

undifferentiated source of all being, the chaos. From this return springs then a new and invigorated order. In other words, a shamanic rite leads right to the ultimate source of all being, thence transcending limitations of time and space.

At this moment we may well ask ourselves how this idea is expressed by the different types of shamans Kim tells us exist. But there is no answer to this question. Kim might be excused by the limits imposed on him by space, but if the shamanic types are of such an importance then this would almost certainly be reflected somewhat in their ideology. So we hope that this aspect will be brought into focus by further and more detailed research into the phenomenon of Korean shamanism.

Kim's highly informative and stimulating book deserves a better production, but the limited means at the author's disposition did not permit one. Although this is regrettable, it does not really detract from the book's value.

Peter Knecht

PHILIPPINES

LOPEZ, MELLIE LEANDICHO. *A Study of Philippine Games*. Foreword by Alan Dundes. Quezon City, Philippines: University of the Philippines Press, 1980. ii+500 pp., with 4 maps, 64 illustrations and 24 plates. (In the US available at The Cellar Book Shop, Detroit, MI 48221)

This book will provoke reaction from folklorists because it deals with an area of study not yet thoroughly investigated. Some of this reaction will be favorable and uncritical, because the book fills a void; and some will be negative and too stringent, from expecting too much from it. Both extremes should be avoided, however, for *A Study of Philippine Games* is a pioneer work.

It is the first attempt to collect and publish in a consolidated corpus the scattered materials of Philippine games found in various journals, periodicals and magazines. It is also the first to employ the contextual and analytical approach in the study of the games from six regions of the country and to apply to the games the internationally accepted method of folklore classification, that is, the Aarne-Thompson Tale-Type Classification. The book, then, contains strengths and weaknesses of the type usually found in ground breaking ventures. We shall discuss some of these.

Because the book is well presented it will appeal to a popular readership. And the folk games scholar will be especially pleased with the cited analogues of various Philippine games found in other countries and the extensive annotation and bibliographical data included in the book. For the scholar then, it will serve as an excellent reference tool.

Besides, it clears up several misconceptions about Philippine games. One of these fallacies is that these are simply "oddities and bizarre games of a primitive people." In the past, studies of our games were undertaken by western scholars with their particular objectives and biases. After the Second World War, when Filipino scholars wrote *The Philippine Games for Physical Education* (Manila, 1949), there was not much advance made, for the book was intended mainly to serve as a guide for teachers in the elementary levels (p. xxii). Thus its scope and usefulness were quite limited. Lopez deplors the fact that these early researchers and investigators did not realize that the games have always been played by Filipino men and women from all walks of life (p. xxi). For this reason, Lopez's book is indeed a step in the right direction.

By far the best part of the book is the corpus itself, which comprises chapters 3

to 6. Following the analytical scheme, the games are neatly presented, making it possible to locate at a glance information about a) the *number* of players involved; b) the *setting* or *where* the game is preferably played; c) the time *when* it is played; d) the *props* or *equipment* needed for its performance; e) the *pre-game* activities; and f) the *movement* or *actions* in every game, showing the sequential interplay of the cooperative activities of the contending parties (p. xxvii).

The last three items in the game presentation are the g) cultural notes; h) regional versions and i) annotations providing necessary information about patterns of Philippine culture. The reviewer finds this portion rather wanting, oftentimes shallow and in some cases one needs to stretch the imagination too far in order to derive connection with the cultural aspect of a particular game. Then, too, while the author deals with concepts, she fails to grapple with theoretical questions. A book of this nature should include a discussion of the types of tradition bearers, the differences between traditional and modern game lore, regionalism and function. Some issues are touched but merely in passing, like the fact that popular feelings are reflected in the games, the fact that games are one of the socializing forces in the Filipino family, and the regional differences found in Philippine folk games. This is a good specimen of the contextual school of analysis wherein a folklore concept, in this case the game, applies not to a text but to an event in time in which tradition is performed or communicated.

