

förklaringen säger att det vi blir rädda för är idén att ett spöke (eller något annat övernaturligt väsen) skulle kunna ingripa i vårt liv. Vi behöver inte vara övertygade om realiteten i tanken för att bli skrämnda av innehållet. Den som står ovanför ett högt stup kan bli skrämmd av tanken på att falla, även om situationen i övrigt är helt ofarlig.

Det skrämmande med spöken är inte att de är oödda – det borde ju egentligen vara tröstrikt att tänka sig att döden inte är definitiv – utan det verkligt otäcka är att vad som överlever döden är desperation, hämndlystnad och förvirran. Och varför vi uppfattar det som underhållande, det svarar inte Espeland på.

Folkloristen Ole Maritus Hylland skriver om den dyrkan Elvis Presley efter sin död har blivit föremål för. Hylland pekar på många gemensamma drag framför allt med katolska religionsövande. På årsdagen av Elvis död samlas massor av besökare för att defilera förbi Presleyfamiljens gravar på Graceland utanför Memphis. Man tänder ljus, lägger ned blommor, går i procession och vakar precis som i flera katolska ritualer. Liksom fallet är med många helgon (och hjältefigurer över huvud taget) händer det något exceptionellt i samband med Elvis födelse (hans far svimmade när han koncepterades och han föddes samtidigt med en dödfödd bror), han har tillskrivits mirakulösa gåningar och han dog en död full av lidande. Eller kanske han inte alls dog?

Bland de grupper som vallfärdar till Graceland och som avbildar Elvis i Kristusgestalt på sina hemsidor är det ingen tvekan om att Elvis har helgonförklarats. Ändå vill inte Hylland beteckna mytbländningen kring Elvis som religiös. Han stannar för att kalla fenomenet för folkkultur. Där finns narrativeten, det tradderade, det informella och icke institutionaliserade blandat med kommersiella och religiösa inslag. Folkloristen Margareta Magnus Myhre visar hur teveserien Arktiv X har hämtat motiv och idéer från sådana nutida vandringshistorier som sprids av media och nyhetsbyråer världen över. Dessa sägner och skrönor har kommit att bilda en globalt känd kultur. Många av oss har upplevt hur man kan ha en intertextuell genkänning av historiernas struktur och motviktets, även om man inte har hört var och en av dem. Såväl historierna som Arktiv X-programmen

använder ett likt antal beprövade metoder för att skrämmas. Fysisk förvandling av människor innebär bland annat att individens identitet upphävs eller grumlats och kroppen kan invaderas av en annan (eller någon annans) identitet. I skräckfilmen (och skräckhistorierna) kan berättaren accelerera kroppens normala förvandlingsprocesser: pubertet, klimakterium, åldrande, sjukdomsförlopp tills de antar skrämmande proportioner. Eller också kan kroppen invaderas av främmande organismer som upplöser identiteten inifrån. Till det fysiskt skrämmande hör också felplacerade ting i enhetlighet med vad Mary Douglas har lärt oss om renhet och fara. Arktiv X innehåller många exempel på hur kroppsdelar och kroppsvätskor hamnar fruktansvärt fel.

1979 gav det äkta paret Brad och Francis Steiger ut boken "The Star People", där de hävdade att en del människor som vandrade omkring på jorden hade sitt ursprung i andra galaxer. Efter det började de amerikanska programmen bjuda in utomjordiska husmöder och begreppet interplanetär reinkarnation fick spridning. Budskapet var enkelt – om du upplever främlingskap och känner att längtar efter själarna, då är du antagligen en reinkarerad stjärnmänniska.

Folkloristen Audhild Skoglund beskriver hur nästa steg är att framsälla stjärn världen som ett paradisktiskt lyckorke, där alla ålskar varandra, men utan sexuella känslor. Skoglund påpekar att sexualiteten utgör vårt kanske tydligaste möte med det annorlunda, det vi inte förstår och inte kan kontrollera. Genom det sexuella mötet med det andra könet lär vi oss att skilja mellan "vi" och "de". Men de stjärnmänniskor som finns på jorden är inte annorlunda dem som finns i rymden, de är av samma slag och – därför kan ingen sexuell attraktion uppstå dem emellan. Det är säkert ingen slump att dessa trosteställningar framför allt omfattas av kvinnor. Är man en stjärnmänniska behöver man inte tänka på preventivmedel, man slipper bli gravid, man hamnar aldrig i äktenskapstiser och drabbas aldrig av sexhuggriga mäns krav på trippelorgasmer.

