

almost seems that the writer wishes to convey to his reader that *only* a Korean could understand what he had discovered in his study. At numerous points in the book, Kim comments that his being a “native Korean” allowed him to have a deep understanding of Korean culture (e.g. 9, 34, 56, 90, 91, 158). This is particularly pronounced when he attempts to establish the superiority of his work over that of the aforementioned Kendall, described as a “Western feminist anthropologist” (e.g. xiv, 107) or otherwise diminished for not being Korean (69, footnote 2). Kendall’s record does not need to be validated by this reviewer; I cite Kim’s many criticisms of her research by way of illustrating a larger problem with the approach in this volume: the author’s opinion that his findings are something that only a Korean researcher could arrive at, and are superior to the research results of non-Koreans.

In spite of Kim’s attitude of superiority, there are numerous factual errors in his work, particularly in regards to his understanding of Korean history. He states that Buddhism and Confucianism competed in Korea for over five hundred years (36); in actuality, both belief systems entered the peninsula in the fourth century. The relationship between these two worldviews varied greatly depending upon the period, social class, and the social sphere in which the two ideologies interacted. Kim also claims that there is no evidence that the kings of ancient Korean kingdoms performed shamanic rites (191, footnote 2). However, there are numerous ancient records—both Chinese and Korean—that demonstrate political rulers conducted rites to the heavens to ensure good harvests or success in battle. Such rites are considered the predecessors of the village shamanic rites conducted in Chosŏn Korea (1392–1910). Finally, Kim’s basic understanding of the relationship between women and the dominant Confucian ideological system of Chosŏn seems, at best, simplistic (147–48, 156). Chosŏn was not a monolithic entity. During its five hundred years, social conditions varied greatly depending upon one’s status and geographical location. We cannot, as such, make generalizations based upon “women” as a single group.

Kim’s volume thus leaves me with mixed feelings. His research in this volume centering on a client-centered approach to Korean shamanism is good and requires no justification on the basis that the author is Korean. However, his arrogant attitude and rambling (oftentimes diary-like) narrative style make reading this volume exceedingly difficult. Unfortunately, after careful consideration of this book, my overall feelings ended upon such a negative chord.

NOTES

1. Kendall has published numerous books and papers on Korean shamanism and is considered a leading figure in this field. Her publications include *Shamans, Housewives, and Other Restless Spirits: Women in Korean Ritual Life* (Honolulu: University of Hawai‘i Press, 1985); *The Life and Hard Times of a Korean Shaman: Of Tales and the Telling of Tales* (Honolulu: University of Hawai‘i Press, 1988) among others.

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CHINA

ZHAO DEGUANG 趙德光, ed. (2003). *Ashima wenxian huibian* 阿詩瑪文學彙編 [A Collection of Ashima Literature]. Kunming: Yunnan minzu chubanshe 昆明云南民族出版社.

ZHAO DEGUANG, ed. (2003). *Ashima yuanshi ziliao huibian* 阿詩瑪原始資料彙編 [A Collection of Ashima Primary Data]. Kunming: Yunnan minzu chubanshe.

ZHAO DEGUANG, ed. (2003). *Ashima yanjiu lunwenji* 阿詩瑪研究論文集 [A Collection of Ashima Research Theses]. Kunming: Yunnan minzu chubanshe.

Ashima is a folk heroine of the Sani 撒尼 people, a sub-group of the Yi nationality living in Shilin 石林 County, Yunnan 雲南 province, China. Since the 1950s the story of Ashima (Asima) has held a national profile in China, beginning with Chinese translation versions of her story published in the *Yunnan Daily* 雲南日報 and *People's Literature* 人民文學 in 1954, followed by four book versions by literary and children's literature presses, including a version by People's Literary Publishing House in 1960. A major film, *Ashima*, was released in 1960. Ashima became one of the select images representing ethnic minority cultures disseminated internationally through the vehicle of translation in both written and film versions. Among the foreign translations are three Japanese versions (1957, 1960, and 1962) and the English version produced by long-time China resident, Gladys Yang, in 1957. Other editions have appeared in Romanian, Czech, and French.