The classificatory system of the book has its pluses and minuses, too. For the author to have ventured on finding a suitable classificatory system for her material is itself an achievement already. In the past, most of the students of traditional recreations and games devoted the bulk of their time to recording, editing and annotating texts. They had to cope with the problem of the nature of traditional pastimes. Just read through any standard collection and see the difficulties inherent in the task. And the investigators themselves were often unhappy with such overlapping and inconsistent categories. Lopez is aware of such difficulties and admits that the *Aarne-Thompson Tale-Type Index*, which she uses as her basic model for classifying Philippine games, has its shortcomings. But she has devised her own method to eliminate the "repetitious," "insufficient" and "narrow geographical focus" criticism inherent in the Aarne-Thompson classificatory system. And she succeeds in this. For while Aarne-Thompson uses *dramatis personae*, Lopez adopts Propp's morphology, and uses the action of the actors, or, in the game activity, the cooperative action of the players, as the basis for arranging the games into various categories.

In short, the Aarne-Thompson name for each major game category is used only to establish a folkloric link between the games and tales, but the focus is shifted from characters (players) to the *action* (p. 9). So far so good. However, the confusing aspect of her classification is the constant reference to *pastimes* or *recreation* as purely game activities. She lumps these two together as though they were one and the same thing (p. 2).

This reviewer tends to disagree. For while it might be difficult to define play, there are still several characteristics which can be readily isolated. For instance, play is voluntary in that it does not directly satisfy biological needs associated with survival; or play does not lead to the production of wealth or goods, hence, it is a non-productive activity, although it may contribute substantially to the physical, sociological and psychological growth and development of the individual. Besides, play is separated from reality in space and time. Then, too, game activity involve *competition* between at least two persons, as well as explicit or implicit rules which specify the kind of human interaction permitted and which the players are familiar with before the activity begins; and finally a specific method for determining who wins and who loses. In other

words, not all the games included in this volume are games in the real sense some are pastimes, recreations or non-games. This is never made clear to the reader.

The title of the book also tends to be misleading, for most if not the bulk of the collection comes from the Luzon area, specifically Cabanatuan, Neuva Ecija. The regional versions or variants are mentioned only in passing and that is made to account for the six regions supposedly covered by the collection. On this account, one could not call Lopez' opus the most exhaustive compilation ever assembled for the Philippines but certainly it is one of the major works on games deserving notice.

While it represents an advance over previous studies and compilations, it does suffer certain weaknesses. Perhaps these flaws and omissions are necessary since they provide a reason and impetus for other scholars to do further research. If this volume motivates such additional endeavor, then Lopez will have accomplished more with one publication than most authors achieve in a lifetime.

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THAILAND

MOTTIN, JEAN. *55 Chants d'amour Hmong Blanc (55 zaj kwv txhiaj hmoob dawb)* [55 love chants of the White Hmong]. Bangkok: The Siam Society, 1980. Paper, 173 pp., line drawings (White Hmong, with French introduction and translations).

At the 1984 meeting of the Association for Asian Studies and an allied meeting at the Smithsonian Institution held to examine the state of Southeast Asian Studies in the United States, several scholars, particularly in political science and art history, pointed to the need to get at a better understanding of Southeast Asia through its vernacular literature, even if only in translation. This volume on White Hmong love chants would fit such a humanistic approach that aims at providing a clearer idea of the ethos of one of the most important of Southeast Asia's and Southern China's—and now the U.S.'s—minorities, the Hmong. At the same time, Jean Mottin has made a truly significant contribution to the recording and study of the oral traditions of this part of the world. The work under review is but one of a half dozen works on the White Hmong published by the French priest. Both the quantity and quality of his work, which includes history and ethnography as well as linguistics and literature, indisputably earn him the position of dean of White Hmong scholars.

Jean Mottin worked in Burma from 1957–1966 and then in Thailand until 1980. He lived in the village of Khek Noy, in the province of Petchabun, 430 kilometers north of Bangkok. Most of the love chants were recorded there among White Hmong living in Tak, to the West, and also from Hmong originally from the border regions of Laos, to the East, or other points in Laos during the period 1972–1976. A certain number of the chants was recorded in the refugee camp at Ban Vinay in 1976, just after the change of governments in Laos in 1975.

The oral traditions of the White Hmong are comprised of the sacred and the secular. The former deal with serious rituals connected with marriages, funerals or shamanistic (curing) services, and are generally performed by males, the exception being some female shamans. The second type of verbal art is non-ritualistic and is used under a variety of circumstances, chiefly for courtship. The latter literary form