folk-musician George Galitsos. Ms Haitho Skapentzis was also employed to enter texts from written sources into the database.

⁹The most to which the current project can aspire in this regard is to facilitate a future musicological project by sorting out chronological and source issues, and such generic questions as pertain to the verbal

This preview seeks to explain the editorial rationale of the corpus with a view to eliciting feedback from potential users.¹⁰ This has been our first involvement in a large-scale editorial project, and with no precedent or truly kindred spirit within the field of Modern Greek Studies to guide us, we may have tended to view the problems which have arisen as peculiar to the genre *rebetika*, to the history of its collection, and to the nature of the task which we have set ourselves. Readers who see something comparable to editorial problems in other genres are invited to share opinions and solutions with us, as are potential users with specific needs.¹¹

Sources of *rebetika*

The range of sources from which the *Corpus Rebeticorum* is drawn is very diverse, the principal type being commercial recordings of performances, some 3000 of which have been transcribed to date into a database from an assembled archive of over 200 (C90) cassettes.¹²

component. In the meantime, the corpus will provide a supplement to, not a substitute for, listening to the recorded performances. Computer technology may eventually expedite the production of musical scores of *rebetika* at such time as the possibilities of automatic separation and digitisation of components of performance permit the transcribing of each individual instrument and voice.

¹⁰To date, potential users have specifically expressed interest in using the corpus for linguistic and stylistic analysis, and also for concordance-making with a view to formula-analysis in a tradition where secondary orality has played a major role. The fact that commercially recorded performances of *rebetika* are (in theory) precisely datable via discographic data is an advantage peculiar to the genre.

¹¹Address: S. Gauntlett / A. Chatzinikolaou, Department of Classics and Archaeology, University of Melbourne, Parkville, Victoria 3052, Australia. We are encouraged in the hope of gaining useful feedback by the rich response to presentations of the project to the Classics and Near Eastern Studies Research Seminar at the University of Melbourne in 1993 and at the "4Rs" conference on scholarly editing at the Humanities Research Centre, ANU in 1994. All assistance will, of course, be fully acknowledged in the publications.

¹²The summary specifications of the database are as follows: 3644 db records compiled, each containing a verbal text and variants derived from up to five oral or written sources, each comprehensively documented over 68 fields and cross referenced. These documentary fields contain information from gramophone-record labels and catalogues, other details of performance

Indeed, the earliest known attestation of the term "rebetiko" occurs on the label of a gramophone-record pressed in Germany by the Favorite Record Company c.1913–14,¹³ bearing a recording from Constantinople (Strötbaum, 1992: 172–3 and 188). From the beginning of the twentieth century substantial numbers of recordings of Greek songs were made in various cities of the Ottoman Empire and later in Greece for mass-manufacture of the finished product outside Greece (Kounadis and Papaioannou, 1981a: 44–5), in Britain, western Europe and the USA. The first ever commercial recording of Greek song is thought to have occurred in New York in May 1896 (Spottswood, 1990, vol. 1: lv and vol. 3: 1135),¹⁴ and more than two thousand different Greek records appear to have been manufactured in the USA in the first half of this century, from locally produced recordings or from imported masters (Spottswood, 1990: vol. 3, 1133–234; Kounadis, 1993: 2–4). The term "rebetiko" appears in American record-catalogues and -labels from the mid-1920s onwards.¹⁵ By the end of the decade the popularity of songs specifically called "rebetika" seems to have outstripped supply, to judge by field reports sent from Greece to the Gramophone Company (UK).¹⁶ During the 1930s the core of what is now commonly perceived to be the classic *rebetiko* genre was released on gramophone discs manufactured in Greece, under censorship for half of that time. The fact that this censorship was pre-emptive led to the writing down of verses and musical scores of *rebetika* for submission

inferred from the recording, references to published sources of the same text and variants, and evidence justifying the inclusion of the text in the genre.

¹³The earliest possible dating is 1913 (Strötbaum, 1992: 172) and the latest probable date is 1914 (Spottswood, 1984).

¹⁴Field recordings of Greek folksongs are reported to have been made on wax cylinders by Hubert Pernot in Chios in 1899 (Baud-Bovy, 1984: xiii ff.).

