

Ch'oe seems to be well qualified to this task, but he chose another topic in Chapter 7.

Except for the last chapter (10) mentioned above, the first nine papers could be classified into four parts: the first part (Chapters 1 and 2) is about "Neo-Confucianism" in the early Yi dynasty; the second part (Chapters 3, 4 and 5) is about rites of passage and an annual event; the third part (Chapters 6, 7 and 8) is about the Korean concept of the supernatural, especially concerning women. The last part (Chapter 9) concerns new developments in a Buddhist sect today.

The first chapter, "Early Yi dynasty Neo-Confucianism," by Michael C. Kalton provides the foundation for understanding the concept and the historical background of Confucianism. The second chapter, "Neo-Confucianism in action," by Martina Deuchler, seems to be a bridge between Chapter 1 and Chapter 3. When Kalton, Deuchler (and many others) use the label "Neo-Confucianism" for the complex entity of the philosophical and behavioral system of the Yi dynasty, how do they name the Confucian traits found in contemporary Korean society? We would like to know how historians perceive contemporary "post-Neo" Confucian culture.

Kwang-Kyu Lee, an anthropologist at Seoul National University, contributed "Ancestor worship and kinship structure in Korea." This paper provides a baseline from which all students of Korean religion and ritual should start. Lee correlates ancestor worship with social organization on the basis of his field research, and also analyses the historical background of the rituals. The place of women in agnatic society, for example, is well documented within the few limited pages.

It is generally observable even today in Korea that women are concerned with household rites and shamanism while men are concerned with ancestor worship in Confucian ways. In this sense studies of women in Korean ethnology should be handled more deeply. Laurel Kendall (Chapter 6), Kil-song Ch'oe (Chapter 7) and Younsook Kim Harvey (Chapter 8) have contributed considerably to the study of Korean women.

Probably most of the readers of this book will be non-Koreans. If this is true, then the significance of this book written in English is even greater, since most of the literature in the field of Korean ethnology and anthropology is still limited to the Korean language (and to Japanese to a much lesser degree). The glossary which contains more than 480 Korean terms would help non-Korean readers to understand Korean ethnological key terms in Hangul and/or Chinese characters.

Maruyama Koichi
Kyushu University
Fukuoka, Japan

PHILIPPINES

SABER, MAMITUA and MA. DELIA CORONEL, compilers. *Darangen*. In original Maranao Verse, with English Translation. Volume I, (Books 1, 2, 3), 1986. Volume II (Books 4, 5A, B5), 1987. Volume III (Books 6A, 6B, 8), 1988. Marawi City, Philippines: Folklore Division, University Research Center, Mindanao State University. ISBN 971-111-033-4 (vol. I.), 971-111-039-3 (vol. II.), 971-111-041-B (vol. III.). n.p.

Darangen is the folk epic of the Maranaos, the Muslim inhabitants of central Mindanao in the Philippines. This epic is believed to consist of twenty-five chapters (MADALE 1981, 212). In the present three volumes, nine stories are collected and translated

into English after long research engaged in by the University Research Center of Mindanao State University, Marawi City. Their titles are; "The First Ruler, or Diwata Ndaw Gibon of Iliyan a Bembaran," "The Story of Bembaran," and "The Story of Madali" in volume one; "The Story of Pasandalan a Morog in Iliyan a Bembaran," "A Story of Hurt Feelings," and "The Story of Lombayowan a Lena" in volume two; and "The Story of Paramata Gandingan," "The Story of Alongan Pisayan," and "The Abduction of Lawanen": or "The Story of Mabaning" in volume three.

