

as cosmetics, cars, and alcoholic drinks.

Analysis of the usage of foreign words and product preferences in commercials shows that viewers have their stereotypes of foreign languages and cultures. They have an exclusively positive image of English, but both positive and negative images of French and Japanese.

The author also discusses the uniqueness of the Japanese use of foreign languages in terms of the acculturation of both the languages themselves and their corresponding lifestyles. Focussing on English words for numbers and colors, he discusses how they are incorporated into the Japanese lexicon, in particular, colloquialisms. For example, there is a brand of *sake* called "One Cup," and a toothpaste called "White and White." Haarmann goes on to explain that *katakana* (the characters for foreign words in Japanese) serve as the linkage between the *external*, public use of English and the *internal*, personal use. In other words, the Japanese use *katakana* to pronounce foreign words. Moreover, according to him, the mass media is a source of semiotic pressure on the lifestyle of the Japanese people.

In the last chapter the author discusses similarities and contrasts between these Japanese language phenomena and those of Malta and the Scandinavian countries. In Malta, for example, as in Japan, apartment houses are given fanciful foreign names to attract tenants. In contrast to Japan, however, single-family dwellings are also often given foreign names.

This book, then, is noteworthy for its wide presentation of data and the analysis thereof. The only error this reviewer found was in the Japanese title of the movie, "The Seven Samurai"; Haarmann uses *nananin*, but actually *shichinin* is correct. In sum, he seems to eschew a theoretical orientation in favor of a more straightforward approach to presenting certain linguistic phenomena in support of his thesis. Herein lies the value of this book.

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MORIOKA, HEINZ and MIYOKO SASAKI. *Rakugo, the Popular Narrative Art of Japan*. Harvard East Asian Monograph 138. Cambridge, Mass.: Council on East Asian Studies, Harvard University, 1990. xii+470 pages. Appendices, bibliography, glossary, index. Cloth US\$35.00; ISBN 0-674-74725-9.

This is a fascinating and inspiring piece of work whose interest goes beyond *rakugo*; it should be read by anyone interested in Japanese people. The authors present the material in three parts, each consisting of three chapters: part one explains what *rakugo* is, the techniques used and conventions followed by the storytellers, and the devices used to evoke laughter; part two discusses the types of stories that are told, based on the topics they treat; and part three deals with the history of *rakugo*, from its roots in Buddhist tradition through to the present day. Translations of *rakugo* stories appear in nearly every chapter, and numerous summaries of other stories are used to illustrate the authors' explanations.

In discussing the storytellers, the authors point out that they now come from all over Japan, whereas before World War II they came mainly from downtown Tokyo or Osaka; that they have to master the speech mannerisms typical of samurai, mer-

chants, monks, geisha, and whatever other characters appear in their stories; that apprentices train for years, learning stories from their masters by watching (rakugo is a *performance*) and listening (there are no scripts). Particularly excellent is the discussion on punchlines and gags, with the accompanying translation of a long story about an antique dealer and the authors' explanations of the plays on words (81–98).

One of the most interesting techniques of rakugo humor is the continual shifting of the narrative from the real world (*jitsu*) to an obviously unreal, or fantasy, world (*kyo*). The authors place both worlds in a "higher realm of quasi-reality which can be defined as the 'surreality' of rakugo narration" (120), but, while their treatment of *jitsu* and *kyo* is thought-provoking, their application of the concept of the surreal to rakugo stories is perhaps the only unconvincing part of their book. We did not find it helpful, for example, in its application to the story of Baiki, the blind masseur (122–23), or to the authors' suggested rearrangement of the traditional order of travel stories (125). Whereas a rakugo master located the art of rakugo in the borderline between the real and the unreal (124), the authors seem to place rakugo in "a new real-looking world" within a frame of unreality, and this is the surreal world (120–25).

Translations of six full texts appear in the book to help illustrate: various types of humor-producing techniques; rakugo unreality (*kyo*); stories of human feelings; an English story adapted for rakugo; and a very modern rakugo about talking machines. Only one of these, unfortunately, is accompanied by extensive comments. It would have made the book extremely exciting for those readers who are interested in text analysis, discourse analysis, or the pragmatics of language use if the authors had done an analysis of each text along with ideas they present in sections prior to the presentation of a text. The translations of texts and other quotations are fairly liberal, without distorting the essence of the originals. A recurring question is how faithfully one can translate one language into another, especially when the styles of speech and the levels of speech play an important role in the original. We do not have an answer to this question, but it may itself be the stuff of another dissertation or book.