¹⁵The earliest example known to us is the listing of the Greek Record Company (of Chicago) record (G511) of Marika Papagika singing "Σμυρνια" in the catalogue *Γενικός τιμοκατάλογος του βιβλιοπωλείου "Ατλας"* (25 Madison St., New York), which can be dated by the printed statement "Copyright December 1924 by Atlas Book Store Inc., NY".

¹⁶"Report [to The Gramophone Company, Hayes, Middlesex] on a visit to Greece: April–May 1930 by Mr M. Innes". Extracts kindly supplied by Mr Hugo Strötbaum.

prior to recording;¹⁷ this form of *systematic* manuscript transcription of rebetika is circumstantially a by-product of commercial recording, but oral performance of rebetika does not always hold primacy over their cheirographic and typographic transmission. Indeed, the corpus reveals the complexity of the relationship and interaction between media of transmission of the genre throughout its evolution.

The censorship imposed by Metaxas on the recording of rebetika and the bouzouki has given rise to a rampant mythology, and its efficiency has been overestimated by several commentators.¹⁸ It took until 1940 for the term “rebetiko” to disappear from record labels and catalogues, and it was not restored with the resumption of recording in 1946. Paradoxically, it was under the Junta that the term returned with a vengeance, following the ineffectual banning of Petropoulos’ *Rebetika Tragoudia* (1968) and a spate of deaths of veteran exponents of the inter-war years. The volume of reissues of old 78rpm records on LPs and cassettes including the term “rebetika” in their title had reached deluge proportions by the mid-1980s. A similar volume of “remakes” both by original artists and latter-day revivalists has substantially supplemented and duplicated the range of “rebetika” available for transcription into the *Corpus Rebeticorum*.

The “secondary orality” of the gramophone has been a significant force in the commodification of rebetika as both text and performance. More significantly for current purposes, it has propelled both text and performance through time, thus making possible the compilation of a *corpus rebeticorum* from performances, albeit studio performances in which the performers are removed from the immediate support and control of their audience, and albeit preserved in a disembodied, decontextualised state.¹⁹

¹⁷The Petropoulos Archive at the Gennadius Library includes a collection of such documents, a selection of which is published in Petropoulos, 1979: 650–1 and Torp, 1993.

¹⁸Including Gauntlett, 1985 in treating August 1936 as a *terminus ante quem* for low-life song, particularly verses referring to hashish.

¹⁹The gramophone and its technological successors have also served: to decontextualise and recontextualise rebetika socially; to determine performance standards and shape audience expectations in such basic respects as the length, format and organisation of texts; to stabilise texts by providing a fixed point of reference; to expose texts to censorship; to

A small number of performances have been transcribed into the corpus from radio broadcasts of studio-recorded rebetika, which began in earnest in 1946, from Greek feature films (the celluloid era of rebetika having begun in the 1950s, when some exponents virtually became film-stars and rebetika were first written for the cinema),²⁰ and from live performances for television serials and documentaries.

Field recordings of rebetika available for transcription are comparatively few and date from the early 1970s.²¹

Manuscript and printed sources of rebetika have thus far yielded almost two thousand texts for entry into our database. Indeed, some rebetika texts exist only in manuscript or printed form, and printed rebetika could be said to pre-date the earliest extant oral performance, if one were prepared to admit the verses from works of Realist fiction and the review theatre which Gauntlett (1985: 226–9) and Hatzipantazis (1986: 86–7) regard as “Ur-rebetika”. A few verses now thought to be rebetika are also to be found in anthologies of rural folksong dating from 1842 onwards (Gauntlett, 1982/3: 92–3). Texts later known as rebetika began to appear in popular magazines of song-lyrics from the early decades of this century (Kounadis and Papaioannou, 1981b), and on commercial sheet music from at least 1946.²² Other important print sources relevant to rebetika are ancillary to commercial recording and take the form of record catalogues and artist recording sheets.

make rebetika subject to fashion and the constant commercial quest for novelty; to fragment the composition of rebetika among specialist lyricists, melodists and performers, vocal and instrumental (see Gauntlett, 1985).

²⁰Gauntlett, 1985: 135. The most recent example of this is Costas Ferris’ feature film “Rebetiko” (1983) for which pastiche-rebetika verses were composed by the poet Nikos Gatsos and set to pastiche-rebetika music by Stavros Xarchakos. For an assessment of the plausibility of the screenplay see Petropoulos, 1991: 46, 217.

