

vision or to absorption, after death, into supreme Beauty" (38). The speaker in such poems is male, rather than female, and the poem ends with his death, which is desired rather than tragic.

The larger part of Vaudeville's book contains translations of six *bārahmāsās* and two *caumāsās*, accompanied by the originals in devanagari script. Their limited number, unfortunately, prevents the reader from getting a full sense of their diversity. Nonetheless, she has chosen some of the most sophisticated and literary examples of the genre to translate. Of special interest to historians of religion is the Marāṭhī *Bārahmāsā-Varṇana* (translated by S. G. Tulpule for this volume), attributed to the wife of King Shahājī of Tanjore (1683–1710), which gives copious information about Hindu ritual practices appropriate for each month of the year.

Although Vaudeville's research on *bārahmāsā* is primarily textual, it will be of interest of folklorists. It provides material for a comparative study of literary and folk versions of the same genre. Nevertheless, the reader may find that Vaudeville has not explained precisely what the relationship between folk and literary examples of the genre has been. Both Vaudeville and T. N. Madan, who wrote the lucid foreword, describe the genre using adjectives such as "folk" or "rustic" and assume it to be a woman's genre at the village level. Yet the examples of the genre that Vaudeville chooses to translate are highly literary works. More work on the present day performance context of these songs might shed light on the genre. A few appropriate questions to consider might be: How are *bārahmāsās* transmitted from generation to generation? To what extent do the concerns in the poems actually reflect the real-life concerns and seasonal processes of the singer and her or his environment and to what extent has the content and natural description become highly stylized? Vaudeville's book will be of interest to South Asianists, folklorists, and scholars of comparative literature.

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IRAN

AMANOLAH, SEKUNDAR and W. M. THACKSTON, transcription and translation. *Tales from Luristan (Matalyā Lurissu)*. *Tales, Fables and Folk Poetry from the Lur of Bālā-Garīva*. With Notes on the Phonology, the Grammar of Luri and Luri-English Vocabulary. Harvard Iranian Studies, Volume Four. Cambridge, Massachusetts: Harvard University Printing Office, 1987. xiii+248 pages. Bibliography, glossary. Paper US\$19.95; ISBN 0-674-86780-8. Distributed by Harvard University Press.

Tales from Luristan is an excellent introduction to the language and folklore of this area of western Iran. The book consists of an introduction, which includes information on the collection of the materials, notes on the transcription and the poetry, a

brief thematic analysis of the tales, and a bibliography of works on Iranian folklore; eighteen tales and fables; twenty pages of verse, providing a good, varied sampling of Luri folk poetry; useful notes on the grammar and phonology of Luri; and a Luri-English vocabulary.

The introduction is brief, but adequate in most respects. One could wish, however, that the thematic analysis were a bit more complete. Although the authors make no claim to exhaustiveness in this section, preferring to leave the task of further analysis to interested folklorists, I believe the work would be more interesting to these very folklorists if more hints were given of the motifs to be found in the tales. While the few notes the authors do give are sufficient to establish their point—namely, that Luri folklore is clearly a part of Iranian folklore—a scholar concerned with the larger category of Middle Eastern folklore would find it even more enticing if some parallels with typologies in EBERHAND-BORATAV'S *Typen Türkischer Volksmärchen* were mentioned. Similarly, the casual western reader as well as the serious scholar of European folklore would be fascinated by the mention of some of the common motifs appearing in these Luri tales and their obvious European counterparts: the motif of a princess being banished and then spared by a compassionate executioner in the woods, as in *Snow White* (AT type 709 and motif F451.5.1.2; *Alî Tanîrî*, 164 Luri, 77 English); falling in love with a girl who has lost a slipper, as in *Cinderella* (AT motif T11.4.2; *Duxtar Dâl*, 168 Luri, 83 English); a request for a gift that eventually leads to life with a demon, as in *Beauty and the Beast* (AT type 425; *Haft Duxtar*, 156 Luri, 64 English). Exhaustiveness may not have been necessary or even desirable in the introductory portion of a collection of tales; nevertheless, expending this section—even only slightly—would have greatly enhanced the book's appeal and usefulness to folklorists.

