

In a word, Liszka's goal is to expand the crucial relation that Pierce set up between semiosis and purpose to include a relation between sign and value, which latter Pierce had only hinted at. He does this by a methodical inquiry into a process he calls "transvaluation." The term is meant to encompass a particular idea of what happens when signs are translated from one regulated system into another or enhanced within the same system—in short, how symbols live and move by being appropriated into thought, language, and action.

He develops the idea theoretically in the light of Jakobson's distinction between the marked and the unmarked for paradigmatic relations, and more recent ideas of "ranking" for syntagmatic ones; practically, he develops it through an extended analysis of the way we read the human face.

The second half of the book is a bold attempt to rethink the working of mythical narrative in the light of his idea of transvaluation. He takes up key ideas of a number of structuralist thinkers, but only so far as they suit his major concern: to show how culturally meaningful differences move from purpose to value. Lengthy treatments of an Eskimo tale and the role of myth among the Bororo of South America consolidate his thesis that former theories of the transformation of symbols and the universality of symbolic patterns need to be rethought with the model of transvaluation.

Liszka writes clearly and paraphrases clearly authors who do not. His introduction and conclusion are models of how one ought to start and end a book on so dense and abstract a subject as his. The former lays out the general parameters of the field and locates his own concerns against that backdrop. The latter draws together a number of remaining questions and hints that Liszka himself is teeming with ideas that will spill over into other studies. I for one shall be on the lookout.

J. W. HEISIG

Nanzan Institute for Religion and Culture
Nagoya

RUMPF, MARIANNE. *Rotkäppchen. Eine vergleichende Märchenuntersuchung* [Little Red Riding Hood: A comparative study]. Artes Populares. Studia Ethnographica et Folkloristica 17. Lutz Röhrich, editor. Bern, Frankfurt/M, London, New York: Peter Lang AG, 1989. 115 pages. Bibliography, diagrams. Paper sFr. 26.—; ISSN 0170-8198; ISBN 3-8204-8462-0. (In German)

It was in 1950 that Marianne Rumpf presented her thesis on the tale of Little Red Riding Hood at the University of Göttingen. Until now, this welcome contribution, accepted in 1951, was only available in a few typescript copies. But in 1989 the editor of Artes Populares decided to put it into print. During the forty years in between, a lot has been published about Little Red Riding Hood, and many a speculative brain would have been well advised not to publish before informing himself or herself of the facts presented by Rumpf. Now, the publication in question has not been revised. There is no report of current research, no discussion of what has been contributed within the last four decades—except for Wolfgang Mieder's short preface describing the features and merits of the thesis.

However, Mieder himself puts his finger on the decisive defect: the last forty years of Perrault and Grimm research have opened the way to a new appreciation. In

addition, he has listed a bibliography of twenty-eight entries. It should, however, have included Rolf HAGEN's (1955a) doctoral thesis and Lutz RÖHRICH's research report (1956) as well, the two contributions by Gottfried HENSSEN (1953) and Marianne RUMPF herself (1955) on the subject of frightening tales; the rich annotations concerning tale types made available by János BERZE NAGY (1957) and Waldemar LIUNGMAN (1961), as well as the Flemish tale annotations (Maurits DE MEYER and Hervé STALPAERT). In his *Interpretation of Fairy Tales*, Bengt HOLBEK, too, deals with Little Red Riding Hood—but his very instructive book appeared in 1987, too late to be considered by Mieder.

The essential contribution of Marianne Rumpf (if only it were not so full of typing mistakes!) is her application of the historical and geographical method of the Finnish school on variants that are conspicuously limited to a relatively small area. It cannot be compared with the large number of variants and the geographic and language scope covered by such monographs as those on the Cinderella cycle, on the Tale of the Kind and the Unkind Girl, or on the Juniper-tree Tale (ROOTH 1951, ROBERTS 1958, BELGRADER 1980). Rumpf was to deal with thirty-three independent (and relatively independent) variants from French, German, and Italian language areas. In addition, she found four scattered, and eventually literarily dependent, variants in Portuguese, Greek, Lithuanian, and Latvian. From the most frequent characteristics she draws up a standard form (in substance, her "French redaction") and two other redactions that have been enlarged by a reconciling denouement: the "German redaction," in which a hunter or the father of the child interferes, and the "Tüschele-Marüschele redaction," in which the child outwits the monster and escapes. In making her reconstruction she excludes everything that seems to her an arbitrary change. Thus she also sets aside what she terms the grotesque features of cannibalism, in which the monster invites the girl to eat the flesh (or, expressively, the teats) of her grandmother, to drink her blood, and to use her bones as kindling. Rumpf presumes that Perrault, out of social considerations, tried heavily to reconcile.

As to the transmission from Perrault to Grimm, Rumpf presumes the families Wild and Hassenpflug were the mediators and transformers. She envisages the possibility that the introduction of the final motifs was a contamination of the last episode stemming from *The Wolf and the Kids* (AT 123). Precisely this point was answered clearly by Rolf HAGEN (1955b). The hunter who cuts open the wolf's belly was found by the Grimms in Ludwig Tieck's romantic dramatization: "Tragödie vom Leben und Tod des kleinen Rothkäppchens" (1800). Although only briefly, Rumpf discusses the relations between Little Red Riding Hood and *The Wolf and the Kids* (64-66), with some interesting remarks on parallels in East Asian folk tradition: cannibalistic motifs; devouring animals (tiger, panther); demons (*yamauba*, *oni*)—even the feature of a clever girl faking the need to relieve nature, being fastened by means of a rope or waistband (*obi*), yet outwitting the devourer. She mentions as well the motif of being caught in a sack (AT 327 C) and the motif of being devoured along with others with the effect that the monster bursts (AT 2027, 2028). But she does not venture on a more thorough investigation of this larger complex, even though Axel OLRİK already spoke, in 1894, of the necessity of such a comparative study. Maybe it was her refusal to do this that inspired Gottfried Henssen in 1953 to take up the challenge.

