lack will mislead philologists. Let us point out that the East German quarterly *Demos* publishes in German summaries of East European scholarship on folklore and ethnography. The only exception to this lacuna is the listing of a little of Serbo-Croatian scholarship. And even here, this " native " scholarship is by far not adequately represented. The reviewer found most surprising—and misleading—the statement that the Milman Parry Collection of Serbo-Croatian oral epics " offers a unique opportunity for those who would familiarize themselves with a living and well collected oral tradition " (p. 70). A rough calculation made by the reviewer showed that the Milman Parry collection with its 12,000 items makes about 5% of all material collected since the 16th century on the territory of what is today Yugoslavia, and collecting is still being carried out by the " native " institutions.

As to the arrangement of the entries in the bibliography, one would wish some systematization. A simple alphabetical list according to authors' names is a very unusual arrangement; probably, advise from a professional bibliographer would have helped. A folklorist would wish to find out, e.g., what has been written on the formula in ballad. The only index provided groups the entries by the language of the materials analysed. Here, a folklorist would wonder why the author went through the trouble of devising his own symbols for the various languages, when the folklorists have a well established sytem of symbols, based on language families (easily to find in any of the tale-monographs of the FFC series).

Lastly, the scientific community will surely welcome the announced journal *Oral Tradition* (planned by the University of Missouri, Columbia, from 1986 on), and devoted to oral literature (p. xiii). It will form an addition from an English speaking country to the well-established trilingual Germany-based *Fabula* and the France based *Cahiers de Literature Orale* (by the way, these two journals do not figure in the list of periodicals used by the author in compiling the bibliography).

REFERENCES CITED:

JASON, Heda
1977 *Ethnopoetry: form, content, function.* Bonn: Linguistica Biblica.

JASON, Heda, Dimitri SEGAL, eds.
1977 *Patterns in oral literature.* World Anthropology. The Hague: Mouton Publishers.

Heda Jason
Jerusalem
Israel

JAPAN

RAZ, JACOB. *Audience and Actors. A Study of Their Interaction in the Japanese Theatre.* Leiden: E. J. Brill, 1983. Xiv+307 pp. Appendices, bibliography, index. Paper Gld. 80,—. ISBN 90 04 06886 4.

An audience is " both aware and unaware of being an audience in the theatre," asserts the author. The audience, Raz continues, is " also conscious of being different and apart from the actor on stage . . . " (255). This gap between the audience and the actor creates tension: " the tension of the right distance between audience and actor in the theatre is the cornerstone of theatre experience " (256). The different perspectives of the audience and the actor are realized in different functions of the two, which

are " matters of *agreement* and *training* " (256). The two sides agree on the nature of the event and on its taking place at all, and the training of both sides enables both to recognize the problems of the event as such and to fulfill their respective functions (256).

The long Japanese tradition of various forms of performing art has " trained " the Japanese collectively into a professional audience. The audience knows exactly when things occur—they are professional theater-goers and know a given play thoroughly from beginning to end. Thus, the Japanese audience is interested in process, not in product, " in details, not in totalities. It is moved and excited by nuances, rarely by large-scale structures . . . This is why kabuki actors have always taken the liberty of extending scenes and movement patterns to illogical length in relation to the whole " (266). The traditional theater " does not make the world better, nor do they make the audience understand it any better " (268).

The author has, thus, successfully summed up in his conclusion the crucial characteristics of the Japanese traditional theater and its audience. Particularly interesting and exciting is his discussion on " preparation " (265–266) which explains what it means to be a professional theater-goer.

