

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

he went off in fell apart and sank.

Dazai's story, "Kachi Kachi Yama," runs as follows: The rabbit in this tale is undoubtedly a girl, and the cruelly treated badger is an ugly, middle-aged man who has fallen head over heels in love with her. Why is the rabbit so cruel? This is only understandable if you realize that the rabbit is a sixteen-year-old virgin. Although she is not yet a grown woman, she is very beautiful. And a girl of this age can be the cruelest of human beings. Take Artemis, for instance. She was a virgin not as mature as Aphrodite. She was delicate and slender and flat-chested. She was mercilessly cruel to those she did not take a fancy to. The Artemis type of girl always becomes cruelest and most merciless to ugly and stupid men. And the ugly and stupid middle-aged badger conceived a burning and unrequited love for the virgin rabbit. The badger was repeatedly subjected to the cruelest of treatment and was finally drowned, crying, "Why are you killing me? I was only crazy about you. That's all!"

Dazai ends his story by observing, "It is no exaggeration to say that from ancient times the subject of tragic literature centers upon this type of relationship. A merciless rabbit lives in every woman, and a good-natured drowning badger lives in every man." Dazai has succeeded in giving a fresh meaning to an ancient theme.

Another traditional story taken up by Mieder in an innovative way is that of the Pied Piper of Hamelin. I was thrilled when I came across the statement, "It seems clear the actual departure of 130 children took place" (47). For it fitted in with what I read in a scholarly work in Japanese by ABE Kin'ya (1974). While doing research on Saxony, he found in documents from a village in East Prussia the word "Rattenfänger," and was surprised to read that 130 children led by a pied piper went into Saxony for colonization. This led him to do further research on the Pied Piper of Hamelin legend. In his book he devotes ninety pages to a discussion of the segregated, discriminated-against classes of medieval Germany, including artisans, apprentices, beggars, wandering musicians, and widows with children, and of the terrible social conditions in which they lived that often drove them to desperate actions. One such event happened in 1237, when many children from Erfurt near Hamelin marched in procession, dancing and chanting "An apostle has been sent"; when they reached Arnstadt, 14 kilometers away from Erfurt, they collapsed in exhaustion. Their parents hastened to Arnstadt and took them back in wagons.

Among the annual festival days when many such "happenings" took place, Prof. Abe draws our attention especially to the Johannes Festival, which falls on 26 June (the day the children marched off), and which corresponds to the pagan festival of Midsummer Day, when orgies and wild sprees were the order of the day. The day is also supposed to be a time of initiation for juveniles. Prof. Abe then introduces W. Woeller's theory about the Pied Piper legend, in which she discusses the rite at Fahnstein, near Hamelin, where youngsters light a torch on Midsummer Day. This festival was led by young people, and children also participated. Pipers could well have been connected with this festival, since wandering musicians were excluded from the Church and many of them observed ancient pagan beliefs.

Before ending this book review I might say something about Mieder's "The Proverbial Three Wise Monkeys—Hear No Evil, See No Evil, Speak No Evil." This is an unusual and interesting instance of how things Japanese were exported to Western countries more than 400 years ago. There is no doubt that this proverbial expression was introduced from Japan to Western countries, not only from the standpoint of folk ways but also from the viewpoint of phonetics. The fact that the English version adds *evil* to the original Japanese saying interests me very much. In my opinion, this

proverb is a reflection of the Japanese value system. We are, so to speak, "spontaneity-oriented" people who like to leave things flow as they flow, to let life be as it is, to cast away the self, to stay in the station in life destiny puts you in. Japanese are accustomed to this kind of precept, which essentially leads to ideas that seek for "nothingness." It is required of Zen priests practicing Zen meditation that they "don't see," "don't hear," "don't speak," and of course this sort of instruction will not be acceptable in Western countries, where self-independence or establishment of the self is highly estimated. As a consequence, dropping the word *evil* after "don't see," "don't hear," and "don't speak" is not acceptable to Westerners—though it is interesting that the Germans do not add *evil*.

REFERENCE CITED:

ABE Kin'ya

1974 *Hāmerun no fuefuki otoko* [The Pied Piper of Hamelin]. Tokyo: Heibonsha.

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SWIDERSKI, RICHARD M. *Lives between Cultures: A Study of Human Nature, Identity and Culture*. Juneau, Alaska: The Denali Press, 1991. 273 pages. Illustrations, references. Paper US\$25.00; ISBN 0-938737-24-4.

Anthropology has grown increasingly reflective upon its own methods of studying other cultures and the possible effects of such methods on the cultures studied. *Lives between Cultures* is a contribution to such reflection, though quite unusual in that it considers the motives behind certain "lives between cultures" and their narration, and because it is a series of astute observations rather than a sustained argument. Swiderski describes his book as "an array of lives of people who made crossings. It is devoid of a specific theoretical program beyond the cumulative effect of presenting these lives together" (4). The assertion is quite humble. In fact, these lives of a colorful group of individuals (missionaries, anthropologists, captives, and more or less shrewd impostors) give the author cause to consider the phenomenon of "border crossing" from a great variety of viewpoints. Where he speaks of culture, it may be the "culture" of a people, a tribe, a social group, or even an individual. Culture is the fixed point from which or into which the "crosser" moves. It is the dialectic relationship between this fixed position (of the majority) and the movement of the individual "crosser" that provides the thread connecting the episodes of seventeen chapters in a loose and yet consistent manner.

Swiderski interprets these movements as being basically of two kinds. One will eventually return to where it originated and is in effect, therefore, more a staying in place than movement. Richard Burton on his pilgrimage to Mecca is a case in point, because, notwithstanding all his elaborate disguise and interest in Arab matters, he is at all times very much aware that he is an Englishman and that all the rest is nothing but disguise. His purpose is not to become Arab. The other movement knows no return. That is the kind of effort de Nobili made in order to become a *sanyasi* to the Indian, or that of Gauguin in order to become more Tahitian than the islanders themselves. Although each chapter describes different motivations for cultural cross-