

in order to try to draw from its repeated usage a semblance of a national worldview. Käthe Uray-Köhalmi gives us a good look at "Das Weltbild der Tungusen und Mongolen in ihrer epischen Dichtung." Vilmos Voigt treats "Views of Worlds and World View Studies," while Emma Brunner-Traut deals with "Worldview am Beispiel des altägyptischen Mythenmärchens." Emily Lyle writes about "The Inscription of Gender and Power in Cosmogonic Narrative," and W. F. H. Nicolaisen treats "World View in Scottish Travellers' Tales." These are only a few examples of some of the good, sometimes excellent papers that were presented in Innsbruck. Overall, however, it should be clear from this review that the two volumes are disappointing and do not present research in the field of folk narrative in a very positive light. A critical selection of the best papers for publication, and some serious editorial work would have been necessary, but the editors have not assumed this responsibility, and the result is a two volume set which reflects poorly on folk narrative research.

NOTE

1. Translation: "The [series] editor and the [volume] editors have avoided intervening stylistically with the texts.... The papers were written in German, English, and French. This includes those papers by colleagues from countries where these languages are not native. For inadequacies in the translations each presenter or author is responsible.

REFERENCE CITED

HONKO, Lauri

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PÖGE-ALDER, KATHRIN. *Märchen als mündlich tradierte Erzählungen des Volkes? Zur Wissenschaftsgeschichte der Entstehungs- und Verbreitungstheorien von Volksmärchen von den Brüdern Grimm bis zur Märchenforschung in der DDR*. Europäische Hochschulschriften I/1479. Bern: Peter Lang, 1994. 340 pages. Bibliography. Paper FR 78.—; ISBN 3-631-46576-9; ISSN 0721-3301. (In German)

The intention of this well-documented work of the history of a science will fully reveal itself to the reader only after the fifth and last chapter, which offers a summary of East German research about märchen up to the *Wende* of 1989. All the other chapters are oriented towards this last chapter on narrative research in the former GDR, which is the stated main focus of this work. The first three chapters delineate and comment upon the discussions of the classic theories of origin and distribution, while the fourth chapter is devoted to Russian folkloristics of märchen.

The author began her doctoral dissertation as a citizen of the GDR at the University of Leipzig, migrated to the West in 1989, and received her degree at the University of Hamburg. The historical circumstances of the time prompted the author to select the chapter on märchen research in the GDR as the central focus (Introduction). Consequently, the proportions in the book's structure have shifted—its main chapter contains only 20% of the text, but covers a widely unresearched field.

The author proposes an operational definition of the term *romantisches Paradigma* (romantic paradigm, 17) as a methodological device. She takes this term to mean the assumption both of an oral tradition of the *märchen*, and of its origin in the *Volk*. These two characteristics easily depend on one another—*märchen* research in the GDR also accepted them—and run through the theories discussed like a red thread. Hence the book's title.

"Romantic paradigm" is a truncated definition that does not automatically cover all theories of romantic understanding of *märchen* (48); it does not, for example, cover the idealist doctrine of the *Volksggeist*, the assumption of an extremely old tradition apprehensible in fragmented relicts, or the national interest of romantic research of *märchen* and myths. A more open definition of the leading methodological term would have allowed the author to connect the differently positioned parts of this work better with one another. However, in the introductory chapter the reader is provided with broad romantic notions, such as Herder's notion of *Volksggeist* (35)—exemplary for the turn of the century—and in particular the theories of *märchen* by the Grimm Brothers that contain, as is well known, the seeds of all theories of origin and distribution.

The second chapter is devoted to theories of migration and begins with T. Benfey, who postulated India as the country of origin of the *märchen*. J. Hertel, Indologist at the University of Leipzig, corrected Benfey's "Indian theory" and assumed even more unhesitatingly than Benfey had done an individual origin of the *märchen*, mediated by literary sources (56). The historical-geographic orientation of the "Finnish School," too, is explained in this section dedicated to the migration theory. The section ends with a discussion concerning the character of oral and written tradition as it fueled the polemic between Walter Anderson (representing the "Finnish School") and Albert Wesselski, who refuses to accept the pre-existence of a transmission within oral culture. The author concludes that the Finnish School continued to elaborate the "romantic paradigm" insofar as it granted *Volk*, which earlier was considered a lower stratum, greater creative potentiality (76).

