

as a performer rather than an observer (131). In another she experienced the same, but remained behind the camera all the time, much to the distress of onlookers (136).

These—admittedly honest—reports illustrate Pegg's wish not to intrude in her informers' lives. But this focus on collecting factual details from her informers and (co-)performers causes the text to convey a very theoretical, constructed sense of identity of her subjects. The reader is continuously aware of the metalevel of the author's theory, but searches in vain for examples on the experiential level. How are these *parts of the self, levels of identity*, and *domains of existence* united in the daily lives of individual Mongols? Does the former unity of "spiritual culture" return in some way? It seems that a broader approach is necessary to give a satisfactory answer to these questions, one that also includes, for example, the relation between culture and economy. For such a deep and complete analysis the radical changes of the past decade and their far-reaching influence on Mongolia's extensive cultural landscape may be too recent.

This criticism, I should conclude, also marks the strength of Pegg's *tour de force*. *Mongolian Music, Dance and Oral Narrative* is an invaluable reference document for scholars of Mongolian studies. It is a rich collection of ethnographic data and a key work for those who want to understand the complexities of cultural life in states of former communist countries, both before, during, and after that period.

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MEDINA, CARLOS K., Compiler, Annotator, and Editor. *106 Ifugao Abu'Wab Tales Documented by Frans Lambrecht, C.I.C.M. From 1932 to 1957*. Baguio City: Saint Louis University, Cordillera Research and Development Foundation Inc., 2001. 564 pages. Map, photographs, bibliography. Paper, n.p.

According to Barton, the Ifugao belief system has extreme complexity and has produced the most extensive and pervasive religion that has yet been reported, outside of India at least, in ethnographic literature. For example, the Kiangnan Ifugao distinguish and have names for as many as 1,240 types of deities, and yet BARTON noted that his list was incomplete (1946, 14). Therefore, 106 Ifugao *abu'wab* texts listed in this book also show only a small part of the Ifugao belief system. Lambrecht identifies five species of Mayoyao oral rites, that is, invocations, prayers, magical tales, ritual songs, and other less frequently performed oral rites. The present study covers only the magical tales or *abu'wab* (2). Yet, Lambrecht had to spend eight years to collect these materials and translate them into English. We should be aware of the difficulties in collecting these materials and their incalculable value. Medina had collected all of Lambrecht's *abu'wab* tales that were separately recorded in various journals and papers.

These *abu'wab* have been recited during the ritual cycles of agriculture, marriage ceremony, pregnancy and birth, and funerals, as well as property transaction rituals, and hunting and curing rituals. Together with the original text and the translation by Lambrecht, Medina adds his own translation. As he notes, one needs to repeatedly read Lambrecht's English translation if only to determine the subject and object of each sentence. Lambrecht's English translations of the *abu'wab* tales are replete with such examples. Therefore, Medina's great contribution is that the translations of original texts have become much more "natural" and

easy-to-understand English. For example, the relation between Wigan and the Earthquaker of the Underworld becomes much clearer through his translation (tale 57). It must be said that Lambrecht's English translation has many ambiguous expressions. It is partly because of the rich symbolic expressions of Ifugao tales.

Therefore, to understand the deeper meanings and connotations of Ifugao ritual languages, I think the writer needs to pay much more attention to the internal world of Ifugao religion and explain the cultural premises of each *abu'wab*. In some cases, Medina's translation seems to me too smooth and to achieve this smoothness, he had to sacrifice some details or deeper implications of *abu'wab*.

For example, why is there a "sky world Wigan" and a "Wigan at Ducligan"? What is the relation between these two (tale 1)? According to the Ifugao belief, a person has his counterpart or spiritual being in the other world that will help him in his ritual life. In Bontoc, the western neighbor of Ifugao, it is called Abi-ik [twin] and two persons who have the same name are considered to be a pair or mutual counterparts in the other world.

I personally think the reason was that one of the twins was killed in Bontoc in childhood and sent to the other world. If one who has the same name has died, the one remaining should change his name to avoid the influence of Abi-ik. In the Ifugao mythology, these two worlds seem to me to co-exist and be mutually communicable. The term "pinacheng" also has deep connotations. It means living spirits and, therefore, it is inadequate to translate it into "people" without any explanation. It should at least be noted that why this term was used instead of *ipugao* [people]. I think this term implies that this is the story of a mythological era. Needless to say, we have to carefully distinguish the interpretation made by anthropologists and that of native people. However, without an attempt of interpretation, we cannot place the problem under open discussion.