The book brings out a number of interesting points on the development of the nō and kabuki theaters and the development of the " professional " audience. It contains seven chapters and appendices (Survey Results on Japanese Attitudes Towards the Traditional Arts and Two Surveys on the Audiences of the Traditional Theatre). Chapter I (Introduction) lays out a number of questions the author will attempt to answer in the chapters which follow. He states: " What I feel this book has to offer is . . . a demonstration of the image of the Japanese theatre audience as one of the world's liveliest, most participative, and charming audiences " (4). This point is elaborated in Chapter II (The Audience is Formed: Minzoku Geinō), Chapter V (Kabuki in the Edo Period and its Audiences) and Chapter VI (Modern Audience). The nō theater audience, at least the modern audience, however, is not lively and participative in the same sense that the kabuki audience is. A " professional " theater-goer Dōmoto (1983: 237–238) states: " Nō makes us sleepy. Nō is long. These are facts of nō . . . For myself, who has frequented the nō performances and has accumulated a considerable amount of training, the nō performance is tolerable, but yet the beginning part is too long to be painless." The only way to be able to appreciate the nō performance is to become an amateur apprentice of a nō master. The amateur apprentice as a " professional " audience becomes lively in the use of his mind, participative in that he can, in his mind, perform with the actor on the stage, criticize the performance, and refine it. Chapters on the nō theater (Chapter III: Before the Nō Theatre; Chapter IV: The Nō Theatre) describe its development. Particularly interesting in Chapter IV is the discussion of Zeami's views on the audience of nō (85–113). For example, Raz states Zeami's doctrine of " an actor for all audiences ": " the actor as well as his art should be loved and supported by the masses, and the troupe should be able to perform before any kind of audience, at any time, and in any place " (111–112). Chapter VII (Conclusion: The Japanese Audience—Professional Spectators and Patient Directors) presents the author's view of *geinō* (performing art), the audience and Japanese culture.

Although the book is a well conceived work it is a difficult book for casual readers to enjoy. For those who are well versed in the traditional theater, its language and culture in general, it is somewhat irritating. This stems from several points. In the first place, some of the terms frequently used are never defined, e.g., the terms *audience* and *spectator* are used almost interchangeably, although the reader is sometimes left

with the feeling that the author does mean something different by each term. Secondly, footnotes and abbreviations are not very informative and the way they appear is confusing—although the format of these may not have been under the author's control. For example, references that occur with some frequency are abbreviated into hard-to-interpret symbols; thus, for instance, when we find in a footnote " GR, VI, 991," we need to refer back to the list of abbreviations (xiv). Then we find under GR *Gunsho ruijū*. If we want to know what it is, we again need to look at the bibliography (293–302) which is divided into six parts: Books in English, Articles in English, Books in Japanese, Articles in Japanese, Japanese Premodern Works and Records, and Surveys. But we will not find *Gunsho ruijū* as a bibliographic heading in any section, since it appears as a note immediately below the bibliography section heading " Japanese Premodern Works and Records." Bibliographical items are generally in alphabetical order, but, unfortunately, not always.

Occasionally we encounter difficulties in locating the exact page of the original source for particular quotations. For example, in the third paragraph on p. 13, we find several short quotations from *Nihon shoki*, and the footnoted reference appears at the end of the last quotation (*Nihon shoki*, vol. I, 43–45). The first quotation in the paragraph appears actually on p. 42 (not anywhere among pp. 43–45) of *Nihon shoki*, and three other quotations (1 to 5 lines in length) are scattered on all three pages. Quotations, moreover, may not be faithful to the original: the author sometimes presents his edited version of a quotation without informing the reader. Thirdly, the book gives us an unfortunated impression that it was put out cursorily in a great haste: we find almost an embarrassing amount of typos ranging from pure typos to careless misreadings of Japanese words. On p. xii, the last paragraph of "Acknowledgements" begins: " **Lust** but not least, I would like to express my special gratitude to two persons, who taught me, above all, what *love* for the theatre means in Japan . . . ." I do not think the author really meant to use the word, or did he? On p. 12, line 7, we find a sentence " . . . to describe her dance on top of the **dub**." Or on p. 13, line 3, we read " . . . in their hands at the **chinkosai** ceremony." A wicked reader may interpret it as a " penis " ritual. Let me list several more examples below.

p. 19, lines 6, 15, & 16: *taikō* (drum)=taiko

p. 23, line 1: at the time of the *Hōkai* (the Buddhist memorial service)=Hōe

p. 23, line 3: in the evening of the *Sestsubun*=Setsubun

p. 24, line 5: around the firewood (*saito*)=saitō

p. 32, line 1: *shūgensha* (mountain ascetics)=shugenja

p. 48, line 5: account of the *Shin sarugaki ki*=Shin sarugakuki

There are at least a dozen more typos, some serious and some trivial. A little more care would have made the book more readable.

