

Use of Folktales" (165–82) looks for the roots of Andersen's tales in the oral tradition (and finds little of it!), while T. Brostrøm, "H.Ch.A. und die literarische Märchentradition" [H.Ch.A. and the literary tradition of the fairy tale] (183–92) looks for the roots in the literature of Andersen's time (and finds many!).

In conclusion, as at every scholarly meeting, few are the participants who relate themselves to the themes of the meeting the organizers took pains to select. Paradoxically, the small volume shall be used and remembered primarily for El-Shamy's and Uther's contributions, both of which do not address the meeting's official theme.

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TONG, DIANE. *Gypsy Folktales*. New York: Harcourt Brace Jovanovich Publishers, 1989. xv+252 pages. 16 plates, bibliography, indices of storytellers, countries, and titles. Cloth US\$19.95; ISBN 0–15–138310–3. Paper US\$12.95; ISBN 0–15–637989–9.

In this collection Diane Tong introduces folktales of the Rom (Gypsies) from all over the world, including India, the Near East, Europe, New Zealand, and North America. The approximately 200-page main text contains eighty texts from thirty-one countries, although the term "countries" must be taken in the broad sense: the areas certain of the Rom groups inhabit do not always coincide with recognized national borders, and Tong's narrators often grew up in other countries than those they lives in later. The editor illustrates her approach to classification with two examples (13): a Rom originally from Greece, but for twenty years a resident of New York, is listed under "Greece" because of his close links with his native land, while the writer Matéo Maximoff, though born in Spain of Russian parents, is entered under "France." Greece is the most heavily represented region with thirteen tales, followed by five tales each for India, Czechoslovakia, Yugoslavia (not divided into provinces), England, and the United States. These six countries thus account for nearly half of the tales in the collection.

The tales date from the period between 1870 and 1987; I find it particularly commendable that more than half of the accounts were collected in recent decades (during the sixties to eighties). Also praiseworthy is the decision to include various types of tales: in addition to novellae and tales of magic, we find jokes, etiological tales, ghost stories, and legend-like narratives. This approach not only demonstrates the vigor and diversity of the Rom narrative traditions but also reflects the actual performance of storytelling. Tales: tales of magic are by no means predominant, either among the Rom or other ethnic groups.

Tong has personally recorded seventeen tales in Greece and New York, mostly

in Greek or English. For the other accounts she relies on such accepted and frequently used sources as GROOMES's *Gypsy Folk-tales* (1899, a collection of Rom märchen from various parts of the world) and the *Journal of the Gypsy Lore Society* (founded in 1889 and, with interruptions, still being published). Many of her English sources are well known and easily available to the specialist; other sources are less accessible, such as a Norwegian TV program (172-73), a French children's book (54-55), an American periodical of the 1920s (173-78), ethnological studies of the Rom (63-65, 85-102), and—most noteworthy—texts provided by politically active Rom (111-13, 122-23, 138-39).

Of course, the degree of authenticity that the respective texts can claim depends very much upon the nature of the source. One difficulty, shared by nearly all Gypsy folktale books published up to now, is that most of the texts were recorded by members of non-Rom ethnic groups. Another more specific problem relates to the translations of the texts that were not published originally in Romany, the language of the Rom. For some of the tales the English version is already the third step in a series. For instance, a story heard by A. G. Paspatis in Romany and published by him in French was then translated into English for inclusion in the present collection (134-37). Such texts are, in consequence, unsuitable for use in the analysis of märchen styles specific to the Rom. Tong herself writes, "The voice is essentially that of the narrator, although at times the translator has imposed a style" (14). According to the editor, only three of the texts in the volume have been used in their original form, and "the rest have been edited for the sake of readability" (14). This is, no doubt, the reason why even in the Groomes' texts obsolete terms have been replaced and minor omissions and changes have been made. Such changes must be done with care when interpreting translated texts, as the following example shows. On page 192 it says, "The boy then came to a city where everyone was dressed in black." This is not quite the same as the German source (MODE 1985, vol. 4: 491), which says only that the people were mourning, and it would be wrong to conclude with certainty that there is a tradition of wearing black as a sign of mourning in Rom culture.

Tong's brief introduction gives a survey of the main points of Rom history, with the emphasis placed on recent developments. One of the major events in the history of the Rom was the National Socialist persecution, when close to half a million of this people were exterminated. Tong mentions the shocking eyewitness report of an Auschwitz survivor—a Polish Jewish woman—concerning the physician Mengele and a small, four-year-old Gypsy boy (this story, "The Little Gypsy," has found its way into the oral tradition of the Rom [3-4]). She also mentions the presentday discrimination against the Rom in various countries, and the political self-organization they have adopted. In her discussions of the narrative traditions Tong postulates a uniform Rom culture and also points to recurrent themes that are specifically Rom, such as love of music, dealing with discrimination, and pride in being a Rom. Through analysis of the tales she also clarifies Rom values, beliefs, and customs.

Each tale is preceded by a separate introduction that presents information about the narrators and narrative situations, comments by the narrator or editor, explanations by ethnologists and folktale researchers, and references to variations (this information is also found to some extent in the notes). They provide a relatively smooth means of familiarizing the reader with various aspects of Rom culture, although they are highly uneven in their degree of thoroughness and require supplementation from the standpoint of narrative research. The editor also relies principally on two secondary sources, *The Folktale* by THOMPSON (1977) and *The Uses of Enchantment* by BETTELHEIM (1977); her discussion of the international dissemination of tales would have been far

more informative if she had provided a classification of the jokes, novellae, and tales of magic based on the AARNE-THOMPSON catalogue (1973). The tale "One Hundred Cows" (132-33), for example, is an anticlerical jocular tale already recorded as a fabliau and also known outside Europe (see AT1735).

Notwithstanding such shortcomings, Diane Tong has presented us with an interesting and varied body of texts from narrators of both sexes and of various ages, statuses, and professions. We are given a tale of Gothamites that has been transformed into an etiology of Rom cleverness, for example, and a tale about the twelve months that incorporates information about divination and explains why magical powers are attributed to the Rom. Tong also refers to the "Sitz im Leben" of these tales and situates them in the context of international folklore. As a result, Tong's collection avoids the error, frequently seen in such collections, of taking features that are common to oral narrative in general and interpreting them as unique to a certain national tradition. We cannot but wish her success in her efforts "to share many different Gypsy voices with a large audience."

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ZGUSTA, RICHARD. *Dwelling Space in Eastern Asia*. Publications of Osaka University of Foreign Studies, No. 4. Minoo, Japan: Osaka Gaigodaigaku Gakujutsu Shuppankai, 1991. 315 pages. Maps, figures, glossary, bibliography. Paper, n.p.; ISBN 4-900588-03-2.

According to one common view, the earthen floor in the entrance section of a Japanese farmhouse is a survival from the prehistoric pit-dwelling and is as such a Northeast Asian element, while the pile-construction of the rest of the house is a Southeast Asian feature. The house as a whole thus derives from a fusion of Northeast and Southeast Asian elements. In *Dwelling Space in Eastern Asia*, Richard Zgusta sets out to support this view through a new kind of study that deals with the question of how floor-space is used and what parts of it are areas of male or female activity, or dominance. Since he compares the Japanese dwelling with the dwellings of other parts of eastern Asia, more than half of his book deals with the use of dwelling space in Southeast and