²¹These include command performances instigated by researchers and live performances in private dwellings (e.g. Gauntlett, 1985: 205–10, 212–14) or places of public entertainment (e.g. the LPs *Ζωντανή ηχογράφηση στο “Βρανά”* την άνοιξη του 1961, Μάρκος Βαμβακάρης και Στράτος Παγιουμτζής [Αφοί Φαληρέα AF12] and Γιάννης Παπαϊωάννου, *Η προτελευταία βραδιά: ζωντανή ηχογράφηση από το κέντρο Πανόραμα στις Τζιτζιφιές* [Αφοί Φαληρέα – Lyra YLP 4657]).

²²Torp, 1993: 87. More recently in books of sheet music, such as Koutsathanasis, 1989.

The distinction of publishing the first ever anthology of rebetika is claimed by Dinos Christianopoulos (1979: 190) for his *Diagonios* article and reprint of 1961, but as Christianopoulos admits (*ibid.*: 206), it was the first edition of Petropoulos' *Rebetika Tragoudia* (1968) that set the parameters for definition of the genre for some time. One of several major paradoxes of the latter work is that the author claims that the genre was bastardised into extinction by 1952, yet 20 per cent of his 600 texts post-date 1952 according to his own chronology. The paradox remains in the second edition of the book (Petropoulos, 1979) which contains 1400 texts.

The issue of genre is a basic problem affecting compilation of the *Corpus Rebeticorum*. Almost all the print- and audio-anthologists of rebetika have exacerbated the problems inherent in all generic definition by selecting texts intuitively or with undisclosed criteria, and by documenting their sources inadequately. Petropoulos (1968) and Schorelis (1977–81) have also retrospectively baptised as rebetika many songs which were not explicitly labelled thus in previous publication, and these texts have subsequently entered derivative anthologies (such as Butterworth and Schneider, 1975; Holst, 1977) confidently designated rebetika.

Certainly rebetika can be defined synchronically and superficially by reference to the salient thematic and stylistic features of their verses and by reference to their music, instrumentation, and choreography (Gauntlett, 1991: 7–8). However, given that formulation of a precise historical definition of rebetika is something which the corpus aims to facilitate, it would be counterproductive to predicate the corpus on a reductive contemporary definition of the genre. The aim of the corpus is therefore to be inclusive and descriptive as opposed to eclectic and prescriptive, the sole criterion of eligibility for inclusion in the corpus being attestation as rebetiko in a verifiable source. The number of such attestations for each text and the arrangement of texts in chronological order of their first attestation as rebetika will allow the user of the corpus to trace the evolution of both the term and the genre, and to examine the strata of retrospective baptism of songs as rebetika by audio- and print-anthologists.

For the purposes of the corpus, even demonstrably inaccurate transcriptions of texts are considered to form part of the tradition and as

such are included and documented. But publication of all texts currently forming part of the tradition is not of equal urgency: after all, both the large anthologies referred to earlier are still in print, and texts which are known from them alone, or whose claim to inclusion in the genre is based on these anthologies alone, need no more than the most summary listing in the book form of the *Corpus Rebeticorum*.

Format

After considering various options for presentation of the texts — particularly the ones commonly used for folk poetry: recension, sequential presentation, *synekdosis* (see Sifakis, 1988: 209–11) — we decided that, given the extensive availability of recorded oral sources, an editorial approach centred on description of *performance* would best serve the purposes of scholarship on rebetika, particularly since this approach has been eschewed by the major anthologists. Possibly because of the stabilising effect of the gramophone record (and its technological successors) on the tradition of rebetika, the vast majority of texts included in the corpus present only minor variations from one performance to the next, in contrast to the major variations between published folksong texts. This allows for use of one performance as the point of reference for concise presentation of subsequent variants; we have decided to privilege the first performance known to be explicitly styled “rebetiko”. Where performances diverge substantially in content and story-line, they are presented separately and cross-referred.²³ As for performances of seemingly random strings of couplets (such as “Δε μου λέτε”; Gauntlett, 1985: 235–6), we have preferred to present the small number of known performances in sequential transcriptions, rather than violate the format which accommodates the rest of the corpus.

The page format of the book form of the *Corpus Rebeticorum* is divided in roughly equal proportions into *text/performance record* and *documentation/performance report*,²⁴ and is arranged on two or more facing pages, as illustrated (substantially, but not completely) in the appended example, “Τίκι τίκι τακ”, which on current indications will be

²³Under the heading *Παραλλαγές*.

