

index of the first lines of the poems. This is followed by an Uyghur-English glossary with etymological information and numbers referring to the poems in which the lexical items occur. Finally, there is a list of references and abbreviations used in the notes.

This volume is a very useful addition to a splendid series of publications containing folkloristic material of the people we know as "Eastern Turki" or "Uyghur." It ought not be ignored in the study of Central Asian folk poetry. Jarring's typically unadorned, clear and informative manner of presentation puts the material within easy reach of anyone without prior knowledge of Central Asian culture.

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SCHMITZ, ANDREA. *Die Erzählung von Edige. Gehalt, Genese und Wirkung einer heroischen Tradition*. Turcologica 27. Wiesbaden: Harrassowitz Verlag, 1996. 234 pages. Bibliography, index, maps. Paper DM78.—; ISBN 3-447-03758-X. (In German)

This volume is an extensive and comprehensive investigation of the body of problems related to the heroic tale about Edige. The investigation not only includes content, actors, and motifs of the tale but it also, as the author declares in her introduction, throws new light on the already much discussed hypothesis of the Heroic Age itself. The "Heroic Age," as meaning the time and circumstances in which the heroic deeds recounted in the epics and heroic tales took place, was introduced into the specialized literature of epic research by H. M. Chadwick at the beginning of our century. The figure of Edige seems to be particularly well suited as a means to study this question because this hero of numerous variants of epics is modeled after a historical person of the fifteenth and sixteenth centuries, and because other historical figures also appear in the story.

This decisive development of thought is preceded by detailed analyses of the narrative in order to disclose the motive forces of the tradition. First we are familiarized with that tradition's numerous variants (such as the Nogai, Kazakh, and Siberian) and with its transcribers, compilers, and editors. Then the book gives a description of the narrative's structure, which consists of six important sections: the hero's origin and youth; his flight from the court of Toqtamiš Khan; his rescue of Šah-Temir's daughter, who had been abducted by an unknown hero; his revenge against Toqtamiš Khan; the father-son conflict between Edige and his son, Nureddin; the demise of the heroes Nureddin and Edige. Expressions of the heroic are analyzed under such aspects as the social position of the hero, his origin, the adventures during his youth, his companions and enemies, the relationship between father and son, and the relation between heroic virtue and convention. The second half of the study is concerned with the historical figures of Edige and his son, Nureddin, and the ethnic and power relations in the steppes between the river Volga and present-day Kazakhstan during the time of the narrative. Last, but not least, it also probes into the origin of the narrative, the early formation of legend, and the relation between the Edige narrative and epic poetry of Central Asia. It also inquires into the fate of this narrative, and of heroic tales in general, during Soviet times.

The appendix contains a great deal of useful items: a list of the variants and one of abbreviations, an extensive list of references, an index of names and terms, genealogies of the Khans of the Golden Horde and of Edige's family, and, finally, two maps of the area that is the scene for the narrative about the Nogai.

Most of the mythic episodes relate to the hero's descent, birth, and youth, including the

rescue of the Khan's daughter from her abductor, a monster, that functions as an endurance test. Deviating from each, other variants introduce the hero's father as being a falconer, a high-ranking dignitary of Toqtamiš Khan, or Baba-Tüktü, and a popular Muslim saint possessing supernatural virtues that later enabled him to act as the rescuer of the hero and his son. In a Karakalpak variant Baba-Tüktü assumes the form of a swan, an unusual feature in the world of Islamic narrative, where animal totemic ancestors are shunned whenever possible or are somehow displaced. In the Kazakh and Siberian variants, birds appear in a clearly totemistic role as the hero's mother. The mother is a swan maiden, a myth that can be found in the whole of northern Eurasia, from Scandinavia to Manchuria. Basing her judgment on the swan or wild goose as female ancestor, the author follows Zhirmunskij in assuming that this myth originates in a tradition coming down from Edige's people, the Mangit, who originally were Mongols (33, 39). I might add, however, that this tradition is not found among all Mongols, but only among Buryat groups. The Mangit/Mangut, however, are part of those groups who, according to the *Secret History of the Mongols*, do not belong to forest populations such as the Buryat but are related to the descendants of Chinghis Khan. Since the swan maiden as ancestress is encountered among a great number of populations in northern Europe or northern Asia, it could be possible that she originates from the tradition of some Siberian groups that had become allies of the Kazakh. Contrary to this, particularly in Nogai variants, there appears as supernatural mother a fairy, a *peri* originating in the Muslim Persian world of *märchen* who shows features of a water, forest, or hunter fairy, i.e., a nature demon.