Be that as it may, Rumpf was the first to try to designate the Caterinella tales (AT 333 A) as a subtype (being close to her Tüschele-Marüschele redaction). She did it on the basis of nine variants from Italy and Italian Tyrol. Some years later, she published a special article on this subject in *Fabula* (vol. 1, 1958, pp. 76-84), with the subtitle: An Italian warning tale. In the same issue, p. 287, Walter ANDERSEN names

seven additional variants, following Italo CALVINO's annotations from 1956, and Gianfranco D'ARONCO's *Indice delle fiabe toscane* from 1953.

As to the analysis of the main type, AT 333, the most important contribution has been made by Paul DELARUE, the great old man of French folktale research. He offers three times more variants than Rumpf has taken into consideration. He published his studies on Little Red Riding Hood first in the *Bulletin folklorique d'Île-de-France* (in 1951, followed by additions and corrections in 1953, including remarks on G. Henssen [1953]). After his death this thorough and valuable analysis of the thirty-five variants appeared within the first volume of the standard oeuvre he had himself prepared for publication: *Le Conte populaire français*. At the end he mentions M. Rumpf's doctoral thesis and says: "Having at her disposition materials a little different from those that I have used, more abundant for the Tyrol but less abundant for France, she ends up with positions that, except for a few nuances, agree with mine" (p. 383). That is a noble statement, indeed. W. Mieder has put Delarue's most valuable chapter at the top of his chronological bibliography.

A comparison of Rumpf's and Delarue's analyses in detail will invite further research. The cat (and other animals as well), with whom the girl enters into dialogue during her horrible situation, corresponds to the animal partners of two or three girls in the tale type of The House in the Forest (AT 431). The most interesting example should be found in the dualistically structured West Slavian redaction (no. 41 in Paul NĚDO's collection of Sorbian folktales, 1956; it should be compared with Ludwig Bechstein's variant Fippchen Fäppchen, DMB 51a). The first girl encounters the demon of the wood, the Kosmatej, and because she acts in harmony with the cat and dog, for whom she cares, she will find in the terrifying demon her partner for life. The second girl, who is not living and acting in harmony with her animals, will be torn to pieces. The Kosmatej will twist her intestines around the ruins of her hut in the wood—a striking object lesson to her mother, who would like to see her pampered daughter married with a prince. The intestine motif could be found in the Little Red Riding Hood tale, too, in a similar function, and also in the Eastern redaction of the Witch's House type (AT 334; SCHERF 1987).

The fourth chapter, dealing with the history of our tale, is now outdated as a result of recent studies of Perrault and the brothers Grimm (Rolf Hagen, Marc Soriano, Jacques Barchilon, Fink, Heinz Rölleke, Grätz). Chapter five, concerning interpretation, demonstrates the misfortune of preconceived ideas that disregard the diversity and variations of a certain type, in most cases only relying on one literary and domesticated text. If Axel Olrik should most certainly be rebuked for his mythological considerations when he states emphatically that there is not the least connection between the tales of Little Red Riding Hood and The Glutton, that is another question. But Marianne Rumpf goes straight ahead, because she is convinced she knows where the Sitz im Leben of our tale is and thus commits the same basic error she had just criticized. She seems to disregard every element of play, of grotesqueness and exaggeration, and naturally the occasional sudden grabbing of the listener (frequent enough in children's traditions; see Leea VIRTANEN 1978). Thus she concludes, allowing for only a single function of a tale, that this tale has originated from warning and frightening stories. No question that this, too, might have been a function of the Little Red Riding Hood tale, especially in times when real wolves used to live in the woods. But these tales probably do not survive because of their historical background or the possibility of adapting them to actual outdoor and indoor dangers; they survive because they are the playthings of our and our children's fantasies. They are the fantasmatic form, a projection of our conflicts by which we can live with and come to terms with them.

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Walter SCHERF
 Petershausen
 Germany

JAPAN

- JEREMY, MICHAEL and M. E. ROBINSON. *Ceremony and Symbolism in the Japanese Home.* Photographs by Urata Hoichi. Japanese Studies. Manchester, UK: Manchester University Press, 1989. xv+196 pages. Tables, figures, plates, bibliography, glossary, index. Hardcover £25.00; ISBN 0-7190-2506-0.

The rural Japanese dwelling has attracted much attention from non-Japanese scholars; consequently, numerous books on it have been published in English, German, and French. Knowledge of the Japanese house by the Western public has been further enhanced by a multitude of translated works of Japanese authors. Most of these books and articles are written by professional architecture specialists and thus focus on material aspects of dwellings; hence, the need for a treatise of non-material, especially symbolic and ceremonial, features is strongly felt.

The present volume, despite its title, does not satisfy this need. It fails in three methodological points.

First, it is not a result of structured, well-organized fieldwork; rather, it reads like an account of passive and fortuitous observations of a home-stay participant. This may have something to do with the fact that one of the authors did the bulk of observing while the other did the writing, thus much of the firsthand observation may have become lost. The authors refer to themselves in the text as "gaijin" rather than "the researchers," and when a piece of information is difficult to obtain, the authors generally give up (e.g., "our own family was unable, or perhaps unwilling, to attempt an explanation, possibly because they doubted the ability of a gaijin 'to understand what is