It is very suggestive that Medina points out that the terms "daya" and "lagud" mean opposing directions, that is, the "direction of upper river, higher place, mountain top, sky," and the "direction of down river, lower place, valley, sea" respectively. It might be more precise if he added that the direction of the upper river or "daya" is considered to be a superior direction and the lower river or "lagud" an inferior one in some contexts. This is the reason why the water at "daya" is clean (tale 42). This is the basic structure of superiority of "sky Wigan" over "Wigan of Ducligan." Throughout all the tales, it is always the "sky Wigan" that comes down to the earth and helps "people" or "Wigan of Ducligan." On the other hand, destructive insects and birds, and the evil spirits of epidemics are all driven away to the direction of the lower river. Bulul of Lagud is the rice god or the spirit that protects rice. Bulul is the ruler of Lagud and therefore can control vermin and protect rice. It is the world where one will try to find out the causes of sickness (tale 64). However, aside from Bulul of Lagud, the characters of each of the deities, Iyuna of Lagud, Elewong of Lagud, Dalimugon of Lagud, and Mad of Lagud have not been clear until now. In this book, we also discover the rich world of animism where many snakes, crocodiles, plants and fruits, the sun, moon, stars and winds, rivers, rocks, big trees, earthquakes, and flood are all spiritual beings and live together with the people in the Ifugao region.

Ducligan is the name of a village at the north-east end of Banaue Municipality. I stayed there for six months to study the Ifugao witchcraft and causation of sickness (GODA, 2001). My impression is that there are many regional variations of ritual practices and our research on Ifugao religion is still incomplete. What we need to do is accumulate further field data to compile a dictionary of these ritual languages and the detailed explanation of each myth and tales. Medina's present work provides us with excellent basic data to commence the study of ritual language in Ifugao.

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SATHER, CLIFFORD. *Seeds of Play, Words of Power: An Ethnographic Study of Iban Shamanic Chants*. The Borneo Classics Series, Volume 5. Kuching, Sarawak: The Tun Jugah Foundation, 2001. (In Cooperation with the Borneo Research Council, Inc.). xvii + 753 pages. Illustrations, map, tables, appendices, glossary, bibliography, index. Paper US\$49.00; ISBN 983-40513-5-2. (Order from: Janet Rata Noel, The Tun Jugah Foundation, P. O. Box 734, 93714 Kuching, Sarawak).

This book, containing more than seven hundred pages, is, in its entirety, an almost encyclopedic account about Iban shamanism as observed in the lower Saribas-Krian region in the Malaysian state of Sarawak. About seventy percent of the book is allocated to the transcribed texts of shamanic chants and their annotated English translation, while the first two hundred pages are for the discussion of the religious and ontological notions as well as the general framework of shamanic practice. The English translation of the Iban texts is accomplished in such a dexterous way that even a non-expert in the field of Iban studies can grasp the characteristic features of their ritual chants and, indeed, enjoy them. The original Iban texts are of great value not only for scholars specializing in Iban ethnography, but also for the Iban of younger generations, who would miss opportunities to listen to the shamanic chants at full length. Although the Iban have long been renowned for their huge corpus of oral literature, including what Chadwick regarded as the epic tradition, various categories of ritual chants, and the genre of poems of individuals' creative work, the shamanic chants have remained thus far the least scrutinized. As this valuable cultural heritage is rapidly disappearing from the contemporary Iban social life, this work may well be regarded as a monumental one. Together with the author's efforts, the enterprise of the publishing body, which has been active in promoting the recording of Iban cultural materials, should also be praised.

The main body of the book consists of seventeen chapters, followed by three brief appendices and a glossary. In the first eight chapters, which may constitute the first part, the author gives comprehensive background knowledge for understanding the cultural significance of the shamanic chants. This includes the categories of Iban rites and of experts of ritual chants (Chapter 1); an outline of shamanic practice and career (Chapter 2); the concept of person, the notions of its constituent parts, and the image of life as well as of spiritual beings that directly impact on human conditions (Chapter 3); the cosmological structure of the Iban world and the myths relating or revealing this structure and the nature of divine beings (Chapter 4); the general procedures of shamanic healing rites (Chapter 5); the spatial settings and the paraphernalia of shamanic rites with their symbolism (Chapter 6); the structural features of shamanic chants (Chapter 7); and the performative aspects of the healing rites (Chapter 8). In what may constitute the second part, that is, from Chapter 9 to Chapter 17, each chapter has a brief introduction preceding the body of text and translation with occasional