Anologin "Hinsides" erbjuder ett antal exempel på nutida folkkultur och företeelser. Ett återkommande, men inte genomgående, perspektiv är kopplingen till folkliga trosteställ-

ningar. Efter Amundsens inledande grundliga genomgång hade jag väntat mig att sambanden mellan samtida och äldre tiders folketro hade lyfts fram tydligare. I stället pekar flera skribenter på beröringspunkter med New Age utan att detta vida och mångtydiga begrepp utreds närmare. I några av artiklarna framskrivtar ett folkloristiskt narrativt perspektiv, men det är egentligen bara Espeland som använder det konsekvent. Medias roll och förhållande mellan folkkultur, masskultur och populärkultur berörs här och var. Med tanke på att de flesta författarna hör hemma i samma akademiska miljö hade det förstås varit möjligt att diskutera sig samman om ett eller ett par gemensamma perspektiv som hade fått genomsvära alla texter. De tre förordsförfattarna kunde också ha tagit på sig uppgiften att samla ihop och på en högre nivå generalisera de reflexioner som de olika uppsatserna presenterar.

Ulf Palmengelt, Triskj

Reimund Kvideland and Henning K. Sehnisdorf (eds.): *All the World's Rewards. Folktales Told by Five Scandinavian Storytellers*. NIF Publications 33. Seattle and London: University of Washington Press, 1999. 344 pp., 37 illus., bibliogr., index. \$50.00 cloth, \$25.00 paper.

The present volume, which takes its title from a humorous Swedish variant of AT 155 (216-9), constitutes the third and final work in a series of Scandinavian folklore studies edited by a pair of folklorists who specialize in Norwegian folklore. The goal of the three volumes is to present Scandinavian traditions and scholarship to an English reading audience. The first two volumes focused respectively on Scandinavian folklore theory (1989) and Scandinavian folk belief and legend (1991). This third and last volume concentrates exclusively on the folk tale repertoires of Scandinavian tale tellers. Unlike most other folk tale collections which tend to present an array of tales selected from a single country told by nu-

merous tale tellers to various collectors, current volume focuses on the repertoires of individual tellers told to individual collectors, such, the theoretical underpinning of the collection builds on the critical views of scholars such as Bengt Holbek, Juha Pentik-Björne and Linda DeGh who emphasize the important role of the individual in the action and perpetuation of narrative tradition. Numerous current studies of tale "craftsmen" explore the repertoires of tale "craftsmen" view these repertoires both as ethnographic windows into the lives of individuals in a particular society and as a glimpse into the performance of folk tale in these societies. Accordingly, the editors of the current volume should be lauded for making available to an international audience representative repertoires of remarkable storytellers from the collections of Scandinavian folklorists spanning more than a century.

The introduction to the volume, penned both of the editors, starts off with an understandable discussion of the interaction between and popular media on the one hand, and tradition on the other. The caution about significant repertoires that concludes this section is an important one, yet one the editors themselves seem to have ignored as they omit entirely the legends of the Icelandic narrative Herdis Jonasdóttir (269), and have skipped some of the tales of the other narrators as well. As an apology for this unexpected editing, they mention that, "Given the centrality of the folk tale in the extant repertoires of the people presented here, we have chosen to focus on their achievement as narrators of that genre" (9). This decision not to present the entire repertoires of the individual tale tellers is regrettable as it perpetuates the idea of single genre repertoires, an idea that the editors earlier on protest. Furthermore, the decision makes it impossible to see the intriguing interplay between genres that exist in individual repertoires. The final two sections of the introduction outline the criteria for defining "repertoires" and provide a brief overview of the folk repertoires presented here. While there is new material here for a scholar of folk tale about the concept of "repertoire," this brief outline suffices for students and the interest-

public. More welcome would have been a brief critical overview of the development of folk tale studies which clarify the decision to present the repertoires of individual tale tellers.

The first repertoire presented in the collection is also the most elaborate, and comes from the collection efforts of the Torleiv Hannaas, a professor of dialectology and folklore at the University of Bergen in the early part of the twentieth century. Hannaas, unlike other scholars, was pioneering in his focus on collecting and publishing the repertoire of a single individual, in this case the tale teller Olav Eivindsson Austad. The introduction to this section is by far the most complete, and is characterized by wonderful photographs of the informant and an in-depth discussion of the collection and publication of Norwegian folklore. Furthermore, one finds small snippets concerning performance context and a general, albeit somewhat short, characterization of life in Setesdal, Norway. The introduction is an excellent lead-in to the forty-three tales (constituting nearly half of all the tales in the volume) presented here.

The translations of the tales in this repertoire—as well as those in the remaining repertoires save for the Icelandic—reveal a surprising similarity in voice. This homogeneity of voice may be attributable to Schmsdorf's translation of nearly all the repertoires, including the introductions. (Indeed, one wonders why Kvideland, who seems to have made a smaller contribution to the volume, receives top billing). Although Schmsdorf's translations are good and generally consistent, his voice as a translator comes through loud and clear. The remaining even Scandinavian word order, as for example, "When she came in, there was such joy with her father and mother..." (39). At other times, the translations make surprising use of colloquial English expressions that are nothing short of jarring. For instance, a drunk lion is characterized as being "pretty plastered" (137), while the original Danish reads "Nu havde Loven jo faaet skikkeligt meget..." (Evald Tang Kristensen, *Jyske folkevindler* 12 (1895), 204). The consistency of word choice also seems to vary throughout the work, and it is not clear which criteria were used to govern the use of

abbreviated words such as "cause" for "because", "him" for "him," and "wedding" for "wedding" to name but three. While the editors should be commended for trying to maintain a notion of colloquial and everyday speech in tales that were likely told in dialect, a short discussion beyond the repetition of the now banal statement about "violating folk narrative tradition" (xii) concerning editorial practices would have been helpful. Perhaps enlisting translators for the Danish and Swedish tale repertoires, as was done for the Icelandic, would have resulted in translations that were slightly more faithful to the "personalities and contexts of the storytellers" (xii).