As I have stated at the beginning of this review, the book contains a number of stimulating points for those who already have some preliminary knowledge about Japan. The reader may find it easier to read first, for example, Ernst's *The Kabuki Theatre* (1956) before picking up this book. Jacob Raz, attempting to write on Audience and Actors, unwittingly forgot his audience (i.e., readers) and made an interesting book unnecessarily less attractive and less reacheable.

REFERENCES CITED:

ASTON, W. B., tr.

1956 *Nihongi: Chronicles of Japan from the Earliest Times to A. D. 697.* London: George Allen & Unwin. (First published as a Supplement to the Transactions and Proceedings of the Japan Society, London, by Kegan Paul, Trench,

Trubner & Co. in 1896.)
DŌMOTO Masaki 堂本正樹
1983 *Nō, kyōgen no gei* 能・狂言の芸 (The art of Nō and Kyōgen). Tokyo: Tokyo Shoseki.
ERNST, Earle
1956 *The Kabuki Theatre.* New York: Grove Press.

Akira Y. Yamamoto
The University of Kansas
Lawrence, Kansas

LEBRA, TAKIE SUGIYAMA. *Japanese Women. Constraint and Fulfillment.* Honolulu: University of Hawaii Press, 1984. Xi+345 pp. Bibliography, glossary and index. Hardcover US$18.95 ISBN 0-8248-0868-1.

Publications in western languages about " Japanese Women " were hitherto based mainly on the supposition that, compared with the Western woman, the Japanese was old-fashioned and less emancipated. The reason for this was sought mainly in the consciousness of the women themselves rather than in the socio-political circumstances to which they have to submit. Indeed some studies by Western women about Japanese women seem to have often served as self-confirmation for the authors.

Born in Japan, Takie Sugiyama Lebra is professor of anthropology at the University of Hawaii. As she states in her preface the common image of Japanese women today is contradictory. On the one hand the Japanese woman impersonates the self-denying and dedicated wife and mother, while on the other she is said to hold dictatorial power over husband and household. Lebra decided to check into the truth of such statements and presents here a detailed ethnographic study based on repeated interviews and observations of fifty-seven women of various social provenance and profession coming from a city at Japan's Pacific coast. The age of the women ranges from twenty-eight to eighty years, but I have the impression that the majority of them was born before or during the war. After an introductory chapter concerning the geographical and historical development of the setting, a city with the fictitious name ' Shizumi,' the author arranges the main chapters according to the stages of a woman's life cycle: 1. Premarital Constraints and Options; 2. Marital Transition; 3. Postmarital Involvment; 4. Motherhood; 5. Occupational Careers; 6. Later Years.

One might be surprised that even today the " Japanese Woman " could still be discovered by " participant observation," the classic method of ethnography, and may ask if such a method is not now obsolete in view of the available statistical material and monographs. Lebra shows convincingly that this is not the case. Her procedure is strictly inductive. First she describes with great precision whatever she heard or observed and then, at the end of each chapter, she summarizes her observations by following a set of analytic principles. Besides intercultural comparisons between Japan and the United States, the principles she uses are the degree of polarity between the sexes, changes occuring in a woman's self-understanding in the course of her life cycle, the increasing need for self-fulfillment, and finally a comparison of what the author calls the " structural " (i.e. social) with the " personal " level. Although she does not claim to have written a representative monograph, she draws some generalizing conclusions.

It is impossible to take up the whole gamut of her detailed observations in a review.