

hard to research because there is no recognized place to look up 'manhood' as a cultural category and compare notes" (xii).

Though this book is not without problems, it still is very fascinating and significant, because it gives us a holistic image of what it means to be a man.

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JASON, HEDA. *Whom Does God Favor: The Wicked or the Righteous? The Reward-and-Punishment Fairy Tale*. FFCommunications 240. Helsinki: Suomalainen Tiedeakatemia, 1988. 156 pages. ISBN 951-41-0510-2; ISSN 0014-5815.

With her strict method of analyzing each aspect of a text's comprehensible structure in a thoroughly logical manner, the author tries to prove that fairy tales, through their poetic picture language, are dealing with general human problems, and what is more, that their sub-genres are "each built according to a different plot model and have different semantic features" (9) but aim at the same idea. This coherence would be demonstrated by analyzing four popular and widely spread tale-types of the reward-and-punishment group. And she concluded that this sub-genre is governed by the elementary desire to maintain the general order of the human world. The materials explored are texts of Jewish immigrants from Muslim countries of the Near East. The four main chapters of her book, followed by a general conclusion, are thoroughly argued exemplary pieces of high instructive value. For those who accept her manner of proceeding, the work may be quite fruitful: surface structure analysis will give insights into the relationships between storytelling and the traditional expectations of the listeners.

Investigations that are limited to narrative patterns, semantic features, and underlying principles may make it unnecessary to take into account the listeners' unconscious participation. But is this really sufficient for understanding reward-and-punishment tales as inverse to heroic tales, as, indeed, Vladimir Propp has described them? (Here, it should be noted, the author fails to refer to PROPP [1946]; this publication on the historic roots of the fairy tales should have been taken into consideration.) Would it not be of basic concern to distinguish the kind of emotional engagement and the category of the fantasmatic layer, where the process of individual reception takes place? Do we look for insight, behavior instruction, confirmation of our society's values and norms—or would we like to be engaged in unconscious processes of working up elementary conflicts? Heda Jason follows Max Lüthi's statement: "A tale's figure does not have any inner life." Right, but only insofar as the tale's figures do leave the rest of the happening to us, to us readers' and listeners' projections. The

processes resulting from this, however, will differ in quality depending on whether we are listening to behavior instructions or to fairy-tale telling. What is even more, this categorical differentiation continues right into the tale types themselves. The tale of *The Kind and Unkind Girls*, the author's second example, demonstrates how behavior instruction by two contrasting moves as well as dramatizations of conflicts that invite to an unconscious joining in the play can all be found in one type, here AT 480. The best demonstration object would have been the closely related tale of *The House in the Wood* (AT 431), since this clearly exhibits both a two-move form that is mostly either not recognized or wrongly assessed, and a three-move form most visible in the tale's Grimm version. (Warren ROBERTS [1958] understands it as a subtype of AT 480: *The Piecemeal Request* form.) Now, one would have liked in addition an analysis of the tale type of the two hunchbacks (AT 503; Jason labels it as demon legend), or of such a realistically told tale—hidden among the animal fables—as AT 294: *The Months and the Seasons*. In any case, Jason includes a sacred legend in her reward-and-punishment group, a reductive subtype of AT 750 (*God Repays and Punishes*): AT 750 \*J, according to her classification. This subtype clearly reveals another dimension of the rewarding or punishing institution, namely the dimension of the sacred.

