

BOOK REVIEWS

Folklore On Two Continents. Essays in Honor of Linda Dégh.

Edited by Nikolai Burlakoff & Carl Lindahl (Bloomington: Trickster Press, 1980). Pp. ix + 388, selected bibliography. Paper \$15 (students \$10).

Reviewed by Elke Dettmer

Festschrifts tend to be a mixed bag of unrelated papers many of which, one suspects, are sitting on the author's backburner. In the present Festschrift for Linda Dégh, however, an attempt obviously has been made to solicit contributions related to her own work. Accordingly, the forty-five papers have been grouped into sections that indicate her wide range of interests and follow her career as an international folklorist: Folk Narrative; Legend and Belief; Genre Studies; Style, Form, and Symbol; Biology of Storytelling; The Folklorist and the Folk. This effort at creating order is certainly laudable, if not totally successful, as not all the authors have related their papers to the various aspects of Dégh's work and some pieces are classified rather arbitrarily under the above headings.

One of the most cohesive sections, Folk Narrative, lists contributions by such solid scholars as Max Lüthi and W.F.H. Nicolaisen. The former draws parallels of imitation and anticipation as expressed in folktales to basic human dispositions in real life. The latter contributes a survey on the role of space in folk narrative (this is a companion piece to his earlier essay on "time" based on the same body of material). The concept of space is further investigated by Elizabeth Tucker in her article on children's narratives. Bruce Rosenberg critically evaluates Labov's research on personal experience narratives, concluding that their telling is not so much an "original production," as Labov has claimed, as the product of storytelling skills simply acquired by everyone within the social context of their culture. Daniel Crowley makes a case for

collecting the slight and ordinary rather than the rare and beautiful in his piece on Carribean narratives. Kay Stone's paper on Walt Disney's reinterpretation of fairy tales to appeal to both children and adults, and Sylvia Grider's piece on the shifting of narrative between folk-tale and legend conclude this section.

The section on Genre Studies also features several important contributions. Klaus Roth addresses the question of whether folklore genres have specific properties that attract certain subject matters and reject others. Based on impressive statistical evidence, he proves a close thematic relationship between German jocular ballads and tales, but ascribes this to the general affinity among humorous genres rather than drawing more widesweeping conclusions. Sandra Stahl compares fables and proverbs as genres closely related in function and content, and substantiates her study with interpretations of fables by the folk themselves. The highly contrasted genres of riddles and spooky narratives of Chicano children are the subject of John H. McDowell's contribution. He observes oppositions in performance and semantic transformations which result in patterns of genre content that are indicative of the Chicano worldview. In the same section, Bengt af Klintberg introduces a carefully outlined study of the new folklore genre of "doodle" that became popular among Swedish schoolchildren in the late seventies.

Several authors further define and add to earlier work by Linda Dégh as, for example, Gary A. Fine, who takes another look at multi-conduit transmission as a diffusion process central to the existence of a folk community, and Agnes Kovacs, who, drawing on Dégh's famous study of the storytellers of Kakasd, compares the personality of her own informant, Mrs. Fabian, to Dégh's favorite storyteller, Mrs. Palko. By contrast, Alan Dundes has contributed a piece that does not seem to match any of Dégh's particular interests. With characteristic verve he interprets the tale of the kushmaker as a symbolic equivalent of defecating. In the process, he manages, on hopes with final satisfaction, to print "**Ich gehe dahin wo der König zu Fuss hingeht**" (in bold letters, no less, and with French equivalent).

Of course it is impossible to discuss individually all of the forty-five contributions. Many are short, tan-

talizing glimpses of promising subjects, such as Hermann Bausinger's lucid discussion of the influence of America on Europe reflected in cokelore and Michael Owen Jones' idealistic view that all human activities may assume forms that give them aesthetic values. More conservative fare is offered in Tillhagen's comparative study of birds in myths and legends, as well as in a number of studies dealing with particular personalities, repertoires, and types of legends.

As for the physical aspects of the volume, a fair number of typographical errors and the very small print of quotations and footnotes are a nuisance. It is a paperback edition that one fears may not well withstand the ravages of time (judging by my admittedly well-travelled copy), but on the other hand this format suggests a price range within a student's budget.

Overall, there is something for just about everyone in this Festschrift and many of the contributions make stimulating, important reading. It is a rare combination of international folklorists that acquaints the reader with major contemporary trends in international folklore research. Additionally the selected bibliography of articles, essays, and books by Linda Dégh which concludes the volume is particularly welcome as a key to her accomplishments as a scholar.

Studies in Ingrian Laments. By Aili Nenola-Pallio. Helsinki: Academia Scientiarum Fennica, 1982. Pp. 303, foreword, maps, list of Ingrian laments, notes, bibliography.

Reviewed by W. K. McNeil

Every few years, there is a flurry of interest in Ingrian laments. D. E. D. Europaeus called attention to the topic in 1853 and was largely responsible for the Finnish Literature Society drawing up a program for the collecting of "lamenting songs." Important works on the subject were published by Volmari Porkka in 1883, by J. Lukkarinen in 1909, by Martti Haavio in 193-, and by Lauri Honko in 1974. The latest evidence of interest in this much studied but still little-known folklore genre is pro-