

national campaigns to spread information on child care, food, nutrition, and family planning, would have been more effective if follow-up had been introduced. On the other hand, through NGO initiatives in Mexico, Ecuador, Ghana, the Philippines, India, and Kenya, theater has proved an effective means for raising the social consciousness of target groups such as landless laborers, construction workers, slum dwellers, and the "untouchables" of India. Plays are based on the social problems in the community. The local people often create collectively and act out their own plays. During the process of improvising the play, the target group examines and analyzes the problems in its community. A number of realistic alternatives for action are considered. The work process is emphasized rather than the artistic product. Some rehearsals are held outdoors so that others who are not acting can also be involved. After the performance, discussions are held with the audience.

Epskamp also emphasizes that not just any form of theater can be effective in consciousness-raising. Some forms may be associated with national campaigns while others could have certain social values of the political elite already implanted. Rather than using traditional theater, NGOs have experimented with various types of shadow theater, masks, mime, and adapted local songs, music, and other means of expression.

This book should serve not only as an important piece of documentation on the history of theater for development but as a primary text for development workers and theater makers in the Third World. They can compare their experiences with those of other countries and learn from the case studies presented. However, to make this book of interest to social workers and a broader popular audience, perhaps the academic style of writing could be adapted, making the descriptions more evocative and the views and research activity of the author more integral to the book. The thoughts and feelings of the community workers presented in the case studies could be included. Photographs could also give readers visual impressions of the lively performances and action-oriented follow-up described.

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HIMENO MIDORI 姫野翠. *Geinō no jinruigaku* 芸能の人類学 [Anthropology of artistic performance]. Tokyo: Shunjūsha, 1989. iii+250 pages. Color plates, illustrations. Hardcover Yen 2,200; ISBN 4-393-42451-4. (In Japanese)

The opening lines of this book inauspiciously call to mind exclusiveness at Emperor Akihito's recent enthronement ceremonies. While foreigners were welcome at the Accession Ceremony (*Sokuirei seiden no gi*), which publicly acknowledged that a new emperor now occupied the throne, only Japanese could attend the quasi-religious Great Food Offering (*Daijōsai*), a symbol of divinely-sanctioned, inviolable separateness. This dual approach tells outsiders that the Japanese see themselves as above the fray embroiling the rest of humanity, living in a world outsiders cannot grasp.

This is the exact feeling that Himeno invites in her Introduction: "Moreover, the word *geinō* exists only in the Japanese language" (i). What does this mean? That the word *geinō* exists in no other language, as, say, the word *kimono* does? But the point is meaningless, because most Japanese words do not exist in other languages. If she means that the concept of *geinō* exists in no other language, she is off the mark.

No matter how *geinō* is explained or described—artistic performance, public entertainment, and so on—the concept universally exists outside Japan. Himeno fails to clarify her exact meaning and the reader is at pains even to turn another page, fearing more of the *Nihonjin-ron* tedium that characterizes so many books on traditional Japanese performing arts.

A little persistence, however, pays off. Himeno soon concedes that, though there are no “direct” connections, there are no cultures without something “akin” (. . . *ni ruisuru mono*) to *geinō* (ii). She even goes so far as to use the adjectival “*geinō*-like” (*geinō-teki*) and the verbal “*geinō*-ized” (*geinō-sareteshimatte*) in referring to aspects of public entertainments both inside and outside Japan. In looking at the roots of *geinō* and how it exists in the world today, she spends considerable time not only on the Japanese roots of *geinō* but on its roots in other Asian traditions and even in Europe.

The book is divided into three long chapters. The first principally examines divination, magic, and superstition as sources of *geinō*; the second considers Eastern and Western elements, particularly dance and music, in *geinō*; the last discusses the future of *geinō*.

In the first chapter, Himeno advances the notion that *geinō* began as an activity required for obtaining life's necessary provisions. She sees ubiquitous behavior in Japan still today that demonstrates persistent connection to divination, magic, and superstition. She cites, for example, the *teruteru bōzu*, paper dolls made to pray for fine weather, a practice faithfully followed by school children before embarking on class outings. Himeno goes on to suggest that all manifestations of *geinō*, which she divides into two large categories—voice and corporeal movement—are rooted in some way in divination. With respect to voice, merely uttering words was insufficient; something had to be added and this becomes the origin of song, incantation, and even imprecation. Early such utterances, she asserts, had an effect, even if they were not understood. This can be seen in the chanting of mantras in the esoteric Buddhist sect Shingon or in reciting the Catholic Mass in Latin. It is essential in neither case for the reciter to understand the words exactly but to follow the ritual's form and believe in its efficacy.

