

seem to be inconsistent. The addendum, for example, includes my article published in Japanese in *Minken*. Personally I feel very happy finding my article there, but as a reviewer I doubt whether it should have been included in the limited space available.

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HENRY, EDWARD O. *Chant the Names of God: Music and Culture in Bhojpuri-Speaking India*. San Diego: San Diego State University Press, 1988. xviii + 318 pages. B/w photographs, bibliography, appendices (transliteration of songs, musical notations), index. Paper, n.p.; ISBN 0-916304-79-5.

In a large part of the Indian State of Bihar and in the eastern regions of Uttar Pradesh, the local language is Bhojpuri. It is related to Hindi from which it is—according to the author of the book under consideration—“as different as Spanish is from French.” During several visits between 1968 and 1978 Edward O. Henry recorded music in the Bhojpuri-speaking area and did “research of folk music and related culture.” The outcome is a collection of 110 songs which have been transcribed, translated, and interpreted in their respective cultural contexts.

According to Henry, “general ethnographic information of wide scope is fundamental to this kind of study.” And provided the researcher has this general information, the study of song lyrics leads to a more thorough understanding of the other culture “because people sing things they don’t say.”

This concept—to combine a general anthropological study with the study of folk music and interpret the one through the other—seems to have worked well in certain parts of the book, and best, I feel, in the chapter on “Women’s songs of the wedding.” Several marriage rituals are described in detail. In the wedding songs much of the “un-said” comes to the surface: the feelings of the young bride, particularly her embarrassment to be at the center of public attention; her brother’s feeling of loss when his sister is carried away by a stranger; the antagonism between the two families and the ambivalence of affinal relationships, which become most evident when the author describes the ritualized groom-worship and the contemporaneously sung groom-abuse. A number of the song examples in the book belong to the group of so-called *galis*, songs that often contain obscene insults and which are sung by the women when men from outside the family are present.

Lively representations, e.g., of a *sagun* singing session, give the reader the feeling of participating and watching the women. During the wedding procedures, the women conduct a series of rituals, and for many of them the wedding songs do contribute meanings. The songs

also have a mnemonic function and insure that the rites, with all successive steps and necessary objects, will be remembered correctly.

Some interesting observations can be found also at the beginning of the chapter “Songs of sons”—that the songs contain a “mild magic,” provide a “favorable omen,” and that songs which are sung at the birth of a son also convey auspiciousness to other events and therefore are sung on several occasions. As songs about goddesses are also sung when a son is born, the author deals at length with the worship of the mother-goddess. But as the song examples given here are not very assertive, their interpretation does not offer much help for understanding the concepts better. Henry mentions somewhere in this chapter that during nightly seances the *ojha* (religious practitioner) contacted his tutelary goddess by singing songs. It is a pity that these songs were not recorded. In Rajasthan “invocation songs,” in which a deity is invited and requested to possess the religious practitioner, are very common and contain a lot of information about religious beliefs.

According to the author a close relationship exists between the Bhojpuri-speaking area and Rajasthan, as many people migrated from Rajasthan to Bihar and eastern U. P. Maybe this type of song really could have helped to understand the mother-goddess complex of Bhojpuri speaking India better. The songs in the book, however, do not reveal anything new, except perhaps the fact that in this type of songs the Mali caste is mentioned repeatedly. This leads us to the problem of caste.

Of course one could argue that to talk about caste is not that important in a book about music and “culture.” But the author himself brings up the topic a couple of times and in a somewhat contradictory way. In the introduction he gives a brief overview of caste. Elsewhere he says that social structure divides people into groups—by “groups” he evidently means castes—and that there was a musical ideology for each social group or category. Sometimes differences between higher and lower castes are pointed out; for example the author indicates that the lower castes are more engaged in the worship of the mother goddess or that “members of lower castes are more often musicians because employment opportunities in other fields are scarce” (15). However, the impression is created that in the villages caste practically has no meaning; members of all castes—except the untouchables—mix freely, sing and perform rituals together, and share the same music.