Following Jason through four chapters of definitions, schemes, tables, and abbreviations (see the Appendix), we get an excellent survey of the reward-and-punishment tales represented by three regular and one carnivalesque tale, to which Jason gives the titles: *The Tale of the Mountain of the Sun* (AT 676), *The Women's Jealousy* (AT 480), *The Story about Truth and Falsehood* (AT 613), and *The Ass and the Gourd* (AT 563, 564, 565). With her concluding fifth chapter the author presents her views. One of the first of these is that protagonists are middle-aged fathers of families belonging to the middle class, and "the entity-to-be-won is not a prince(ss) and royal status, but represents middle-class values" (139). Another view is that there is no psychic development (probably this would prove to be characteristic of all types of behavior instruction). The protagonist of a reward-and-punishment tale enters the marvelous world in order to solve a social problem, while the protagonist of a heroic tale enters the marvelous world in order to solve a problem of the marvelous world that is waiting just for him (I would add: his adolescent problems of identity and partnership). Jason goes on to analyze objective structure and declares that it is the hero's task to demarvelize the whole world of the Marvelous and to humanize it, since those who populate the Marvelous are not in a position to solve that world's problems without the heroic intervention of a human. The reward-and-punishment tale, on the other hand, is keeping its treasures, as Jason puts it, *in potentia*—waiting for the right human to come along. While the heroic fairy tale is dealing with an inner problem of the marvelous world, the reward-and-punishment tale is dedicated to social righteousness and the solving of social problems in our here-and-now-world.

When at the end Jason evaluates the carnivalesque form, which has its own pool of episodes, she may startle her readers. She says that in the carnivalesque it is man who dominates the scene, rather than the Marvelous. Man is the sole winner—at the expense of the Marvelous, which loses its superiority over the human world: "Man has outgrown it" (147). But this final word, too, would appear in a different perspective if we kept the recipient in mind as a co-actor in a play. When we are listeners or readers of a carnivalesque tale we are aware of playing comedy.

A last remark: The raven in the Jewish tale from Iraq that forms the first lesson in this book, anxious for its young and guiding to the marvelous world a man who has been cheated and impoverished by his elder brother, has a famous ancestor. As guide to the treasures on the mountain of the sun, he resembles the mythical eagle that

carried Etana on his wings in order to fetch the herb of childbirth (the water of life). It would be worthwhile to compare the tale from Iraq with the very ancient human dream, the text of the myth, and the tales of magic that have been classified as AT 460 A, 461, and 537.

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MIEDER, WOLFGANG. *International Proverb Scholarship: An Annotated Bibliography. Supplement I (1800–1981)*. Garland Folklore Bibliographies 15. Alan Dundes, general editor. New York: Garland Publishing, 1990. xvii+436 pages. Name, subject, and proverb indexes. Cloth US\$54.00; ISBN 0-8240-4037-6.

The present work is the first supplement to Wolfgang Mieder's *International Proverb Scholarship: An Annotated Bibliography*, which came out in 1982. It covers the years 1800 to 1981 and contains 892 annotated entries, representing articles, monographs, books, theses, and dissertations written in twenty-four languages.

The editor's preface situates this Supplement in relation to the original work. Mieder's own introduction gives a helpful overview of the work, especially with respect to the new material he was able to include, and his efforts to make the bibliography truly international and the indexes, especially the subject index, as detailed as possible.

The format and arrangement of items follow those of the original work. The latter ended with entry No. 2142; this supplement starts with No. 2143 and ends with No. 3034. Entries are listed alphabetically according to the author's last name. Two or more works by the same author are listed in chronological order. Three kinds of indexes make it easy for the reader to find any information he may desire. The name index lists the names of persons (authors, artists, proverb scholars, etc.) who have been studied in relation to proverbs. The subject index lists the many proverb themes, countries, and languages studied by proverb scholars. The proverb index lists the particular proverbs and proverbial expressions that are the subject of special studies.

For a supplement, this bibliography is extraordinarily rich. The reason is that, as Mieder himself tells us, the bibliography lists not only items that he had missed in his 1982 bibliography but also much new material from the Soviet Union and its individual Soviet Socialist Republics, and from Eastern European countries like Hungary, Poland, Rumania, and Yugoslavia. This was made possible by Mieder's study of Russian and by the help of colleagues from these countries. Other friends from Denmark, the Federal Republic of Germany, the German Democratic Republic, Ireland, Israel, and the U.S.A. have also provided him with references from Africa, the Near and Far East, North and South America, and Western Europe.

This extending of help and cooperation to Mieder by colleagues from many different countries beautifully demonstrates the international character of this bibliography. It is also shown in the fact that the studies listed in it are written in twenty-four