

tav's *Az Gittik Uz Gittik*.) Given the highly unpredictable nature of old women characters in folk tales, I think a fuller (or at least more literal) translation is called for in this case. The old woman's taking the boy in is in itself no assurance that she will not eventually harm him; the formation of a mother-child bond, on the other hand, lets the listener / reader know that this old woman will definitely be loyal to the hero. The remainder of the story in question bears this out. Surely it was not for reasons of delicacy that the authors chose to translate this as they did, in view of the vulgarisms included elsewhere in the translations. (These are, after all, not sanitized children's stories, as is pointed out in the introduction, vii.)

There are some additional problems concerning instances in which the definitions given in the glossary appear to conflict with the translations of the words or terms in the stories. *Aftâwzanu* for example, is defined as "dawn" in the vocabulary, and this definition fits quite nicely. However, in the English it is twice translated as "sunset" (*Ākhun*, 160 Luri, 71-72 English). The word "*xalâs*" causes a similar problem. Any reader familiar with Persian would know that *xalâs* can mean "escape" or "rescue," as it is translated in *Say Ćârĉaš* (155 Luri, 59 English), but the only definition given in the glossary is "that's it, that's all, it's over," which could be confusing to someone entirely dependent on the glossary. To cite a third example, *kaš kirda* is glossed as meaning "to speak, make a sound," but is translated as "don't worry" (*Ākhun*, 162 Luri, 72 English). While this occasional lack of correspondence between the glossary and the translations will be only a minor annoyance to most readers, those unfamiliar with Persian may find it more perplexing.

These observations and minor criticisms are not intended to detract from the value of the book; on the contrary, they are only put forth with a view to making this valuable work accessible to the widest possible audience. On the whole, the material is well-organized and nicely presented. *Tales from Luristan* is a welcome contribution to the study of Iranian and Middle Eastern folklore.

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KLIGMAN, GAIL. *The Wedding of the Dead. Ritual, Poetics, and Popular Culture in Transylvania*. Studies on the History of Society and Culture, 4. Berkeley: University of California Press, 1988. xiii+410 pages. Map, plates, appendices of texts, glossary, bibliography, index. Hardcover US\$45.00; ISBN 0-520-06001-6.

In a sense this book is the fruit of government restrictions on the author's fieldwork which forced her to concentrate on observable facts, the wedding and funeral rituals of a remote village in the Carpathian Mountains of Rumania, rather than on more

sensitive issues such as the organization and structure of society. The result of her work, a rich collection of texts (songs and laments) and ritual detail, make one hardly regret the restrictions. Her sensitive interpretation of the texts in parallel with a detailed analysis of the rites, based on Van Gennep's model, lays open the actions of the villagers in the ritual process itself as well as revealing the guiding concepts by which they conceive their world and their own passing existence in it. After a general explanation of the basic features of social organization in the first chapter, the author concentrates on texts and rituals, but she does not forget to comment on the nature of social relations in this patrilineal and patriarchal society, how they function in the ritual context and how they are interpreted by the villagers.

The large number of texts and their thematic richness testify to the skillfulness of the villagers in expressing their feelings, their joys, anxieties, and preoccupations. By inserting the texts at the place in her description of the rituals where they naturally occur, she is able to demonstrate how these structured and rhymed interventions mark any single step of a ritual, and how they give expression to both symbolical meaning and social situations. Accordingly, it is possible not only to follow the ritual's process as it unfolds, but also the author's empathy makes the reader appreciate the more personal aspects of a rite as e.g. a bride's feeling about having to leave her family in order to be transferred into a group of strangers, a person's languish at the death of a beloved one, or, finally, the conceptions of the world beyond the grave. She shows how the texts do not only speak of a particular situation but mirror the symbolic and existential meaning of a ritual by their very structure. This is particularly striking in the laments where the inversion between this world and that world is given expression in the concrete wording of the text as well as in its structural arrangement. Of the important rites of passage in the life cycle the author chose the wedding and funeral rites, pointing out their structural similarity, an aspect which finds its own concrete ritual expression in a combination of the two, the celebration of a death-wedding for a young person who died unmarried.