The figure of Ashima was of state interest as a vehicle for promoting ethnic minority and women's issues in the late 1950s and early 1960s. Published versions of the epic presented Ashima first as a lovely, clever, and defiant young woman who, according to Sani custom, has the right to choose her own marriage partner. A powerful landlord Rebutala 熱布把拉 hears of her beauty and dispatches escorts bearing gifts to force her into his clutches, as a wife for his repugnant son. Once they arrive at the landlord's mountain lair, Ashima refuses the match and is subsequently beaten and thrown into a dungeon. Her capable brother, Ahei 阿黑 who has been away herding goats while she was captured, passes several tests (singing antiphonal folksongs, cutting down trees, sowing rice) and kills three tigers before he can rescue his sister. At one point, the notes of Ashima's bamboo mouth harp (*mosheen*) warn Ahei of the landlord's plot against his life. Though the rescue is successful, on the way home she dies in a flash flood conjured by the evil landlord. As the floodwaters recede, she appears as a vision and proclaims to her brother that she will forever be near her family and the villagers. Her brother becomes forlorn at her death and her spirit takes residence in a rock in the Stone Forest, where her echo was sometimes heard thereafter.

By the late 1970s, Ashima was again being promoted as an icon of a nascent tourist industry in and around the Stone Forest, a geological wonder of fantastically shaped limestone karst formations. By the late 1990s, the Stone Forest had been turned into a high-tech tourist attraction, combining the natural beauty of the limestone forest with laser light and hologram images of Ashima's story, the result of a joint venture with a well-known British entertainment company. In the course of this development, however, Ashima's brother Ahei has transformed into her lover, as pointed out by Margaret Swain at a recent conference at the Stone Forest. *Ashima* cigarettes are still a top-end brand in Yunnan's tobacco industry and a new highway has been constructed so that visitors to Kunming (the provincial capital) will have easier access to the Stone Forest's Sani extravaganzas. The present volumes were produced as a part of the lead-up to an international Ashima conference to be held during the summer of 2004 in Shilin, near the Stone Forest.

The first of the three-volume series is a compilation of all of the major versions of Ashima traditions in Chinese translation, as well as complete English, Japanese, and Russian

translations made since 1949. The translated versions were based on several written as well as oral versions. All were subject to editing in the textualization process and in some cases several versions were patched together to form a more aesthetically complete whole. The earlier Chinese versions (most collected by groups of government organized cultural workers) include the original 1953 version by Zhu Depu 朱德普, the 1954 version by Huang Tie 黃鐵, Yang Zhiyong 楊知勇, Liu Qi 劉綺, and Gong Liu 公劉, and two other versions in 1960. After the Cultural Revolution a version based on earlier editions appeared in 1980, as well as a 1984 version translated directly from written Sani by Ang Ziming 昂自明. All of the foregoing texts were in Chinese translation without the original Sani texts.

In 1985, however, a bilingual edition was produced by Yi nationality scholar Luoxiwuge 羅希吾戈 and ethnolinguist Ma Xueliang 馬學良. The edition was presented in the following multi-linear format for each five-syllable line unit: (1) Sani script; (2) pronunciation in International Phonetic Alphabet; (3) a word-for-word Chinese translation following Yi grammar; (4) a word-for-word translation following Chinese grammar. (Unlike the modern syllabary based on traditional Yi graphs used in writing Nuosu 諾索 in Sichuan, scholars in China have tended to use the IPA for other Yi languages, including Sani.) The multi-linear text is followed by a complete translation in colloquial Chinese (which still follows a five-syllable line pattern). Although similarities between Yi and Chinese (both are tonal, Sino-Tibetan languages) allow for relative ease in syllable equivalencies, an independent (and more readable) Chinese version was necessary for easy comprehension. In 1999, another version translated by Sani scholars Huang Jianming 黃建明 and Pu Weihua 普緯華 appeared. This version also followed a multi-linear format, with Sani, IPA, and word-for-word Chinese following the Sani characters. A complete colloquial Chinese translation followed the multi-linear format.

