

## Book Reviews

**A Dictionary of Narratology.** By Gerald Prince. Lincoln and London: University of Nebraska Press, 1987. Pp. ix + 118, preface, bibliography. \$17.95 cloth.

Reviewed by Kenneth D. Pimple.

Narratology is, in non-technical terms, the formal and structural study of narrative (as opposed to specific narratives). Gerald Prince's extremely useful Dictionary is intended to "define, explain, and illustrate terms that are specific to narratology (e.g., **narreme**, **extradiegetic**); terms whose narratological acceptation differs from their other ones (e.g., **voice**, **transformation**); and terms whose 'ordinary' or technical meaning belongs to a semantic domain that is prominent in or essential to narratological description and argumentation (e.g., **code**, **rewrite rule**)" (vii, emphases in original).

Any student of narrative theory would benefit from this book. Although his list is not (and is not intended to be) exhaustive, Prince brings together terminology from a large number of narratologists, cross-listing them extensively and defining them clearly. In some instances the definitions in Prince's Dictionary are more useful than the definitions in the original source; for example, he explains both "readerly text" and "writerly text," terms used by Roland Barthes in *S/Z* (1974) but never defined in that work.

This is not for an introductory text, however. Prince's extensive cross-listing is useful for one who has an idea of the territory being covered, but he also depends on cross-listed words within his very definitions. (It reminds me of an old B.C. cartoon in which one

of the characters is looking up the word "Buffalo" at the dictionary rock. The entry reads "See Bison." The entry at "Bison" reads "The second largest city in New York State.") For example, words used to define "narratology" include narrative, narrative competence, story, narrating, tense, mood, voice, and narrativics. Students wishing to understand the definition would perforce have to look up all of these terms, but at "narrative" they would be confronted with events, narrators, narratees, complicating action, abstract, orientation, evaluation, result, resolution, coda, beginning, middle, end, function, moves, roles, junction, subject, object, and no less than twenty-five other cross-listed words. This multiple nesting of definitions can be dizzying until one finds some solid place from which to proceed.

For a scholar with a more-or-less sure footing, the extensive cross-listing provides a rich and exciting overview of the field. Each entry includes at least one bibliographic reference, and the bibliography alone (13 two-column pages) is an invaluable tool. Concepts which have more than one name are shepherded together under each entry; e.g., "hero" has references to "subject" and "lion" (Greimas's and Souriau's terms, respectively). Main entries are set in boldface and cross-references are given in small caps so they are easy to spot; the type face and overall layout are pleasant and help to make the work easy to use.

It is not, of course, a perfect book. Among the terms left out are many familiar to folklorists, including "formula," "oral-formulaic" (no reference to Albert Lord is made), and "type" (ditto Stith Thompson, Antti Aarne, Julius and Kaarle Krohn). This is not to say that folklorists are completely ignored; several scholars who have influenced folkloristics greatly, including J.L. Austin, Mikhail Bakhtin, Erving Goffman, Dell Hymes, William Labov, Claude Levi-

Strauss, Bronislaw Malinowski, and Roman Jakobson are listed, along with folklorists Alan Dundes, Robert Georges, Andre Jolles, Elli Kõngäs-Maranda, Pierre Maranda, and Vladimir Propp. Prince lists all thirty-one of Propp's functions, but function XXIII is listed twice, labeled XXIV the second time. Fortunately function XXIV is listed as well. I have not noticed any other typographical errors in the text, but such a gross mistake tends to shake one's faith.

Of course the lack of some terms central to folklore studies does not diminish the usefulness of this work to folklorists; after all, we already know what "formula" and "type" mean. The real pity is that the absence of these terms robs non-folklorists of some potentially useful concepts. The post-modern interest in "intertextuality," for example, might benefit in quite interesting ways from the notion of "type."

It is clear that a few improvements can be made in the next edition, but Prince's *Dictionary* will certainly be of interest and use to all scholars interested in the theory and study of narrative.

"Findet, so werdet ihr suchen!" Die Brüder Grimm und das Sprichwort. By Wolfgang Mieder. Bern: Peter Lang, 1986. Pp. 181, bibliography, index.

Reviewed by Donald Haase.

In this book Wolfgang Mieder brings together his expertise as a paremiologist and as a Grimm scholar in order to produce a lucid and concise introduction to the proverb in the works of the Brothers Grimm. Although the Grimms' use of and attention to the proverb in their various folkloristic, linguistic, philological, and cultural endeavors has not gone unnoticed, Mieder is the