There are excellent discussions of the types of rakugo stories (chaps. 4 and 5) and folktale motifs in rakugo narration (chap. 6), and these raise questions such as: Is the structure of a story in each type different from that of other types? How is the "surreal" world created in each? Are there different verbal/nonverbal strategies adopted when performing each different type? Are different types of punchlines or gags used in each type?

There are some minor points we would like to comment on. The book has remarkably few typographical errors; there is an editorial slip on p. 190, where the date of En'yū III (I)'s birth is given as 1849, instead of the correct 1850 as on p. 82 and in Appendix A. The authors have chosen to translate *sokotsu* as "weirdo" or sometimes "eccentric"—at the cost, we believe, of conveying the wrong connotation: the word refers to rashness or impetuosity, a prototypical characteristic of citizens of old Edo (Tokyo). Finally, we would have liked more discussion and illustration of the types of punchlines described as *totan ochi* (74–75), *manuke ochi* (78–79), and *mawari ochi* (79–80), as this would have contributed to a greater understanding of the different types.

Although we may have been overly critical, the book is a *must* for those who want to learn of Japanese performing arts, especially narrative arts, and those who are interested in the way people lived in Edo. The book is peppered with insightful discussions of aspects of Edo culture, from the life in *nagaya* (tenement-row houses), funeral rituals, town firemen, a history of Yoshiwara, and the buying of posthumous Buddhist names, to the aesthetic views of Edo citizens. We recommend the book to every

Japanologist, whether novice or expert, who will find many topics raised in the book to be worthy of further research.

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KOREA

LEE, PETER H. *A Korean Storyteller's Miscellany: The P'aegwan chapki of Ō Sukkwōn*. Princeton Library of Asian Translations. Princeton: Princeton University Press, 1989. xviii+312 pages. Appendices, bibliography, index. Cloth US\$38.00; ISBN 0-691-06771-6.

I am indebted to Peter Lee for introducing me to the Yi dynasty writer-scholar Ō Sukkwōn, whose *P'aegwan chapki* Dr Lee has translated in *A Korean Storyteller's Miscellany*. But Dr Lee's book is more than just a translation, for he has done a splendid job of locating both Ō Sukkwōn and the miscellany (*chapki*) form in Korean history, literature, and culture. In fact, even those who may be unfamiliar with Korean history, literature, and culture will learn a great deal about all of those domains from this book and will undoubtedly want to know more when they finish reading it.

The *Miscellany* is a collection of 237 "random jottings" on a great variety of topics, including poetry, textual criticism, bibliography, Sino-Korean relations, contemporary mores, portraits, autobiographical sketches, and others. What makes Ō Sukkwōn's observations interesting are his intelligence, his character, his curiosity, his ability as a writer, as well as his location in Korean history and society. As an illegitimate son who was educated to be a scholar-official, he could never aspire to a place in the elite *yangban* class but would by the strictures of Korean society forever be limited to a lower status. While he was a man very much of the scholar-literati class and accepted its standards, beliefs, and ideals, he nevertheless resented the limitations imposed upon him by his illegitimate birth. This marginality gives him something of an insider-outsider perspective that provides unusual insights into his life and times. While he was not a dissenter in any sense, he was nevertheless capable of making observations implicitly critical of the rigid Confucianist ethos that he subscribed to. Such, for example, is his remark about the lack of recognition for the literary gifts of women: "Alas! How can one overlook these works simply because they were done by women! How can one condemn such pursuits as unsuitable for women?" (250). Elsewhere he comments on the lot of illegitimate sons such as himself: "Even when they had outstanding talents, such sons have been thwarted in their aspirations and have usually died in obscurity.... How pitiable!" (250).

In his preface Dr Lee discusses the formation of the literary canon in Korea and the place of the literary miscellany in relation to the canon. While it occupied a "low place in the hierarchy of prose genres" (xi), the miscellany was nonetheless important as "an antigenre that scoffs at the prescriptive conventions and stilted rhetoric of formal prose genres" (xi). Writers turned to the literary miscellany "for its freedom, spontaneity and diversity" (xi). Lee believes that the miscellany, because it allows a critical subjectivity in response to tradition, performs a valuable hermeneutic function in understanding Korean history, society, and literature.

Lee's introductory essays on Rhetoric and Style, the Favored Topics, The Value