

songs, 4) moralizing songs, 5) festive songs, 6) nonsense songs, 8) war and patriotic songs. Chapter Four informs us about the structure of the songs and other features of them.

Part Two: "The Songs and the Ballads" presents forty-nine typical examples from the various categories, with the native text and a smooth English translation. Charming to read! Finally, five songs are given with musical notation. A map shows us the language groups of the Philippines. Every reader anxious to understand the people of the Philippines will be rewarded by a sympathetic reading of this well written book.

M.E.

Viggo Brun. *Sug, the Trickster who Fooled the Monk*. A Northern Thai Tale with Vocabulary. Scandinavian Institute of Asian Studies Monograph Series, No. 27. Studentlitteratur, Lund (ISBN 91-44-12961-0), Curzon Press, London (ISBN 0-7007-0095-1), 1976, 180 pages. £3.50.

The contents of this small volume are almost equally divided between the original tale with its English translation, and an extensive vocabulary, which "includes all the words in the tales" (102). The text itself is layed out in such a way that one finds the original and the translation on opposite pages, so that the student who is versed in Thai, will find it convenient to check the original at any time he wishes to do so. Also, anybody who has not mastered Thai, will find this tale to be not only pleasant but also illuminating reading.

Certainly, it is no easy task to translate the atmosphere and the circumstances of the situation where the stories were told into the cold printed text. The author makes an attempt by adding the remark "laughter", whenever the listeners reacted to the story by laughing. Sometimes it is not easy to see exactly why people laughed, but in the majority of cases this simple remark enlivens the text considerably. One will find almost no notes except in cases where the two Thai assistants disagreed on the sound of a particular word in the Thai original, or where the foreign reader might not understand an expression without the help of some further explanation.

In the introduction a very short sketch of the setting, in which the tales have been told, is given. Certainly, the aim of the author was to edit the original and add a translation, but at times one really looks for more information of a cultural nature in order to grasp better the implications of the story. For example, there are ceremonies mentioned, which for the Thai listener almost certainly have a very distinct appeal in close relation with the story. But this is only weakly transmitted to the reader with a one-sentence short explanation or with a literal translation which is almost as enigmatic as the Thai term itself, e.g., 'tie-the-wrists' ceremony for *mád myy*.

The introduction does not, however, provide much of a literary analysis. Neither does the division of the tale into three main parts or chapters, since they were already explicitly given by the narrator himself. However, we find it important that the author explain the circumstances of his recording of the tales. In fact, he states, that he never came across "a situation where people would gather with the purpose of telling of or listening to stories" (9); rather he had to create certain opportunities himself. The result, nevertheless, gives a rather na-

tural impression, but one wonders for how many of other recorded tales and stories a similar situation has to be implied, though it is not as explicitly made clear as in this present volume.

The volume is introduced as a revised edition of the author's Master thesis. One may have expected more here and there, but on the whole it is just through this short of "unloaded" treatment, that the story is enabled to retain much of its original life and freshness. For this, we think, the author is to be recommended.

Peter Knecht

Metin And: *Karagöz*. Turkish Shadow Theatre. Ankara, Dost Yayinlari 1975. 85 full color and 80 black and white illustrations. 80 pages text, 16 color plates.

The peculiar approach of the author to the Turkish shadow theater (*Karagöz*) is that he sees this as one variety of the performing arts and, therefore, its history closely connected with them. In an introductory chapter he states that there are, or rather were, four traditions of the performing Turkish arts: the folk theater tradition from the predominantly rural areas of the country, the popular theater tradition of the predominantly urban class (especially that of Istanbul), the court theater tradition, and the Western theater tradition. These traditions are also evident in the shadow theater.

The author follows the general assumption that the shadow theater originated in Indonesia from where it travelled to China, India and beyond. Arab traders brought it to Egypt. Its further diffusion the author himself summarizes as follows: "Turkish shadow theater appears to be the product of a historical process whereby the Mameluk [sc. Egypt, Ed.] derived shadow play technique was taken over by the Turks from a technical point of view only. In addition, it can be assumed that the Turkish shadow theatre borrowed movement, posture and costumes of the Ottoman puppet theatre along with human actors, such as Ottoman jesters and grotesque dancers, both of which had been in existence long before the advent of shadow theater" (p. 34).

After having followed up the origin and development of the Turkish shadow theater, the author goes into many details of the technique and structure of *Karagöz*, its stock characters, scenarios, its function as an agit prop in the Ottoman Empire, and finally its decline and its influence on modern stage plays in which typical shadow play characters are enacted by life actors. Generally speaking, the ancient shadow play was a kind of burlesque show by which the people reacted in a humorous way to the banalities and hardships of the political and social situation. Its stock characters are extremely varied, which is not surprising in view of the once wide-spread Ottoman Empire.

The 16 color plates show us 85 specimens of shadow play figures. Throughout the text such figures in black and white are shown on the margin of the pages. With some imagination the reader can guess how amusing for the audience the show must have been. The author is known to be a leading authority on research into the performing arts of the Turkish people. Without glorifying it, he contributes much to our knowledge of this field of human civilization. The present reviewer wished that a glossary of Turkish terms had been added so that one could be spared the trouble of looking back to previous pages to find the English equivalent of a Turkish word. But, all in all, the little book with its ample