The second repertoire, that of Ane Margrete Hansen, was compiled and edited by the late Bengt Holbek. Hansen, who appears in Holbek's monumental doctoral dissertation (1984), is without doubt a craftsman in tradition, and her stories are at once representative of the folktales that the great Danish collector Evald Tang Kristensen encountered on the Jutish heath and of a poor woman trying to make ends meet in the impoverished rural regions of late nineteenth century Denmark. It is surprising, however, that the folktales—as all of the folktales in this collection—have been organized according to AT-number in ascending order, rather than in the order in which they were performed. To get a true sense of the connections a storyteller makes between stories, it is imperative to present the stories in the order they were told, rather than according to an etic classification that would surely have struck the storytellers as artifice.

In an effort to rectify the unfortunate ordering of Hansen's repertoire, I propose that one reads the stories in the following order, subdivided according to the three narrative sessions during which Tang Kristensen collected tales: "The Three Lies," which was the only tale she told during the first session; "The Sisters in the Well," "Under the Gallows on Midsummer's Eve," "The Numbskull's Marriage," "The Two Hunters," "Millemeje and Annekenudj," "Dorret's Marriage," "The Visit," "The Soldier and the King in Disguise," which constitute her second narrative session; and finally the third session made up of "The Clever Queen," "The Haughty Princess," "Salvborg Castle"—here

one needs to add the tale entitled "The Animals in the Farmyard" (AT 130) which has been inexplicably omitted—"The Foolish Wife," "The White and the Black Hen," "The Three Wishes of the Smith," "The Priceless Glove," and "The Scabby Garden Boy." An examination of the original field recordings reveals that, for reasons that are entirely unclear, the ending of "The Priceless Glove" has been appended in this collection to "The Scabby Garden Boy," where it appears as the story's last paragraph. The editors may have been well served by undertaking a similar thorough examination of the actual field recordings—including the performance order—for each of the repertoires in this collection. Since the editors already include an AT index of the tales as an appendix, there seems little reason to print the tales in an order other than that in which they were performed.

Bengt af Klimberg's presentation of the folk tale repertoire of Jakob Glader, collected by August Bondeson is, like all of the repertoires, quite intriguing. Klimberg's comments generally follow along the lines of the other introductions, pointing out fascinating tendencies in Glader's repertoire as well as an in-depth discussion of the context in which the tales were collected. The inclusion here of tales with either erotic or scatological motifs, which were excluded from original editions of Scandinavian folk narratives, should be commended as it provides a much more realistic view of the wide spectrum of tales that were told at the end of the nineteenth century.

Like all of the other tales in this collection, Glader's stories are followed by a "Commentary," presumably penned by the editors. These commentaries are remarkably short and tend to give little more than a reference to the number of variants of the tale extant in the country, and occasional references to secondary literature. Many of these commentaries seem to be based entirely on the Aarne-Thompson index and rarely go beyond the cursory information that can be found there. Occasional references to the *Encyklopädie der Märitens* and other secondary literature keep the editors well within their desired goal to keep such references to "within reasonable limits" (xiii).

The fourth repertoire, that of the Swedo-Finn Johann Bäckström collected by Jakob Ed-

vard WeFvar, is by far the shortest of those sent here. Nevertheless, the repertoire provides an intriguing view of the Swedish Finnish population of Eastern Finland. The national repertoire, that of Herdis Jonasdóttir, most recent of the repertoires, collected in mid 1960s by Hallfréður Órn Erikkson. fréður has also written the introduction to this section and, because of his closeness to the national collection, is able to provide a certain mediacy that is necessarily lacking from other, more historical introductions. Rick Cook's translations are excellent, reflecting nuanced understanding of spoken Icelandic. Despite its shortcomings, the current volume completes Kvideland and Schmsdorf's repertoire of Scandinavian folklore well. The illustrations included in the volume are wonderful and from some of the best known illustrators of folktales from Scandinavia, most notably Theodor Kittelsen and Einar Noréttus. The laboration between well-known scholar and Scandinavian folklorists is generally successful and furthers the notion that folklore repertoires—rather than discrete tales—are a more appropriate reflection of folk tradition. Regrettably, editors fail to present a volume that lives up to its promise. By editing the repertoires, and presenting the tales in an order that does not reflect the order in which the tales were collected, the editors have undermined what could have been a truly significant contribution to Scandinavian folkloristics. Nevertheless, the present volume should find a place in the collection of every student of Scandinavian folklore as it makes a step in the right direction of correcting the misrepresentations of individual in tradition.

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