ever, when one considers Olrik's interest in medieval texts of anonymous origin [xxvi].)
Although Olrik's approach does not entirely rule out a synchronic perspective, dia-
chronic considerations seem paramount. Hence the narratives' functions and values
in the life of the communities where they are told have not been fully analyzed; the
only comments on such issues appear in relation to certain diachronic considerations
(e.g., 77 and 87). Other points on which the author might be criticized concern his
sharp distinction between higher and lower levels of culture and his unproven belief
that there are folklore items that emerge from the respective cultures. However, these
concepts no doubt reflect the social milieu of Olrik's time (xxii) and should not obscure
his rigorous treatment of the data. On the whole, the theoretical foundation on which
this work is based, its optimism regarding the struggle of the narrative for existence,
its well-defined differentiation between oral and literary works of art, and its frequent
reference to and appreciation of the aesthetic quality of oral products are all praise-
worthy. Of greatest interest, perhaps, is the formalist/structuralist vein of thinking
that eventually led to the formation of his epic laws. For this reason *Principles for Oral
Narrative Research* is especially recommended to scholars who would like to investigate
an early example of structuralism and to understand how the author combined the his-
torical approach of his time with structuralist thinking to reach a comprehensive theory
of folklore.

<div style="text-align:right">

Deniz ZEYREK
Middle East Technical University
Ankara, Turkey

</div>

JAPAN
INADA KŌJI 稲田浩二. *Nihon mukashibanashi tsūkan, vol. 28. Mukashibana-
shi taipu indekusu* 日本昔話通観 28, 昔話タイプ・インデックス [General
survey and analysis of Japanese folktales, vol. 28: A type index of
folktales]. Kyoto: Dōhōsha, 1988. vii+742+98+6 pages. Cloth
¥16,000; ISBN 4-8104-0712-8. (In Japanese, with English summary)

Inada Kōji has here compiled an extensive type-index consisting of some sixty thousand
Japanese folktales gathered and recorded since the latter half of the nineteenth century.
Since this is the third of Japan's folklore type-indexes, the question of its necessity nat-
urally arises. When the founder of folklore studies in Japan, Yanagita Kunio, was
gathering tales, he felt that it was still too early to compile such an index: despite the
massive amounts of folklore he gathered and his awareness of the type-index of Aarne
and Thompson, Yanagita maintained that folklore as a "science" was only thirty years
old in Japan and therefore too young to warrant the kind of systematic study that type-
indexing requires. Furthermore, Aarne-Thompson's work did not encompass Asian
folklore at that time and the validity of applying their system to Japanese material was
questionable. Then too, Yanagita viewed the tale as an entire entity and perhaps was
averse to the notion of indexing (although not to types, as he offers 347). In any case,
there were still tales to collect at that pioneering stage in Japanese folklore, and for this
reason Yanagita chose to leave the work of indexing to his folklore progeny.
    The first two folklore indexes to appear in Japan were those of Seki Keigo (Yana-
gita's protégé) and Ikeda Hiroko. Seki's *Nippon mukashibanashi shūsei* [Collection of
Japanese folktales] (1958, six volumes) was the first to appear. Seki took a compara-

tive approach and based his index system on Aarne-Thompson's, adding subtopics to accommodate peculiarly Japanese versions. However, like Yanagita, Seki provided complete tales as tale types, and included their distribution. The main problem with Seki's work was its prematurity; subsequent research induced him to reduce the number of tale types. This he did three times, so that renumbering of the tales was required. This was something that he did not always do, however, leaving some of the tales with as many as three numbers.

Ikeda used both Yanagita's *Nihon mukashibanashi meii* [Guide to the Japanese folktale] (1948) and Seki's *Shūsei* in the compilation of her *A Type and Motif Index of Japanese Folk-Literature* (1971). She employed the Finnish method as well, with Aarne-Thompson numbering, and included a key-map of Japan's prefectures, except for Hokkaido. In addition, she included a Japanese romanized subject-index with a glossary of Japanese words and proper names.