Such rituals and ceremonies, whether divination or otherwise, and indeed all forms of *geinō*, according to Himeno, proceed by symbols. She makes a useful distinction between transcendent and immanent symbols. Transcendent symbols are widely understood, generally with a single interpretation, like the traffic lights at an intersection. Immanent symbols, on the other hand, are not necessarily understood beyond their specific culture and generally are open to a range of interpretations, like a country's national anthem or flag. The symbols shaping the rituals, ceremonies, and performances she includes in her book are of the immanent variety. For example, a ceremony in honor of the Buddha, symbolized in a particular statue, is a firm acknowledgement for those performing and observing the ceremony, that the Buddha resides within; that is the reason for the idol's existence. While meaningful to insiders, those outside the Buddhist loop do not necessarily either accept or grasp the meaning of the ceremony.

In the second chapter, Himeno conducts a *de facto* comparison between Eastern and Western elements in *geinō* and arrives at the not surprising conclusion that the contrasts reflect certain existential differences between East and West. She finds dance in India, for example, to be anchored in the earth, concrete, while Western ballet is of the air, characterized by leaps into cosmic aeries, abstract.

In her final chapter, Himeno limns the future of *geinō*. She concludes that *geinō*

is perpetually changing and has moved gradually from a passive appeal to just the eyes and ears to active involvement: spectator has become participant. The traditional *geinō* context, replete with aspects of divination, magic, and superstition, has been somewhat expanded and will continue to expand; *geinō* is no longer the preserve of the professional alone. Himeno shrewdly suggests the phenomenon of *karaoke*, now a major Japanese cultural export, as corroboration of her theory. (*Karaoke* has become widely successful beyond Japan, and so quickly, that many participants, it has been discovered, are unaware of its Japanese origins.) *Karaoke* shrinks the distance between the professional performing artist and the ordinary person.

Himeno's frame of reference is broader than that of most Japanese observers of *geinō*. She actually and accurately embraces a vast range of performance as belonging to the realm of *geinō* and sees that even such a newcomer as *karaoke* has roots in the past and is a palpable example of how the vigorously changing manifestations of *geinō* connect past to future and are fundamental ingredients in cultures reproducing themselves.

Himeno fleshes out her basic approach with fascinating stories and copious tidbits of information, which she has organized in a manner recalling a mosaic; the further one reads, the fuller the picture and the more one appreciates her work. She is a little too heavily inclined toward dance and music—theater and performance art are left in the lurch—and she might have paid more attention to developing the deeper cultural implications of her findings and to dispelling that tired refrain on *geinō* uniqueness. But, after a shaky start, this book is quite readable, one, moreover, that is mercifully lacking in obscure, mystifying Japanese.

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MIEDER, WOLFGANG. *Tradition and Innovation in Folk Literature*. Hanover and London: University Press of New England, 1987. xx+293 pages. Illustrations, bibliography, and index. Hardcover US\$25.00; ISBN 0-87451-387-1.

I was very much impressed by Wolfgang Mieder's book, finding it stimulating and interesting. So I probably should give my impressions and comments based on details of the book. Nevertheless, within the limited space I have, I think it more intriguing and productive to make some comments on the book's contents while bringing in things Japanese.

Mieder takes up some Grimm fairy tales, such as "The Frog Prince" and "Hänsel and Gretel," and tries to show how these are used as parodies or anti-fairy tales in advertising, journalism, politics, cartoons, and poetry in modern times. His conclusions intrigued me very much, and reminded me of a short story by Dazai Osamu that parodied a Japanese folktale. The folktale goes as follows: An evil badger was caught by an old man and in imminent danger of being cooked. While the old man was absent, the badger deceived his wife and persuaded her to untie him. He proceeded to kill her, assume her form, and offer the old man some soup made from the old woman; he then ran away into the mountains. A rabbit came to the grieving old man and volunteered to get revenge for him. The rabbit tricked the badger again and again, and put him to torture. Finally the badger died when a boat