The volume dealing with “research theses” on Ashima contains articles by many of the translators and participants in the early government collecting projects. These accounts offer valuable information on the forces and agendas impinging on the process of textualization of folklore materials at various periods since 1949. Rationalizations are offered on censoring politically incorrect or crude content from earlier versions in order to create aesthetically pleasing art works that will project a positive image of ethnic minorities (while acting as vehicles for implicit political agendas). Comments on more recent works stress accurate collecting and editing methods, despite the content. Other articles discuss the verse structure of the poem, place and character names, intertextual influences between versions, and possible sources of the story. Huang Jianming of the Central Nationalities University in Beijing (Zhongyang minzu daxue 中央民族大學) discusses the earliest notice of the story by a Westerner, Père Paul Vial (a missionary who spent over 30 years among the Sani), in the late nineteenth century as well as parallels between the Ashima story and the Neneshaowei 嫩娥少薇 epic cycle. Among the contributors to this volume are Yang Zhiyong, Gong Liu, Ang Ziming, Fu Guangyu, Guo Sijiu 郭思九, Liu Qi, Duan Eryi 段爾熈, and Luoxiwuge. An article on the “formation” of Ashima in Japanese translation by Kimishima Hisako 君島久子 is also included.

The third volume consists of “primary data”—that is, the original texts from ancient Yi sources as well as oral accounts recorded since 1949. All of the texts are presented in Chinese translation. The selections of ancient texts are taken from written records compiled by Yi ritual specialists known as *bimo* 畢摩 who recorded chants, narrative poems, genealogies, history, medical lore, and so on in Sani script (which varies regionally). Eighteen selections from oral versions are also given for comparison. Though linguistic differences are masked by translation into Chinese, the collocation of these texts contributes to an understanding of how several versions may be utilized in the formation of an ideal text. Final sections provide folk story versions of Ashima and related tales and information on musical scores.

The three volume series is a convenient and well-organized resource for scholars interested in the evolution in strategies of the textualization of folk literature utilized in China since 1949. Many of the authors are among the few people who are proficient in the Sani scripts and most have participated in actual fieldwork on the Ashima material, in some cases over a span of several decades. The inclusion of both oral and written sources acknowledges the relation between writing and oral performance in Yi culture, although it would have been useful to have the original Sani texts and transcriptions presented in the volume on primary data. In all, this is a landmark collection on Ashima studies.

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SOUTHEAST ASIA

EGHENTER, CRISTINA, BERNARD SELLATO, G. SIMON DEVUNG, Editors. *Social Science Research and Conservation Management in the Interior of Borneo: Unravelling Past and Present Interactions of People and Forests*. Jakarta: Center for International Forestry Research, 2003. xviii + 297 pages. Maps, photographs, line drawings, tables, references. Paper n. p.; ISBN 979-3361-02-6.

The Kayan Mentarang conservation area in the interior of East Kalimantan, Indonesia, where the Kenyah have a long history of settlement, is one of the largest rainforests in Southeast Asia. In the past, the Indonesian government tried to appoint the area as a nature reserve in which no human activities are basically permitted. However, thanks to the efforts of members of the Culture and Conservation Research Program (C&C), instead of a nature reserve, the government designated the area as a National Park in which indigenous people are allowed to live and use the natural environment in "traditional" ways.

This edited volume is a collection of articles about the Kenyahs' relationships to their natural environment in the past and present, based on six years of research conducted by the C&C. The book is divided into four sections and contains a variety of topics. The first section includes articles discussing individuals' choice of rice seeds (Setyawati); activities and cooperation in swidden agriculture (Sindju); uses, management, and processing of rattan from the rainforests (Sirait); and eaglewood collecting activities and related socio-economic relationships (Konradus). Each of these four chapters partly describes the economic impact caused by social change. Especially, Konradus argues how Kenyah management regulations of forests, which are deeply connected with village social organization and belief systems, came to be ignored for commercial purposes. In the second section, two of the three chapters (Frans, and Lamis, Kanyan, and Bunde) discuss complimentary (and sometimes conflicting) relations between *adat* (customary law) and Indonesian national law in relation to land tenure. Also, Devung discusses the subsistence economy and the collection of forest products for commercial purposes. He compares types of economic activities and cooperation and concludes that villagers often deviate from *adat* when only limited cooperative activities are required in both the subsistence and commercial economies. In this section, all three chapters claim that *adat* and its institutions still provide effective means of controlling land use. In the third section, regional histories are discussed. Both Anau and Lawai reconstruct regional histories from narratives and describe Kenyah experiences of migration since the eighteenth century and other historical experiences, such as colonial domination, Indonesian Independence, and Christianization. Additionally, Arifin and Sellato analyze four megalithic sites. These three