

money to do this. Students and professors need to be free and have time and money to follow up these new dimensions.

Dr. Resil Mojares gives us a definition of Filipinization "as the construction of the theories and methodologies which 'fit' the Philippine cultural and historical experience." He believes that a comparative method of cross-cultural, cross-historical and cross-period studies is an excellent way in which to pursue properly Filipinization. He condemns the Institute of Philippine Culture for giving us a wrong picture of Philippine values. He also cries for more opportunity to be free to do more research.

Mina Ramirez presents the theory and foundation of a phenomenological method of doing research which she believes will provide an attitude to better reveal the layers of meaning and reach the truth about a group or a particular behavior. Her application of these procedures is explained. Finally she recommends this method as a means of contributing to the Filipinization of research methods because it will assist in understanding the values and meanings of various aspects of Filipino behavior.

Throughout lectures several themes are apparent. One of the most prominent is the lack of research at the local level with an understanding of the local culture, history, literature, etc.; the need to move from the national to the local scene. Several suggest the educational system does not encourage this, both with its teaching methods and with lack of money and freedom for the students and professors.

Another strong theme is the lack of understanding of the "nuances of the culture" by various new and old methodologies. A number of the lecturers believe it is necessary that these nuances be understood outside science and social science realms to assist in understanding what is Filipino as well as many local cultural problems such as the Chico Dam project.

Most criticize the strong western influence, particularly on the educational system, for its assumptions and conclusions, which are not necessarily correct. Many question the exportation of research methodologies, that they really can cross cultural boundaries. Over the next few years we shall surely see these and other eminent Philippine scholars continue to question their own and western ideas as they attempt to find an inherent Philippine methodology.

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REVEL-MACDONALD, NICOLE. *Kudaman: Une épopée palawan chantée par Usuj.* (*Kudaman. A Palawan epic chanted by Usuj.*) Cahiers de l'Homme, Ethnologie—Géographie—Linguistique, Nouvelle Série XXIII) Illustrations de Anna Fer. Paris: Éditions de l'École des Hautes Études en Sciences Sociales, 1983. 375 pp. Illustrations and 1 disc. Paper 160 fFr ttc. ISBN 2-7132-0797-5. (In French)

Over the past decade, there has been a series of publications of lesser and/or unknown epics in the Philippines (see *Kinaadman*, Vols. I-IV). The *Kudaman*, the Palawan epic under review, joins these epics as one among those that had been discovered over this period. And, students of folklore and epic literatures cannot but be very thankful for this monumental work of Ms. Revel-Macdonald.

In presenting the epic to the world of scholarship, Mrs. Revel-Macdonald does not present it in abstraction from Palawan society, but describes it as a dynamic and pulsating element of that society. The introductory essay depicts a literature that is

relevant to the lives of the Palawan, a record of events in the past, meaningful still in their day-to-day life. It may be of benefit to take note of the descriptions of the principal and recurrent theme of the *Kudaman*, presented in very succinct terms by the author herself:

The principal and recurrent theme of the *Kudaman* is the festival of the gongs and the drinking of the rice wine. In chant II presented above, one is present at the constructing of the large meeting hall, at the making of the rice wine, at the extending of invitations to take part in the feast, and at the arrival of the first guests. . . . But the beginning of the fine festival is brutally interrupted by the entrance of the *Ilanān*, the enemies who come from the sea, and the war they provoke lasts for twice seven years. After their defeat, the drinking feast can be resumed. It is offered for seven consecutive years to the Creator, more specifically to the Rice Lord, in a ceremony of closing one agrarian cycle and opening the next. . . . The rarity of these festivals (two or three times a year) and their intensity makes them into a very valuable theme in epic literature. People like to recall the atmosphere of the feast and to express the effects of the alcohol. Drunkenness as perceived as sacred, as something to be sought after, for it allows one to attain a state of communication with the Rice Lord. Thus, in the *Kudaman*, after the preparatory steps, the drinking itself (the opening of the jars with the gong music, the dancing of the women, the shamanistic seance *ulit*, the proclamation of a prohibition against fighting under threat of punishment the state of drunkenness of each personality one after the other and their consequent behavior while intoxicated—the women subduing their partners and the men helping one another—were abundantly evoked and described.