Some songs of untouchable Chamar women have been included, but we are only given a little information about untouchable castes: Chamar women are less subdued than women from higher castes; contact of higher castes with untouchable castes is avoided; and the untouchables do not share the dominant ideology favoring males. “For among all save untouchable castes the birth of a daughter is not joyously celebrated as is that of a son” (27). “In 1978 I observed that women of the C[h]amar caste... celebrate and sing *sohars* at the birth of daughters as well as sons” (95). It would be interesting to know if this holds true even today, as it has been twenty years since this material was collected. It is a pity that so many years have elapsed between the data collection and publication of the book (1988), and that ten more years went by before the book was finally sent for review. Over the past twenty years the situation of the former untouchables has changed considerably. Many Dalit families have adopted the practice of dowry instead of bride-price, have made divorce and widow-marriage difficult for women, and today prefer sons to daughters by far.

However, taking the book as a whole, all these shortcomings may be considered negligible compared to the wealth of thoroughly researched information. A whole chapter deals with men’s songs (women and men do not sing together). We get a comprehensive overview of music performed by unpaid and paid specialists, including interesting details like the cowherder’s field call. All this, together with the texts of the songs and a number of good pictures, gives a far better insight into many aspects of village life in northern India than many

of the so-called “village studies.” All 110 songs are found throughout the book in English and in an appendix in Bhojpuri (numbering also in the English translation would help to retrace lines faster, if one wants to shuffle between the two versions). Some representative songs have been given with musical notations, and for each one explanatory remarks on scale/melody and rhythm have been added.

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MILLER, BARBARA STOLER, editor and translator. *Love Song of the Dark Lord: Jayadeva's Gītagovinda*. New York: Columbia University Press, 1997. xxii + 125 pages. Paper US\$17.00/£9.95; ISBN 0-231-11097-9.

Composed in the twelfth century in eastern India, the *Gītagovinda* has been popular throughout the Indian subcontinent. The songs of the *Gītagovinda* have been important in the devotional music, temple dance traditions, and literary traditions in geographically diverse sections of India and, according to Miller, are still sung in South Indian temples. The visual images of the poetry have also inspired many paintings, frescoes, and other decorative illustrations which can be found in different manuscripts, temples, and museum collections of Indian art.

Miller's carefully crafted translation first appeared in 1977 following her translations of Sanskrit works by Bhartrhari and Bilhana, who also wrote love poetry. Her translation of the *Gītagovinda* was well received within the scholarly community from the time of its first publication. David Shapiro of Columbia University called it “an essential contribution to Indian study and to poetry in translation in general” (SHAPIRO 1978, 127), and the current republication, on the event of the twentieth anniversary of the first publication, is welcomed by scholars and poets as well as by readers who simply enjoy great poetic expression.

As a result of the popularity of the *Gītagovinda* over the past eight hundred years, it has been translated into most modern Indian languages and into most European languages. The first English translation of the *Gītagovinda* was in 1792. Miller undertook her translation because she felt that “[n]one of the available translations seemed to convey the literary richness or the religious significance of the original” (xiv).

As a result of the vagaries of manuscript preservation and oral transmission in India, there are many extant multiforms of the *Gītagovinda*. Miller's first task was to create a critical text from the multiforms that were available to her both in textual form and in performance. Miller conducted “an extensive study of the traditions associated with the poem at various levels of Indian culture” (xiv) and “studied the theory and practice of both classical Hindusthani and classical Karnatic music” (xvi). In her sixty-six page introduction, she describes the process by which she went about collecting and editing the multiforms. The 1977 hardcover edition contained the critical Sanskrit text, a glossary of Sanskrit words, and the documentation for all of the texts and sources she consulted in her editing.

Although Miller's translation is not annotated, the introduction makes up for this. The introductory text provides a great deal of information in Miller's analysis and discussion of subjects, such as what is known about the life of Jayadeva, the lyrical structure of the poem including information on the meters used, the legends of Krishna, the different epithets used for Vishnu and Krishna throughout the poem, and the background of the character of Radha (it seems that Jayadeva was one of the earliest authors to popularize the figure of Radha). Miller carefully explains the connection of the lyrical poetry to the musical ragas that are designated for each of the twenty-four songs that make up the *Gītagovinda*. She points out that the ragas were not fixed melodic constructs but that each raga was associated with a particular