The third chapter introduces, a bit kaleidoscopically, elementary ethnological theories such as T. Waitz's "unity of mankind" and A. Bastian's theory of *Völker- und Elementargedanke* that was further developed by the English anthropologists E. B. Tylor and A. Lang. After a portrait of Wilhelm Mannhardt, the disciple of the Grimm Brothers who deeply influenced the mythological orientation of the study of folklore and was still given to romantic notions (123), the author uses W. Wundt's psychology of peoples as a bridge to arrive at the psychoanalysis of Sigmund Freud and the doctrine of archetypes of Carl G. Jung. She describes these theories as younger variations of anthropological theories (111). In these anthropological theories the oral transmission of *märchen* had not been discussed (122), but attempts were made to grasp the notion of *Volksggeist* insofar as it expressed the common psychic and mental character of a nation or ethnic group (as in the theory of Wundt) with scientific precision. The phylogenetic universalism of Freud and Jung, too, is brought closer to the "romantic paradigm."

The work of V. J. Propp constitutes the center of the long fourth chapter on the Russian folkloristics of *märchen* and leads into the discussion of GDR research on *märchen* under Russian influence. In the West only Propp's *Morphology of the Folktale* was introduced. This work served the purpose of being a structuralist and, therefore, synchronic preparation for his *The Historical Roots of the Magic Tale* (188). He attributed remnants of very ancient initiation rites and ideas of death to the *märchen*, whereby he transposed the ritual system of *Naturvölker* into the texts of *märchen* of *Kulturvölker* (151). For this Propp applied the model of historical stages proposed by dialectical and historical Marxism. Storytellers are understood as transmitters of traditional narratives only insofar as they give concrete expression to preexisting schemata (158). Other folklorists and ethnographers, such as V. I. Čičerov, who

followed Gor'kij's teachings about folk poetry, or his disciple V P. Anikin, gave precedence to the collective over the individual.

The last chapter begins with a summary of the history of institutions in the folkloristics of postwar East Germany that was started by A. Spamer. The view that this scholar (on whose evaluation GDR folklorists were divided but whose significance for the history of the discipline can hardly be overrated) retired mainly for health reasons is too one-sided, because it fails to recognize how he was not acceptable for the still young Marxist regime or for the later fascism of Hitler. An analysis of Spamer's ill-chosen concept of *Völkermensch* and its group-psychological orientation would have rounded out the discourse on theories.

The role of Spamer's successor, W. Steinitz, however, is evaluated with much understanding. The specialist of Finno-Ugric studies was director of the "Institut für deutsche Volkskunde," established in 1953 and affiliated with the Academy of Sciences of (East) Berlin; branches of the Institut were the Institut für Volkskunde of Dresden and the Wossidlo-Forschungsstelle of Rostock established in 1954. Steinitz was a convinced but farsighted Marxist who avoided as much as possible the use of repressive ideological measures against his collaborators. He tolerated in particular the study of regional cultures by promoting the establishment of the Wossidlo-Forschungsstelle in Rostock. Under Steinitz East German folkloristics gained international acclaim. This fruitful development was interrupted by the academic reform of 1969, which resulted in an affiliation of East German folkloristics with the "Zentralinstitut für Geschichte." The consequences were a stronger ideological control, methodological bias (192), and the obstruction of regional research projects.

The author undertakes to demonstrate the development of GDR *märchen* research by using in particular W. Woeller's *Der soziale Gehalt und die soziale Funktion der deutschen Volksmärchen*. Woeller taught German folkloristics in the section for ethnography at the Berlin Humboldt University and worked out the "official" theoretical foundations and interpretations of folk *märchen*. In the meantime, Marxist vulgar interpretations of the *märchen* "Cat and mouse in society" (KHM 2; Cat and Church as the exploiters, mouse as the exploited) were abandoned (205). Steinitz had interpreted folk poetry as being the oral literature of the working people, and pointed out the social critical attitude of the bearers of such *märchen* as "Little and big Klaus" (Andersen) or "Godfather Death" (KHM 44) (224). Woeller, however, rigorously placed the type into the sequence of phases in the Marxist understanding of history. Like Propp, she interpreted the *märchen* as narrative mirroring the initiation of original society (209), saying that only after the formulation of class differences did it function as (an oral) vehicle of utterances against the higher class. The author blames Woeller for having committed a major mistake by determining the history of the genre on the basis of transitory single motifs that she takes to be "constitutive elements."