²⁴We are aware of the view that editorial comments are also part of the text — see Herzfeld, 1985: 32ff.

the first text in the book form.

The *text/performance record* has three sections:

1. *Κείμενο εκτέλεσης — πηγή A* presents *in extenso* the verses “as performed” (as opposed to the homogenised verses produced in conventional collections²⁵), complete with extrametrical syllables, paratextual expletives, various forms of parapraxis, and mis-accentuation. Misaccentuation is in fact quite common in performance of rebetika and grammatical accentuation is omitted from this sector of the performance record in the interests of accurate representation of performance-intonation, to the extent permitted by common typographical conventions. Consideration was given to using the international phonetic alphabet in order to render variation from standard phonetics precisely, but the need for general accessibility outweighed the advantages; an editorial footnote signals instances of egregious deviation from standard pronunciation which cannot be denoted by the normal alphabet and common supplementary sigla (cf. Kyriakidis, 21965).²⁶

2. *Μικρές παραλλαγές στις πηγές B — [Ω]*. Minor variants of each syllable between performances are listed in a critical apparatus to the transcribed performance; the apparatus is compact and not very user-friendly.

3. *Στίχοι*. Rationalised verses derived from the performance text are printed on the facing page for the benefit of casual users and those unwilling to countenance anything but a standard “poetic text”.²⁷ For their further convenience, a digest of the performance report is placed above the text.

The *documentation/performance report* gives other paralinguistic

²⁵With the exception of Aulin and Vejleskov, 1991 and Gauntlett, 1985.

²⁶Transcription of rebetika has proven to be a singularly thankless task: cf. footnote 5 above. In their defence transcribers have regularly invoked the problems of working with old and worn records of often primitive recordings. All that needs to be added here to the well-rehearsed formulae is an allusion to the problem of distinguishing between stressed and extended syllables in sung performances, and the exacerbation of all kinds of difficulties of transcription in polyphonic performances.

²⁷Some conflation of verses varied in repetition is necessary in this sector.

and performance/source details in five sections. These details can either be reported by, or inferred from, the sources of the performance, square brackets being used to denote editorial inference.

1. *Πηγές*. For each performance/transcription²⁸ precise details are given of: all known sources, including size, catalogue and matrix numbers of records (and reissues), date of performance and/or issue reported (or inferred), and the title of their flip-side; the title given to the text; the versifier, composer, singer(s), instrumentalist(s) and conductor reported (or inferred); the dance rhythm reported (or inferred);²⁹ the duration of the performance in minutes and seconds; any attestation to the performance found in record catalogues (including chapter heading) or other sources.

2. *Άλλες παραπομπές*. All known references to the text in secondary sources are listed.

3. *Παραλλαγές*. References are given to texts bearing some similarity but diverging in content or story line beyond the tolerance of the critical apparatus. (Not illustrated in the appended example.)

4. *Μεταφράσεις*. Known translations of the verses into other languages are listed. (Not illustrated in the appended example.)

5. *Παρατηρήσεις*. Additional editorial comments on the text, its transcriptions, and the current state of knowledge of it form the final item reported.

The page headings consist of the first verse of the text as performed (above the performance text) and the title as given in the first source³⁰ (above the rationalised verses).

As for sequencing the material in the book form, again we have opted for an unprecedented descriptive editorial posture. The texts are arranged for publication in chronological order of earliest demonstrable listing as rebetika. This means that, on present indications, the first

²⁸For notational convenience, the sources are assigned a summary designation such as “Εκτέλεση Μάρκου Βαμβακάρη”, “Χφ. Σέμση”, etc.

²⁹This is noted by way of reporting potential kinesic aspects of audience response to a performance. Where there is video/film source the report extends to facial expression, bodily attitude and significant gestures and interactions of performers, and audience response. Verbal descriptions of kinesic aspects of performance are also cited where available.

³⁰The rationalised first verse is used where no title is available.

text in the first volume of the corpus will be “Τίκι τίκι τακ” together with all its known versions, followed by texts dating up to 1939, after which the term “rebetiko” disappeared for some time from record labels and catalogues. Subsequent volumes will lead through the sparse usage of the term “rebetiko” in the 1950s and early 1960s to the plethora of re-issued recordings, remakes and anthologies of the period from 1968 onwards.

