

## REFERENCES

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*SIBERIA*

MAKHAROV, E. M. Editor. *Olonk̄ho—duhovnoe nasledije naroda sak̄ha* [*Olonk̄ho—the cultural heritage of the Sakha (Yakut) people*]. Yakutsk: IGI AN RS (Ya), 2000. 199 pages. ISBN 5-8176-0013-7.

On the occasion of the meeting on the oral epic creativity that took place in Yakutsk in September 2000 (for a report on this meeting, see *Asian Folklore Studies* [AFS] 60: 147), a slim volume of papers on the Sakha (Yakut) epic tradition of *olonk̄ho* works was published, under E. M. Makharov's editorship. The volume contains 16 papers; of the authors, the late N. V. Emeljanov, himself a Sakha (Yakut), is the best known expert on the *olonk̄ho* tradition. N. V. Emeljanov (6–23) gives a good overview of previous research on *olonk̄ho* plots and the problems encountered, specifically his own methods of classifying *olonk̄ho* plots. (For a review of a book by Emeljanov, see *AFS* 60: 172–75.) Here, he describes several eighteenth- and nineteenth-century versions of the Er Sogotokh epic and compares it to *olonk̄ho* stories about Erbekhchin Mergen and Mas Batvja.

V. V. Trepavlov (24–56) is a historian and tries to tie in the oral work with Sakha (Yakut) history. E. M. Makharov (57–65), K. D. Ushkin (66–76), L. L. Gabisheva (101–111), E. I. Izbekova (112–17) and L. I. Egorova (118–24) explore the mythic and philosophic aspects of *olonk̄ho* poetry. Makharov gives an overview of the scholars' views on *olonk̄ho* works. Ushkin traces elements of ancient Sakha (Yakut) mythology and system of divinities in contemporary *olonk̄ho*. Gabisheva describes some folk beliefs and practices of Sakha and other geographically near people, which can serve as background for *olonk̄ho* scenes (but she does not connect the beliefs and practices with these scenes). Izbekova traces sacrificial formula numbers relating to ritual objects in *olonk̄ho* texts. Egorova describes three totem images of the wolf among the Sakha: *boeroe boetuengner*, a tribe of *boetueng* people in Amginsk, Viluej, and Ham provinces (*ulus*); the wolf who is born from Erien Kyyl (a serpent); and *boep̄rtoeloeoek̄h boeroe*, the wolf with three black lines on his forepaws. The discussion of the terms is linguistic and extends to other elements of the culture with linguistic connections.

V. M. Nikiforov (77–100), S. D. Muhopleva (125–33), A. S. Larionova (134–43), N. N. Toburokov (144–49), N. N. Efremov (150–59) address literary-aesthetic problems. Nikiforov discusses several key words in the *olonk̄ho* tradition, explaining their linguistic origin and

significance in the culture. Muhopleva pits the literary category of the ethnopoetic genre as a model that determines the form and the content of the *olongkho* against the views of *olongkho* as reflecting history. Larionova and Toburokov deal with the style of *olongkho* poetry in relation to the musical qualities of the performance. Lastly, Efremov addresses himself to problems of formulaic qualities in the *olongkho* text.

Illarionov (160–69) describes the *olongkho-sut* (a performer of *olongkho*) and his relations to the works. The book contains two more papers (both in the Sakha language with no summaries, which the present reviewer is not equipped to read) and a Russian translation of A. T. HATTO's (1985) German paper on the *olongkho* tradition.

Most of the papers are of good quality and a translation of them into a Western language would enrich Western scholarship.

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