M. Saber, Dean of Research, says in the foreword that the staff of the University Research Center have tried to collect, translate and study the epics from old knowledgeable singers as well as from *kirim*, hand-written song books of the Maranao. It seems to have been very difficult work but no doubt it is a very precious contribution to the cultural study of the Philippines. Such epics are passed down in very classical Maranao language and occasionally can only be understood by the singers themselves. This means that the epics are handed down in most cases orally and individually from one singer to his successor. In such a system of transmission, as we may see in many other countries, there are serious dangers that an epic will be lost. Actually, one of the old *Darangen* singers refused to sing many versions because they were modernized and not authentic. These publications undoubtedly have important meaning as an attempt to record the genuine Maranao cultural tradition. Personally, being Japanese, I am happy to hear that these books are published under the sponsorship of The Toyota Foundation, which was endowed by Toyota Motor Corp.

Each chapter was sung by a native singer. According to M. Saber, one of the singers named Hadji Lawa Cali was a traditional wise man and entertainer and an expert in many local literary arts such as lyrical poetry, oration, and *Darangen*. We can be assured that the epics of these books have been collected from some of the best informants of the Maranao community. This is an obvious advantage of local publication. Translations are done by Sr. Ma. Delia Coronel and some Maranao staff members. As she writes, "The moment the staff began transcribing the *kirim*, write the prose version, and render the verse into its word-for-word translation the literary excellence of the epic came out" (Vol. I, p. 6). Indeed, translations are very faithful to the original Maranao texts and printed side by side next to the Maranao language. Doubtless this is an editorial policy to be appreciated by readers with linguistic interests. Consulting a Maranao-English Dictionary, such as MCKAUGHAN and MACARAYA 1967, would even allow for a more detailed grammatical investigation.

Unfortunately, however, such an editorial attitude leads us into some difficulties when we wish to simply follow the story itself. In the oratorical sequences, not a few characters are called not only by one fixed name but by many names. For example, Prince Paramata Bantogen, who is the hero of "A Story of Hurt Feelings" in volume two, has ten or more names! Since it is not an easy matter to identify characters and understand their activities in a *Darangen* story, we are sometimes confused. Of course this is not an editorial shortcoming but a product of careful translation. If a somewhat detailed and systematic list of characters was provided, these difficulties could be easily resolved.

The contents of the epics are mostly the episodes of tribal heroes or heroines who are always royal personalities of the old mythological Maranao kingdoms. Their love, wisdom, war, and adventure are the main motifs of the *Darangen*. For example the foundation of the kingdom of Bembaran by Gibon is told in "The First Ruler, or Diwata Ndaw Gibon of Iliyan a Bembaran" or the love between Princess Paramata Gandingan of Komara and Prince Bantogen of Bembaran in "Paramata Gandingang."

The episode of Prince Madali of Bembaran who conquered the people of Danalima a Rogong is the subject matter of "The Story of Madali." Of course, these stories are not real history itself. But neither are they simply fairy tales. Generally legends about such tribal heroes ought to be accepted as an historical metaphor.

Needless to say this publication is not a treatise but a collection of legends. It is a pleasure to read such stories, but it is not too meaningful to present a synopsis of these long epics in a review. As far as the scientific contribution of this publication is concerned, this can be gauged only after a great deal of future research based on the material offered by these books becomes available. I am not in a position to weigh the scientific significance of these books, but I want to point out some noteworthy factors in these *Darangen* collections.

First, we can trace the background of the Maranao's ethnic identity in the stories. As I have already pointed out, the main characters in the *Darangen* are of royal blood. So the stories relate not only their personal acts but also the experiences of the old mythological Maranao Kingdoms. Indeed, we can find episodes of the long feud between Bembaran and Kadaragan or the love between a Prince of Bembaran and a Princess of Komara as the adventures of heroes. Such stories probably tell about the formative stages of the present Maranao ethnicity. Also we can come to know somewhat the relationship to other ethnic groups. Samar, the sea people and Manobo, the mountain dwellers, appear in the epics many times. In many cases they are finally subjected to the Maranao. So with a look at such intra- or inter-cultural relations as mentioned above, we can understand the ethnicity of the "Maranao" in more detail.