Armed with this knowledge of previous folklore scholarship, perhaps we can evaluate Inada's type-index in its proper context. Inada has developed his own particular methodology in reaction to the dominant international trends in folklore study—the Finnish (Aarne-Thompson) and structuralist schools (V. Propp)—as well as to the existing Japanese models based on them. Inada first clearly defines the aim of his own work: to describe the literary characteristics of the folktales as the communal inheritance of the Japanese people. He is much less concerned with European comparisons than either of his predecessors; his emphasis is on the peculiarity of the Japanese tale itself. In this sense only, he seems to echo Yanagita's approach. In addition, though, the time now seems ripe for compiling a different index, and this is what Inada has done: created a new type system.

The theoretical basis of his classification of types is as follows. A "type" is defined as the core of a literary form. Types themselves are composed of motifs, which are independent literary units. This means that they are not unique to the folktale but are the units comprising any literary or artistic genre. A type will, then, be a certain combination of motifs, or even a single motif. In the case of the folktale, these motif-combinations or "types" are established collaboratively by narrator and listener over generations of transmission, and are therefore characteristically conservative fixed structures in which change, if it occurs at all, will be extremely slow. The two main areas of transmission lineage, according to Inada's scheme, are the mainland and the Ryūkyūs. The type entry descriptions include notes on local features and variations, and sometimes information on the circumstances of transmission of the particular tale in question.

Old-Time Narratives (mukashi katari 昔語り)
1. Origin of people, 1–4 (*hito no yo no okori* 人の世の起こり)
2. People and the supernatural: Society, heavenly visitors, luck bestowed, punishment, 5–73 (*Chōshizen to hito: hito no yo, raibōshin, jufuku, shobatsu* 超自然と人：人の世，来訪神，授福，処罰)
3. Visits to strange places: Dragon palace, netherworld, field and mountain realms, heavenly realms, 74–89 (*Ikyō hōmon: ryūgū, chika no kuni, sanya no kuni, tenjō no kuni* 異郷訪問；竜宮，地下の国，山野の国，天上の国)
4. Divine rewards, 90–108 (*Tenkei* 天恵)
5. Magic jewels, 109–23 (*Juhō* 呪宝)
6. Birth: abnormal, predestined, 124–55 (*Tanjō: ijō tanjō, unmeiteki tanjō* 誕生：異常誕生，運命的誕生)
7. Brothers: Rivalry, antagonism, cooperation, 156–71 (*Kyōdai-banashi: kyō-*

dai no kyōsō, kyōdai no tairitsu, kyōdai no kyōryoku 兄弟話: 兄弟の競争，兄弟の対立，兄弟の協力)

8. Step-child, 172–204 (*mamako hanashi* 継子話)
9. Marriage: Unusual grooms, unusual wives, fulfillment in marriage, 205–53 (*Kon'in: irui muko, irui nyōbō, kon'in no jōju* 娘姻: 異類婿，異類女房，婚姻の成就)
10. Functions of soul: Apparitions, departed souls, rebirths, 254–74 (*Reikon no hataraki: ikiryō, shiryō, umarekawari* 霊魂の働き：生霊，死霊，生れ変わり)
11. Conquest of evil: Wisdom and folly, escape, misfortune, 275–361 (*Yakunan kokufuku: kashikosa to orokasa, tōsō, hiun* 厄難克服：賢さと愚かさ，逃走，悲運)
12. Help from animals, 362–401 (*Dōbutsu no enjo* 動物の援助)
13. Society and family, 402–27 (*Shakai to kazoku* 社会と家族)
14. Power of wisdom, 428–41 (*Chie no chikara* 知恵の力)

Animal Tales (Dōbutsu mukashibanashi 動物昔話)
1. Preexistence of animals, 442–79 (*Dōbutsu zenshō* 動物前生)
2. Animal origins, 480–521 (*Dōbutsu yurai* 動物由来)
3. Animal feuding, 522–42 (*Dōbutsu kattō* 動物葛藤)
4. Animal rivalry, 543–57 (*Dōbutsu kyōsō* 動物競争)
5. Animal society, 558–97 (*Dōbutsu shakai* 動物社会)

Funny Stories (Warai banashi 笑い話)
1. Wise and foolish people, 598–664 (*Kenja to gūsha* 賢者と愚者)
2. Jokes, cunning, 665–792 (*Odoke, kōkatsu* おどけ，狡猾)
3. Comparisons, 793–855 (*Kurabebanashi* くらべ話)
4. Fools, 856–1007 (*Orokamono* 愚か者)
5. Foolish grooms, 1008–58 (*Oroka muko* 愚か婿)
6. Foolish brides, 1059–75 (*Oroka yome* 愚か嫁)
7. Foolish villages, 1076–1116 (*Oroka mura* 愚か村)
8. Exaggeration, 1117–52 (*Kochō* 誇張)
9. Word games, 1153–80 (*Kotoba asobi* 言葉遊び)