According to the author, in the case of Woeller the "romantic paradigm" underwent a change only in the social meaning of the term *Volk*. Steinitz's successor, H. Strobach, was the first to draw attention to the dialectic of continuity and discontinuity with the concept of "continuing variability" (224). And, following Linda Dégh, the idea of a collective origin in the *Volk* was brought into better focus by the notion of a narrative community corrected by the personality of a narrator.

As a consequence of the redistribution of accents in the goal of *märchen* research, the reader will probably miss a comparison with chronologically parallel developments in research related to *märchen* in the Federal Republic of Germany that the Marxist side called "bourgeois." The author's reference to West German surveys and a sketchy description of the results of West German research at the end of the introduction (23–25) hardly remedy the situation. A discussion of the analysis of *märchen* by Max Lüthi (who approached the *märchen* phenomenologically as a form of art along the lines of W. Worringer's esthetics, and who

decidedly influenced Western discourse on *märchen*) would have been worthwhile in comparison with socialist and realist conceptions of the *märchen* in the East, where he hardly drew people's attention. The author suggests in her afterword that it would be worthwhile to trace Lüthi's characteristics of style, such as unidimensionality and *Flächenhaftigkeit*, to features of medieval thinking in order to prove the medieval origin of the *märchen* (240). However, that would be an exercise in the history of thought for which Lüthi's esthetics provided only the starting point, and would lead away from his esthetics.

It needs to be mentioned that everyday scientific work in the GDR, some of which went against the imposed ideology, was able to follow its own ways. Although Woeller's work was duly quoted in the practice of GDR researchers of *märchen*, it played a very modest role. Borderlines between a strict Marxist interpretation and those studies that only gave somewhat more prominence to the social content of the narratives were flexible, as were the editions of *märchen* collected in Mecklenburg and edited by S. Neumann. In order to write a history of science that considers the everyday world, one cannot get away from interrogating those who are witnesses of the times.

In spite of some criticisms, the value of the present work cannot be diminished. First, it is based on a thorough knowledge of written sources that are exactly documented. The author was willing to go to great trouble to consult material that is hard to reach. Second, the book gives the reader many biographies of researchers that provide details about their academic careers, the subjects they taught, their disciples, and their contacts with other scholars. Third, the condensed summary of the discourse offered by this book is not only useful it also presents the reader with stimulating points of view. Last, but not least, the young, until recently still unknown, author, who since the publication of this book has made herself well known as an author for the *Enzyklopädie des Märchens*, develops in her first work wide-ranging arguments on an impressively high level of abstraction. Therefore, I recommend this book.

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JAPAN

HIRAIZUMI KIYOSHI 平泉 澄. *The Story of Japan, Vol. 1: History from the Founding of the Nation to the Height of Fujiwara Prosperity*. Trans. by Sey Nishimura and committee. Ise City, Japan: Seisei Kikaku, 1997; viii + 219 + xi pages. Introduction by the translation committee, contents of all three volumes, name index, map, tables, brush illustrations. Paper ¥2,857; ISBN 4-916079-04-3. (Distributed by Sekai Shuppan, Tokyo)

I have always advocated that the best way of finding out what happened in history is to go to the original documents of the day, listen to what the historical actors themselves had to say, unfiltered by a modern pundit's mind—to try to see the world as they perceived it—and proceed from there. Unfortunately, twentieth-century Japanese nationalistic points of view rarely become available for study in the English language. The three-volume translation of Hiraizumi's *The Story of Japan* seeks to address this deficiency.

The stated purpose of the translators in making Hiraizumi's work available in English is at variance with the author's original purpose in creating it. While the translators wanted to show the English-reading world a sample of conservative Japanese thinking at the time the