Second, we get a chance to see something of the etiquette proper to the Maranao royal family. Such things seldom appear in an ethnographical study. Not a small part of what the stories tell happens inside the king's house *torogan* and its tower, the *lamin*. In there, members of the royal household act according to courtly custom and manners. They engage with each other in highly civilized conversation. Sometimes they practice a very ceremonious serving of betel nuts or a special kerchief named *mosala*. All this makes one think of old Java's palace etiquette which Clifford Geertz reported in *The Religion of Java* (1976). Information concerning such kinds of social norms is very rare in recent ethnographical reports, because they focus mainly on modern daily life. More attention should therefore be paid to such systems of norms in the epics.

Third, and for me personally the most interesting aspect of these texts is that in the *Darangen* story we can see something of the pre-Islamic view of the supernatural of the Muslim Filipinos. Before the acceptance of Islam, we assume that the religion of the Maranao was some sort of polytheistic belief and that "they worked out . . . a satisfying synthesis of pre-Islamic and Islamic ways of thinking and doing" (GOWING 1979, 64). However, we have no genuine information concerning their pre-Islamic religious system from ethnographic research. The stories of the *Darangen* offer precious information about this. In many scenes, the characters of *Darangen* contact spirits named *tonong* or *diwata* to ask for their help. *Tonong* are guardian spirits who live in the air, the clouds or on tall trees and serve mankind. *Diwata* are spirits of almost the same character though they live only in the sea. We can also find other spirits who have contact with human society, but I did not find the name of the God of Islam, Allah or *Alahotaqala*, in the stories—of course, I cannot completely exclude the possibility that I just missed it in this large *Darangen* collection. No doubt the plots of *Darangen* develop in a polytheistic spiritual world. Therefore, many episodes in the *Darangen* stories can be regarded as important data allowing us to reconstruct the Maranao's supernatural view in their pre-Islamic age. In the whole, as stated above, the songs

of the *Darangen* offer us a great deal of precious information which is difficult to obtain from ordinary ethnographical sources.

Lastly I must say a word about the book's design by N.S.J. Alfonso. The cover is decorated with a unique and exotic native pattern. This design will not fail to impress the reader. Not only will it increase the pleasure of reading, it will also give a feeling for the atmosphere of the Maranao's *Darangen* the moment we pick up these rewarding volumes.

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Tarō Miura
Eichi University,
Amagasaki City, Japan

INDONESIA

DASZENIES, JUTTA. *Geistervorstellungen im javanischen Überzeugungssystem* [Conceptions of spirits within the Javanese system of belief]. Kölner ethnologische Studien, Band 12. Berlin: Dietrich Reimer Verlag, 1987. 122 pages. Tables map, illustrations, glossary, bibliography. Paper DM 34.—; ISBN 3-496-00918-7. (In German)

This small book is the published version of an M. A. thesis submitted at the University of Cologne, West Germany. It aims to give a systematic description of *wong kejawan* spirit beliefs, i.e. the spirit beliefs of that section of the central and southern Javanese population which is not strictly Muslim but holds syncretistic beliefs derived from Islam, Hinduism, Buddhism and Javanese folk religion. The description is based on the available literature as well as on interviews with three Javanese key informants, who had been living in West Germany for seven and ten years respectively. Unfortunately, the biographical information provided on the latter is insufficient to indicate to what extent their views are representative of the average *wong kejawan*.

The list of spirits and types of spirits discussed looks fairly comprehensive: the large class of *wong alus* ("immaterial people") is subdivided into two major categories (comprising altogether fifteen sub-categories) as well as thirteen separate types or individual spiritual beings. Thus, as far as classification is concerned, this work is probably more complete than any one previous publication dealing with the Javanese spirit world, and for this reason it will certainly be welcomed by scholars interested in South East Asian belief systems. On the other hand, the information provided in the thirty-four descriptive sections on spirits and spirit classes is disappointing, not only quantitatively (if one subtracts blank spaces, illustrations consisting of repro-