Formula Tales (Keishiki banashi 形式話)
1. Formula tales, 1181–1211 (*Keishiki banashi* 形式話)

Perhaps one of the most useful features of the book is a type-index comparison-contrast table of seventy-four pages followed by a bibliography. This table lists all of Inada's 1,211 types (both name and number), which are then compared with both the existing international and national types. The international systems include a comparison of Korean, Chinese, and Ainu folklore types as well as the classical AT (Aarne-Thompson) type numbers. The national type indexes employed are Seki's *Nihon mukashibanashi taisei* [Collection of Japanese folktales] (1978–79) and Yanagita's *Meii*.

At the end of the text we find Inada's type/subtype alphabetical name index, which is entirely in Japanese. Following this is an index containing the 2,499 types of the AT-Index cross-indexed with Inada's type numbers. One more index follows: Stith Thompson's *Motif-Index of Folk Literature* (1955–58). It, too, is cross-indexed with Inada's system, with the greatest number of entries to be found under "Wise and Foolish People."

While Inada makes some effort in his system to facilitate comparative studies by

providing AT numbers as well as Thompson motif numbers, this perhaps is a requisite for any specialist who must recognize the achievements of his or her predecessors. What seems lacking is a clear sense of regional distribution as depicted in maps, a feature important in Yanagita's work as well as in the Ikeda *Index*. In addition, if this work was really meant to aid comparative studies, Inada might have provided even one more index—a Japanese-English one—in the same way that Ikeda supplied a Japanese romanized index in an otherwise English text. Clearly, Inada's text is excellent for specialists of Japanese folklore, but for nonspecialists it is a formidable tome. As for more subtle points, an ideal index would be as bias-free as possible regarding both race and gender. This point I leave to those who use the book to determine: long experience in working with the text will alone reveal how well it stands that most difficult test of selective semantics.

<div align="right">

Christal WHELAN
Tokyo University
Tokyo

</div>

IWAO SUMIKO. *The Japanese Woman: Traditional Image and Changing Reality*. New York: The Free Press, a division of Macmillan Inc., 1993. xii+304 pages. Appendix, notes, index. Cloth US$24.95; ISBN 0-02-932315-0.

Western studies on the "Japanese woman" have become more specialized and objective in recent years, but the stereotyped image of the docile, obedient female, lagging behind in emancipation and self-awareness, has still not disappeared, particularly in the mass media. It is therefore not astonishing that Japanese women have become increasingly sensitive to this image, often reacting in critical silence to the lack of understanding on the part of their Western partners. They rightly expect more respect for their particular life-style and life-setting.

Iwao Sumiko has now broken this silence, and, with *The Japanese Woman*, attempts to replace the myth of "the Japanese woman" with a more up-to-date and well-balanced description of the situation of Japanese women in postwar Japan. Her description, based on her own research and that of others, is not intended for scholarly consumption but for a general readership. Iwao often draws on comparisons with the American woman, whom she is quite familiar with from many extended stays in the United States as a scholar. In addition to this synchronic comparison, the study provides some historical depth, examining the first generation born after the war (i.e., between 1946 and 1955) and comparing it with the generations that precede and follow it. By so doing it lends the image of this generation of Japanese women a further dimension of continuous change that is largely lacking in other studies on the same theme.

Iwao defines the great change that has taken place recently for the Japanese woman as a kind of "silent revolution," in contrast to the vehement fight for emancipation that has taken place in the United States. That is why she is not content with mere description but always provides analytical insight into her data. Iwao, a psychologist at Keiō University in Tokyo, deserves credit for avoiding facile psychological explanations and always maintaining the broad perspective of the social scientist, thereby succeeding in depicting something of the "culture" of the postwar Japanese woman. In spite of a few lapses—her historical introduction (5–6) does not reflect recent scientific knowledge, and her utilization of religious tradition for a final explanation (281–82) seems to me rather superficial—she succeeds superbly in her overall attempt to make the situation