In many variants the hero gives early proof of a ruler's qualities in his youth, while living in miserable circumstances, as the boy Cyrus once did. He is the energetic and just leader of a band of youths. As the author rightly points out, this motif belongs to the characteristics of the Edige narrative as handed down among that part of the population in the Asian steppes who, in the west, have come under Muslim Persian influence. That the same motif also occurs in the *Manas* does not disprove this fact.

Contrary to the hero's ethos in Central Asian epics, Edige—whom the epic praises as a model of heroic virtue—defeats Qabardin, the monster-like hero and abductor of Toqtamiš's daughter, not in open and heroic combat but while Qabardin is asleep. That the Khan's daughter assists him in this feat is usual also in other epics and hero tales, but killing in ambush—not only humans but also animals—is generally thought to be detestable and dishonorable. The author finds an explanation for this feature in the fact that this monster-like hero was invincible. However, in this form this motif is closer to motifs of the *märchen*. Episodes close to historical reality combine with this kind of *märchen*-like and mythico-totemistic motifs.

The central problem to which the entire second part of this work is devoted is precisely the relation of the narrative to historical reality, in particular in relation to the question of the Heroic Age mentioned earlier. The author is certainly correct in assuming that individual episodes of the narrative were created quite early, perhaps even during the lifetime of the hero. However, she does not elaborate how this might have happened. Particularly in relation to the Nogai variant, where the hero's genealogy is elaborated with much detail, she assumes that written sources contained the genealogy and life history of the hero (204). She does not consider the contribution of singers. It is possible that concrete information concerning the singers of those times was not available to the author, although she remarks that Sipra-žiraw, the old singer who acts as diviner in the narrative, is thought to be the founder of the Kazakh and Karakalpak schools of singers (175, and note 30). There is need for more research concerning this question. Singers roaming among the population and living at times at the courts of rulers played an invaluable role in both the conservation of tradition and the recording of

real events. This kind of bard, who wandered the western part of Europe only until the early Middle Ages, continued to recite their narrative to the accompaniment of a string instrument in the basin of the Carpathian mountains and on the Balkan Peninsula even at the time of the war with the Turks in the sixteenth and seventeenth centuries. Through their mediation the news of battles and heroic deeds spread. Farther to the east, in the areas of the populations of the steppes, these precursors of today's singers were indispensable for continuing the traditional role they had played since old times. As the reporters of those times, wandering from domain to domain and from aul to aul, they learned about all the important events and put them in rhymed form in order to memorize them more easily. They also represented public opinion, ethic judgment or prejudice. It suits the taste of the larger public—today also—if its heroes fit into the accepted stereotypes. The singers, therefore, shaped their material according to tested patterns and furnished it with favorite motifs. It is therefore this kind of bard who shaped and spread the story of Edige. In the case of this narrative, though, not enough time had passed to allow the different episodes to mature into a homogeneous work.

The historical Edige was for quite some time commander of troops and governor of the Khan of the Golden Horde, and as such a widely known personality. His fame spread through all the regions that were in contact with the Golden Horde, and among practically all the Kipchak-Turk groups. This was the time of the formation of such ethnic groups as the Kazakh, the Karakalpak, the Kirghiz, and the Nogai. Soon after the western Mongol groups appeared in this area, among them the restless Kalmucks. Their wanderings and wars contributed to the definite formation of today's nations. Such historical circumstances explain why in this case and for these populations the period of Edige became the "Heroic Age," though the Heroic Age of other epics is situated in other times and other circumstances.

In conclusion I wish to express to the author my grateful appreciation for this work and to encourage her to continue her research in this field.

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TIBET

KOROM, FRANK J., editor. *Tibetan Culture in the Diaspora: Papers Presented at a Panel of the 7th Seminar of the International Association for Tibetan Studies, Graz 1995*. Österreichische Akademie der Wissenschaften Philosophisch-Historische Klasse, Denkschriften, 258. Band. Wien: Verlag der Österreichischen Akademie der Wissenschaften, 1997. 119 pages. Figures, illustrations. Paper ATS415.—; ISBN 3-7001-2659-X.

In June 1995, the Seventh Seminar of the International Association for Tibetan Studies (IATS) took place at Schloss Seggau, near Graz, Austria. Apart from the main proceedings of this conference, five panel discussions covering specific topics took place. The papers of these panels were published in separate volumes, one of them being *Tibetan Culture in the Diaspora*.

This publication so far constitutes one of the rare attempts to give an all encompassing view of the Tibetan exile situation. Depending on sources, the Tibetan refugee population numbers between 100,000 and 130,000 individuals who are scattered over the Indian subcontinent, North America, Europe, and Australia. Despite the fact that the situation of refugees in general and their way of coping with a foreign environment has been a long standing