The first volume of the corpus will include an introduction discussing sources and methodological issues, reviewing the current state of knowledge of the genre in the light of the corpus, and signalling directions for future research, and indices. The final volume is to be an index facilitating access to all texts through copious cross-referencing and listing by: first verse, title as per record-label/catalogue-entry/manuscript/printed source, versifier, composer, performers, recording company, catalogue/matrix number.

Other editorial issues

This project is designed primarily to improve the textual basis for scholarly commentary on rebetika and repair some of the damage done by previous anthologists. At the same time we are mindful that conventional norms of legitimate editorial practice have been revised as a result of recent theoretical problematisation of notions such as authorial intent, the mediation and closure of text, and genre. We are aware that the de-oralisation of performance has been unfashionable especially since the discovery of Malinowsky in the 1970s and the rise of the performance-approach to folklore. Performance-theorists could well accuse us of intersemiotic violence in appropriating performance to print culture and the aural to the visual, not to mention decontextualisation (with concomitant loss of meaning), reduction of dynamic process to a static form or “a mutilated bit of reality”, and fossilizing the ephemeral (cf. Fine, 1984).

Such accusations would imply a simplistic understanding of the dynamics of reading and confer an idealised pristine status on oral performance. But certainly, compiling a corpus from either oral or written sources is an act of appropriation, canonisation and, to some degree, closure of both the genre and of individual constituent texts; inclusion, exclusion and sequencing of verses and whole texts can

influence not only the scholarly perception of a genre, but even influence the continuing evolution of its tradition, as has happened with the anthologies of rebetika (Gauntlett, 1991: 27). This kind of closure — or the illusion thereof (cf. Ong, 1982: 169) — is arguably counterbalanced to some degree in the *Corpus Rebeticorum* by the inclusion of minor and major variants which highlight the fluidity and “openness” of the text.

Transcribing text is, moreover, a hermeneutic exercise in decoding and re-encoding in another medium — in our case melodic speech into writing, for the most part — wherein the humblest punctuation mark or choice between capital and lower case letter can have far-reaching consequences. We have tried to exercise the text-maker’s prerogative responsibly and to disclose the basis for all conscious editorial intrusions.

The ideal transcription of a performance would enable the reader to reconstruct fully the aesthetic qualities of the original event to the extent of becoming involved in the aesthetic transaction between performer and audience — i.e. becoming a member of the original audience. Arguably, though, our major source (gramophone records of studio performances) has already decontextualised the performance, disembodied the voice, and transferred the performance from one symbolic system to another — cf. Marshall McLuhan’s (1962) famous description of the phonograph as “a form of electrified writing” and “auditory writing”. As editors we are surely as free as the next person to recontextualise the winged words which the mediation of technology has already caged for our convenience and inevitably compromised in the process of this mediation. It is fortunate that we do not have to destroy our sources in order to preserve their content; the recorded and printed sources remain independently available.

In the longer term, a CD-ROM edition could not only make both written and aural sources concurrently available (including music), but also deliver visual images of performers and audience response in some instances, and even make for interaction of the user with the text, such as addition and annotation of texts. We hasten to add, in conclusion, that provision for karaoke rebetika is not on the project’s agenda.

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Τίκι τίκι τακ

Ρεμπέτικο [Γοργό χασάπικο]

Δίσκοι 1913(;), 1920(;), 1927, 1960(;)

Στίχοι

- Τικ τικ τίκι τίκι τακ
 τρυπάει η καρδιά μου σαν σε βλέπω να διαβαίνεις.
 Τικ τικ τίκι τίκι τακ,
 θέλω, πουλί μου, να μαντεύσω πού πηγαίνεις.
 5 Θέλω, πουλί μου, να σε ρωτήσω,
 φοβούμαι μη σε δυσαρεστήσω,
 γιατί όταν σε δω αρχίζει της καρδιάς το τικ τίκι τίκι τακ.

- Τικ τικ τίκι τίκι τακ
 κάμν' η καρδιά μου σαν με γέλιο με κοιτάζεις.
 10 Τικ τικ τίκι τίκι τακ,
 ξεύρω, πουλί μου, αγαπάς να με πειράζεις.
 Θέλω, πουλί μου, να σε ρωτήσω,
 φοβούμαι μη σε δυσαρεστήσω,
 γιατί όταν σε δω αρχίζει της καρδιάς το τικ τίκι τίκι τακ.

