tergenerational conflict between daughter and mother, and he " would use the Proppian model to suggest that same-sex rivalry is a standard feature of all oral fairy tales " (223), folklore studies have much to offer to women's studies. An excerpt from a definitive book by Jack Zipes, the foremost expert on Little Red Riding Hood, provides an interesting piece of historical information regarding the motif of a stylish cap: " clothing was codified and strictly enforced under Louis XIV " (122) so that the cloth cap signified the middle-class women as the velvet one did the aristocratic ladies—a similar semiotic framework in clothing convention happened to serve as one of the cultural keys for this reviewer in her series of articles tracing the Italian motifs and the Jesuit authorship of the Japanese Cinderella tales roughly contemporary to Louis XIV's reign.

Zipes's new, feminist-inspired insights that Little Red Riding Hood is a male creation and projection of " men's fear of women's sexuality and of their own as well " and that " the wolf is not really a male but symbolizes natural urges and social nonconformity " (126) ring true beyond the cultural borders. They can be applied, for example, to literary analysis of a Japanese novelist, Shōji Kaoru (b. 1937), who gave the unlikely title, *Little Red Riding Hood, Watch Out,* to his award-winning 1969 fiction delineating a high-school boy's rite of passage in the vein of *Catcher in the Rye* and followed it up two years later with a highly popular essay entitled, " The Wolf is not Scary."

These two casebooks on the fairy tales that boast global distribution and continuing proliferation can guide and inspire scholars of any discipline, who can benefit from Professor Dundes's caveat that " identification without interpretation, as practiced by too many folklorists, is sterile " (194–95). Asianists and comparatists in particular are in the position to make great contributions much needed in furthering the cause of eclectic scholarship. This tandem source material and research tool can be assigned in various college courses to teach critical reading methods and analytical techniques. Besides all the practical uses and professional inspiration, these volumes provide a sheer pleasure of intellectual stimulation and an absorbing mental trip through the endless maze of logical constructs.

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LISZKA, JAMES JAKÓB. *The Semiotic of Myth: A Critical Study of the Symbol.* Advances in Semiotics. Bloomington, IN: Indiana University Press, 1990. 243 pages. Index, bibliography. Cloth US$29.95.

It has been some years since a book on myth and symbol has made me stop and think about the subject as much as James Liszka's *The Semiotic of Myth* has. Not only does it navigate a clear course through the major symbolic theories in currency today, but it also makes an important contribution of its own to our understanding the deep mystery of what it means to be a mythmaking animal.

His reading of Pierce's semiotic theory in the opening chapters is uncommonly perceptive. Gradually one comes to see why: Liszka's aim is not so much to take issue with Pierce as to take sides with his major insights and carry them ahead. One cannot help thinking that Pierce, who despised the " war of all against all " that he found in the philosophical arena and pleaded again and again for cooperation in the pursuit of truth, would have read these pages with deep satisfaction. And that he would probably have agreed with the criticisms.

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.

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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