The epic equally attests to the pleasure which the Palawan take in playing the gongs. An orchestra consists in at least a drum (*gimbal*), an *agung*, a large humped gong, and two *sanang*, small humped gongs.

It is the custom in Palawan to play the gongs every day until the rice ferments in the jar so as to give pleasure to the Rice Lord, who would then render the brewage both sweet and very intoxicating. Finally, the evening of the festival (in commemoration of the Rice Lord), one plays the gongs as an invitation to the feast, and during the festival the orchestra does not stop playing.

Another very important theme of the epic is marriage, the ideal of which, according to the Palawan tradition, is the bigamous household wherein a man has married two sisters or two cousins who are themselves sisters. Thus *Kudaman*, at the end of six chants, has ten spouses who behave among themselves as sisters. This large text gives a splendid illustration of the preferred marriage in that society and of the ethic of behaving between spouses (15–16).

I must apologize for the rather lengthy citation, but the reference is so clear and vivid that without mention of the Palawan as a group of people in the southern part of the island, one would mistake these people for the Tagbanua of Central Palawan (see Robert B. Fox 1982). The work recounts the performance of the rice-wine rituals, as well as the appreciation of the vanishing gong music of the same latter group.

In general terms, however, the *Kudaman* records the epic of the highlands of Palawan. The bard Usuj sings to the accompaniment of the gong music at the rice-wine drinking feast, and thereby reveals elements of cosmogony. Six to seven nights of chanting represent the ritual cycle commemorative of the Lord of Rice, celebrated each year for seven nights. It is an offering of gratitude by the village elders (*panglim-*

as) during and at the conclusion of harvest time. It is a people's myth, a record of ethical and behavioral standards that govern Palawan social harmony.

I will not go further than the references above, for since the work under review is one which attempts to present for the first time a literature of great importance and relevance to Philippine culture and society, it would suffice to recognize the contribution of the work to ethnography and folklore. But its value as a work of scholarship in the Philippines is lessened by the fact that very few Filipinos are functionally literate in the language in which the epic had been communicated to the world outside the Palawan Highlands. Fewer still are those in the field of folkloric studies among Filipinos who could operate in the French language. We can only hope that soon the texts shall be translated into a more universal medium, at least in the Philippines where there is indeed an evident lack of work being done in the field of folklore. Despite this situation, nonetheless, there is an immediate *value* of the work to the ethnomusicologists, for it includes notations of the music (pp. 41-42) and a 33 rpm two-side soft record of the chants.

In 1965, I was unabashedly exuberant when I wrote of Palawan as an island paradise for research (Francisco 1965). Somehow, Ms. Revel-Macdonald provided one of the important reasons for that exuberance.

REFERENCES CITED:

Fox, Robert B.

1982 *Religion and society among the Tagbanua of Palawan island, Philippines*. Monograph No. 9. Manila: National Museum.

FRANCISCO, Juan

1965 Palawan: island paradise for research. *The UP research digest*, vol. V, No. 1, 13-19.

Kinaadman (Wisdom)

Since

1979 A journal of the southern Philippines, published by the Xavier University, Cagayan de Oro.

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PAPUA NEW GUINEA

McELHANON, K. A., editor. *Legends from Papua New Guinea*. Ukarumpa, Papua New Guinea: Summer Institute of Linguistics, 1974. 240 pp. Illustrations, map, glossary. ISBN 0 7263 0274 0. (Third printing 1982)

McELHANON, K. A., editor. *From the Mouths of Ancestors*. Ukarumpa, Papua New Guinea: Summer Institute of Linguistics, 1982. 219 pp. Illustrations, map. ISBN 0 7263 0816 1.

It is to be appreciated, that Ken McElhanon of the Summer Institute of Linguistics, Ukarumpa, Papua New Guinea, takes the pains to edit two books on legends of Papua New Guinea. It is most likely the surface of a deep spring. The legends are collected by members of the Summer Institute of Linguistics and translated with the help of trained language assistants. The case of Tinputz is exceptional, since these