- 15 Τικ τικ τίκι τίκι τακ
 κάμν' η καρδιά μου σαν με γέλιο με κοιτάζεις.
 Τικ τικ τίκι τίκι τακ,
 ξεύρω, πουλί μου, αγαπάς να με πειράζεις.
 Θέλω, πουλί μου, να σε ρωτήσω,
 20 φοβούμαι μη σε δυσαρεστήσω,
 γιατί όταν σε δω αρχίζει της καρδιάς το τικ τίκι τίκι τακ.

7, 14, 21 ή και ερωτοματικά: Γιατί ... τίκι τάκ;

Πηγές

- (A) Εκτέλεση Γιάγκου Ψαματιαλή. Ströbbaum 1992: 172, φωτ. VIIb [ετικ. δίσκου], 188:- Favorite Record (78 σαλ, 27 εκ.) 7-55014 μητ.45q «TIKI TIKI TAK (PEMPETIKO) TIC TIC TAC Jankos Psamatiali CONSTANTINOPLE». Ströbbaum 1992: 172:- "1913 or later". [Γοργό χασάπικο. Οργ. Φυσαρμόνικα (ίσως παίξει ο Ψαματιαλής, βλ. Schwartz 1991) και κithάρα. 3'09"]
 (B) Εκτέλεση Γ. Κανάκα και Μ. Θελετριδής. Dino Pappas χφ. κατ.-Panhellenion (78 σαλ, 25 εκ.) 7008B μητ. 4680-1 «TIK TAK» Γ. Κανάκα (υψίφωνος) και Μ. Θελετριδής (βαρύτονος). Τέλη δεκαετίας 1910 / αρχές δεκαετίας 1920. [Γοργό χασάπικο. Οργ. Πιάνο και βιολί. 3'08"]
 (Γ) Εκτέλεση караγκιζοπαίχτη Μ. Πατρινού (τραγουδι του Μορφονιού). (continued on p. 58)

Τικ τικ τίκι τίκι τακ**Κείμενο εκτέλεσης — Πηγή Α**

- Τικ τικ τίκι τίκι τακ
 τρυπάει η καρδιά μου σαν σε βλέπω να διαβαίνεις
 τικ τικ τίκι τίκι τακ
 θελώ πουλί μου να μαντεύσω πού πηγαίνεις.
 5 Θέλω πουλί μου να σε ρωτήσω
 φοβούμαι μη σε δυσαρεστήσω
 γιατί όταν σε δω αρχίζει της καρδιάς το τικ τίκι τίκι τακ
 εδώ-ί όταν σε δω αρχίζει της καρδιάς το τικ τίκι τίκι τακ.

- Τικ τικ τίκι τίκι τακ
 10 κάμν' η καρδιά μου σαν με γέλιο με κοιτάζεις
 τικ τικ τίκι τίκι τακ
 ξευρώ πουλί μου αγαπάς να με πειράζεις.
 Θέλω πουλί μου να σε ρωτήσω
 φοβούμαι μη σε δυσαρεστήσω
 15 γιατί όταν σε δω αρχίζει της καρδιάς το τικ τίκι τίκι τακ
 γιατί όταν σε δω αρχίζει της καρδιάς το τικ τίκι τίκι τακ.

- Τικ τικ τίκι τίκι τακ
 κάμν' η καρδιά μου σαν με γέλιο με κοιτάζεις
 τικ τικ τίκι τίκι τακ
 20 ξευρώ πουλί μου αγαπάς να με πειράζεις.
 Θέλω πουλί μου να σε ρωτήσω
 φοβούμαι μη σε δυσαρεστήσω
 γιατί όταν σε δω αρχίζει της καρδιάς το τικ τίκι τίκι τακ
 γιατί όταν σε δω αρχίζει της καρδιάς το τακ τάκα τάκα τακ.