Kligman chose to adopt the viewpoint of the people, the main actors in these rituals. The more formal role of the Church appears therefore only to the extent it is part and parcel of these rites. Emphasis is given to the interpretation of the people which, however, integrates certain theological viewpoints offered by the Church. Interpretations of the world beyond death offer a good example for this. A more Church oriented explanation is supplemented by another one we may call a folk interpretation. The author characterizes the two forms as a "tripartite model" and a "binary model" respectively. In the tripartite model the other world is constituted by heaven, purgatory, and hell, whereas the binary model encompasses *this* world as distinct from *that* world. While the latter model includes the world of the living and that of the dead, the first model, at least in common understanding, accounts only for three states in the other world. Rather than address this question the author connects the tripartite model with, according to her, a folk belief about a church of struggle for those in hell, a church of suffering for those in purgatory, and a church of triumph for those in heaven, saying that they are "three 'churches' on this earth" (160). Why the three should be thought of as being "on this earth" is not explained. In Catholic understanding, from where the idea seems to be taken, not all three aspects of the Church are to be found on this earth. In fact, only the church of struggling, i.e. the community of the living believers, is to be found on earth. If we see the tripartite model in this light it would include *this* world, but it would exclude hell, because it accounts only for purgatory and heaven in *that* world for the simple reason that hell means total exclusion. Even if we accept that some of the villagers are of the opinion that hell does

not always mean total exclusion, it is difficult to accept it to mean a 'church' while at the same time the living would not be accounted for.

Andreesco and Bacou report for the area of the river Olt that *that* world is conceived as a mountain reaching up to the sky (the world of good: *le monde du bien*) and as an abyss (the world of evil: *le monde du mal*). The two are continuous but a kind of no man's land extends between them which allows for certain limited "communication," although there is no hope for those below to ever escape. Since, according to the authors, this reflects an old image of *that* world, one is tempted to ask whether Kligman's binary model may not in fact be related to this and at the same time already encompass the tripartite model (*this* world vs. *that* world as good and evil) which then was reinterpreted by a Catholic influenced understanding. In any case Kligman's statement that the three are all "on this earth" would beg some explanation (see ANDREESCO and BACOU 1986, 133-150).

Referring to the Catholic idea of the Church as being the bride of Christ, Kligman says that for this reason in a death-wedding "the husband for a dead bride is always the son of God (Lord Jesus, King of Glory)" (223), but later this son of God changes suddenly into "the son of Christ" (223), a belief, we are told, is "presumably" based in Christian tradition (351, note 18). She does not elaborate further on what kind of tradition she has in mind, but we wonder whether such a tradition exists at all, at least in connection with Catholic belief. Her interpretation of such symbolic marriages leads her then to refer to a tradition of shepherd tales about a mysterious lamb which among other things is impregnated by the shepherd's curse. In this fact "the element of immaculate conception is obvious" (356, note 40) for the author. Although such an understanding of "immaculate conception" is an old ghost haunting not only anthropological writings, it is no more than a confusion of an instance of "virgin birth," birth without the concourse of a male, with "immaculate conception," which is to mean that Mary herself was conceived free of the otherwise universal stain of all human beings, namely original sin.

Flaws of this kind, however, do not seriously jeopardize Kligman's basic argument on how rites express and shape society and its convictions. Other shortcomings, those related to restrictions imposed on her work, are clearly mentioned where they affect her material. On the whole, however, she makes such good use of her material in describing the rituals together with their human circumstances that they come to life with such a degree of immediacy that even a reader, sitting at a desk far removed from the mountains of Transylvania, will be captured and at times deeply moved. Folklorists will appreciate her rich collection of traditional poetic forms in particular. And last, but not least, Kligman's work is rich ethnography and a moving human document.

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