The translations of the tales and fables are generally quite competent, sometimes even delightful. The narrators' original stumbling is retained in the transcriptions and translations, lending both authenticity and charm. Nothing of the wry humor in *The Unlucky Bear* (*Xîrs Badbaxt*, 140 Luri, 41 English) is lost in the translation. Two versions of the tale *Duxtar Dâl* are included to demonstrate how expanded folktales can develop from individual motifs. The translations of the poetry are likewise very good.

There are a few particular instances, however, in which I would like to take issue with the translations. The word *killik* is defined in the vocabulary as "finger, stick." It is correctly translated as "stick" in *The Merhorse* (147 Luri, 51 English), and as "finger" later in the same story (148 Luri, 52 English). However, in the tale *Naradiv*, the sentence "*Yâ killik-an tarakna, namak kuna da-ş u biâr hufta*" (158 Luri) is translated thus: "He split open a stick, put some salt on it and sat watch." (67 English) An extremely common motif in Turkish tales (especially Azeri ones, it would seem, as in the tale *Ûç Gardaş* in H. W. Brands' chrestomathy) is the cutting of one's finger and the sprinkling of salt on the wound when keeping watch, the stinging helping to keep the person awake. As it is translated here, the hero's action is completely illogical. While logic is certainly not essential feature of folktales, in the case of this motif, the definition "finger" would clearly have been the better choice.

A second instance occurs in the same story, *Naradiv*. The sentence "*Pissun-şa kuna da dam*" (158 Luri) is translated thus: "She took him in." (68 English) The literal translation would be: "She put her nipple in his mouth." In Turkish tales, the hero sometimes sucks the breast of an ogress in order to form an indissoluble protective bond between her and himself; once he has done this, she can no longer harm him, even if she had originally intended to, because he is now her son. (This motif occurs in its full form in the tale *Erler Karisi'na Koca Olmaga Giden Keloglan* in Bora-

tav's *Az Gittik Uz Gittik*.) Given the highly unpredictable nature of old women characters in folk tales, I think a fuller (or at least more literal) translation is called for in this case. The old woman's taking the boy in is in itself no assurance that she will not eventually harm him; the formation of a mother-child bond, on the other hand, lets the listener / reader know that this old woman will definitely be loyal to the hero. The remainder of the story in question bears this out. Surely it was not for reasons of delicacy that the authors chose to translate this as they did, in view of the vulgarisms included elsewhere in the translations. (These are, after all, not sanitized children's stories, as is pointed out in the introduction, vii.)

There are some additional problems concerning instances in which the definitions given in the glossary appear to conflict with the translations of the words or terms in the stories. *Aftâwzanu* for example, is defined as "dawn" in the vocabulary, and this definition fits quite nicely. However, in the English it is twice translated as "sunset" (*Ākhun*, 160 Luri, 71-72 English). The word "*xalâs*" causes a similar problem. Any reader familiar with Persian would know that *xalâs* can mean "escape" or "rescue," as it is translated in *Say Ārĉâš* (155 Luri, 59 English), but the only definition given in the glossary is "that's it, that's all, it's over," which could be confusing to someone entirely dependent on the glossary. To cite a third example, *kaš kirda* is glossed as meaning "to speak, make a sound," but is translated as "don't worry" (*Ākhun*, 162 Luri, 72 English). While this occasional lack of correspondence between the glossary and the translations will be only a minor annoyance to most readers, those unfamiliar with Persian may find it more perplexing.

These observations and minor criticisms are not intended to detract from the value of the book; on the contrary, they are only put forth with a view to making this valuable work accessible to the widest possible audience. On the whole, the material is well-organized and nicely presented. *Tales from Luristan* is a welcome contribution to the study of Iranian and Middle Eastern folklore.

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RUMANIA

KLIGMAN, GAIL. *The Wedding of the Dead. Ritual, Poetics, and Popular Culture in Transylvania*. Studies on the History of Society and Culture, 4. Berkeley: University of California Press, 1988. xiii+410 pages. Map, plates, appendices of texts, glossary, bibliography, index. Hardcover US\$45.00; ISBN 0-520-06001-6.

In a sense this book is the fruit of government restrictions on the author's fieldwork which forced her to concentrate on observable facts, the wedding and funeral rituals of a remote village in the Carpathian Mountains of Rumania, rather than on more