25 Φαβορίτ ρεκόρντ [φωνή Ψαματιαλή]

2 ίσως τρυπάει η καρδιά μου

Μικρές παραλλαγές στις πηγές Β — Ε

- 1 Τικ τοκ τίκι τίκι τοκ (Β) Τακ τικ τίκι τίκι τακ (Γ) 2 κάμν' η καρδιά μου (ΒΓΔΕ)
 3-24 λείπουν (Γ)—αντί 3-5: Απ' όλα τα λαχανικά μ' αρέσουν οι τσιπούρες /
 κι απ' όλα τα πετεινά μ' αρέσουν οι γκαμήλες./ Ουί τίκι τακ ουί ουί [ακολουθεί
 διάλογος Μορφονιού-δικηγόρου Καραγκιόζη] 3 τικ τοκ τίκι τίκι τοκ (Β) 4 πες
 μό μικρό μου να μαθαίνω πού πηγαίνεις (Β) θέλω ξανθή μου να μαντεύσω πού
 πηγαίνεις (Δ) θέλω πουλί μου να μαντέψω πού πηγαίνεις (Ε) 5-8 Δυωδία (ΒΕ) 5
 Έλα μικρό μου να σε ρωτήσω (Β) 7 γιατί σαν σε κοιτώ (Β) γιατί (β' φωνή

(continued on p. 59)

(continued from p. 56)

- Dino Pappas χφ. κατ.-: Columbia (USA) (78 σαλ, 25 εκ.) 7036-F «Ο ΚΑΡΑΓΚΙΟΖΗΣ ΔΙΚΗΓΟΡΟΣ» Mike Patrinos and mandolin. Ιαν. 1927, Νέα Υόρκη. [Αργό χασάπικο. Οργ. κιθάρα:]
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- (Ε) Εκτέλεση Μάρκου Βαμβακάρη. [Μεταπολεμικός δίσκος άγνωστων στοιχείων. Αργό χασάπικο. Τρ. Μάρκος Βαμβακάρης και γυναίκα. Οργ. Δύο μπουζούκια, ακορντεόν, ηλεκτρική κιθάρα(;). 2'45". Ίσως πρόκειται για την εκτέλεση που αναφέρεται από τον Κουνάδη (1982: 56) υπό τον τίτλο «Από 1960–1967 (Δίσκοι 45 στροφών) RCA»: ΤΙΚ ΤΑΚ ΚΑΝΕΙ Η ΚΑΡΔΙΑ ΜΟΥ. Τρ. Μαρ. Βαμβακάρης, Σούλα Στράτου. Στίχ. Μάρκος. Λαϊκή ορχήστρα Μ. Βαμβακάρης. Άλλη όψη: Ήμουνα μάγκας μια φορά.]

Άλλες παραπομπές

Holst 1992:8; Pappas 1992:11.

Παρατηρήσεις

Ο δίσκος του Ψαματιαλή (Πηγή Α) είναι ο αρχαιότερος του κόρπους που φέρει τον προσδιορισμό «ρεμπέτικο» στην ετικέτα· η ηχογράφιση χρονολογείται μάλλον από τις παραμονές του Α΄ Παγκοσμίου Πολέμου (πβλ. Ströbbaum 1992: 172 και Spottiswood 1984). Σε άλλους δίσκους ο Ψαματιαλής (άλλως Ψαματιανός ή Ψωμαθιανός — βλ. Κουνάδης & Παπαϊωάννου 1981β: 45) φωνάζει το όνομα της δισκογραφικής εταιρείας στην αρχή της ηχοληψίας (π.χ. Odeon 10956 & 10957, Odeon 46051 & 46096). Το τραγούδι του Ν. Χατζηαποστόλου «Της καρδιάς το τικ-τακ» που ηχογραφήθηκε από τον Τέτο Δημητριάδη στις ΗΠΑ το 1922 (Victor 73389, βλ. Spottiswood 1990: 1151), και το ομότιτλο τραγούδι του Κ. Σκαρβέλη που ηχογραφήθηκε από τους Γ. Κάβουρα - Σ. Καριβάλη το 1936 στην Αθήνα (Odeon A19094 Go2729 — βλ. Κουνάδης 1981: 9) δεν φέρουν άλλη ομοιότητα προς το προκειμένο ρεμπέτικο, εκτός της φράσεως «Της καρδιάς το τικ-τακ». Στίχοι της πρώτης στροφής τραγουδιούνται από τον Αργύρη Μπακιρτζή σε σκηνή της κινηματογραφικής ταινίας «Παρακαλώ, γυναίκες, μην κλαίτε» του Σταύρου Τσιώλη (1992).

(continued from p. 57)

επαν. τρελλή ξανθή) όταν σε δω (β' φωνή επαν. όταν σε δω) (Δ) γιατί όταν σε δω (Ε) 7 το τίκι τίκι τίκι το ω ω (Β) το τίκι τίκι τίκι τακ (Δ) το τικ τικ τίκι τίκι τακ (Ε) 8 λείπει (Ε) γιατί σαν σε κοιτώ (Β) γιατί (β' φωνή επαν. τρελλή ξανθή) όταν σε δω (β' φωνή επαν. όταν σε δω) (Δ) 8 το τίκι τίκι τίκι τοκ (Β) το τίκι τίκι τίκι τακ (Δ) 9 Τικ τοκ τίκι τίκι τοκ (Β) 10 κán' (ΒΔΕ) όταν μ' άλλον κουβεντιάζεις (Β) σαν με γέλιο με κοιτάεις (Δ) τη ματιά σου σαν μου ρίξεις (Ε) 11 τικ τοκ τίκι τίκι τοκ (Β) 12 τρελλό μικρό μου μη για γάμους κουβεντιάζεις (Β) ξέυρω ξανθή μου αγαπάς να με πειράξεις (Δ) θέλω πουλί μου λίγη αγάπη να μου δείξεις (Ε) 13-16 Δυωδία (ΒΕ) 13 Έλα μικρό μου να σε ρωτήσω (Β) θέλω πουλί μου να σ' αρωτήσω (ΔΕ) 15 γιατί σαν σε κοιτώ αρχίζει της καρδιάς το τίκι τίκι τίκι το ω ω (Β) γιατί (β' φωνή επαν. τρελλή ξανθή) όταν σε δω (β' φωνή επαν. όταν σε δω) αρχίζει της καρδιάς το τίκι τίκι τίκι τακ (Δ) γιατί όταν σε δω αρχίζει της καρδιάς το τικ τικ τίκι τίκι τακ (Ε) 16 λείπει (Ε) γιατί σαν σε κοιτώ αρχίζει της καρδιάς το τίκι τίκι τίκι τοκ (Β) γιατί (β' φωνή επαν. τρελλή ξανθή) όταν σε δω (β' φωνή επαν. όταν σε δω) αρχίζει της καρδιάς το τίκι τίκι τίκι τακ (Δ) 17 Τικ τοκ τίκι τίκι τοκ (Β) 18 κán' η καρδιά μου σαν σε βλέπω να διαβαίνεις (Β) κán' η καρδιά μου όταν μ' άλλον κουβεντιάζεις (Δ) αυτ' η ματιά σου με μαγεύει με παιδεύει (Ε) 19 τικ τοκ τίκι τίκι τοκ (Β) 20 θέλω μικρό μου να μαθαίνω πού πηγαίνεις (Β) τρεμώ ξανθή μου μη για γάμους λογαριάζεις (Δ) θέλω πουλί μου να μαντέψω τι γυρεύει (Ε) 21-24 Δυωδία (ΒΕ) 21 Έλα μικρό μου να σε ρωτήσω (Β) θέλω πουλί μου να σ' αρωτήσω (ΔΕ) 23 γιατί σαν σε κοιτώ αρχίζει της καρδιάς το τίκι τίκι τίκι το ω ω (Β) γιατί (β' φωνή επαν. τρελλή ξανθή) όταν σε δω (β' φωνή επαν. όταν σε δω) αρχίζει της καρδιάς το τίκι τίκι τίκι τακ (Δ) γιατί όταν σε δω αρχίζει της καρδιάς το τικ τικ τίκι τίκι τακ (Ε) 24 λείπει (Ε) γιατί σαν σε κοιτώ αρχίζει της καρδιάς το τίκι τίκι τίκι τοκ (Β) γιατί (β' φωνή επαν. τρελλή ξανθή) όταν σε δω (β' φωνή επαν. όταν σε δω) αρχίζει της καρδιάς το τίκι τίκι τίκι τακ (Δ) 25 λείπει (ΒΓΔΕ)

ERRATUM

Modern Greek Studies (Australia and New Zealand) 1, 1993

In the process of editing the text of D.H. Close, "Schism in Greek society under Axis occupation: an interpretation", the word "anti-Venizelist" was inadvertently extracted from several places; it needs to be re-inserted in:

p. 2, line 5; p. 3, para. 3, lines 9 and 18; p. 7, para. 3, lines 4 and 11; p. 19, para. 3, line 2.