make English speaking, and particularly American scholars take note. If the Romanian press is at all concerned with American scholarly opinion, it needs to abandon the self-defeating policy of publishing the kind of abusive attacks on Hungarian historians that have appeared in English translation in Romanian popular journals in the last several years. Or are these articles primarily for internal consumption—another proof of Illyés’ contention that Romanian scholars cannot express their own views on continuity and of their eagerness to echo the party line? Romanian historians, archaeologists, and linguists need to answer Illyés’ arguments directly, as he has spoken to theirs. Historians and archaeologists need to show, perhaps, that more weight can be placed on historical and archaeological arguments. For to this reviewer, Illyés’ attempt to discredit the twelfth century chroniclers is not entirely convincing. These historians may indeed be unreliable or perhaps be guilty of the misidentification of peoples, but they really do seem to say that when the Hungarians arrived the Romanians were already there. Their statements can be explained away, and Illyés does a good job of that, but the argument is too strenuous; the easier interpretation is to take these earlier chroniclers at their word. Nevertheless, the book under review is a competent work that must be taken seriously by Romanian scholars, as Illyés has the Romanian writers, if they are to retain credibility in the English speaking scholarly world.

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This fascinating and often moving book focuses on life-cycle rituals in contemporary Maramures, a traditional region of Transylvania, in northern Romania. Marriage, death, and untimely death before marriage are marked in the village of Ieud through the rituals of weddings, funerals, and death weddings—each accompanied by a rich repertoire of oral poetry. Gail Kligman links the three rituals to each other, to the Patriarchal social structure of traditional Ieud, and to the wider socio-political system of Romania. Her ethnographic study of these rites and their symbolic systems is based upon seventeen months of research, and is her second major study of Romanian ritual. Incorporated throughout the text is a reflexive approach to fieldwork as well as important insights into the nature of anthropological research in a socialist state. The book contains several appendices listing ritual verses in their entirety, and is illustrated by twenty-three photographs.
Rituals are symbolic forms which articulate social relations and give meaning to experience. For the Ieudeni, the ritual system provides a stable, sense-giving anchor in the midst of a rapidly changing world. Life-cycle rituals are primarily associated with and organized by women. They represent the "private" domain of social life, and are contrasted by the author to calendar rituals associated with men and the "public" domain. Weddings, funerals, and death weddings provide a "cultural semantics of life and death," according to Kligman, thus helping the individual to place him or herself within the social universe. These rituals do not reflect social life, but, rather, provide a commentary about daily experience. Kligman's analysis centers on the oral poetry of ritual verses, viewed as "cultural texts." The life cycle transitions of both males and females are expressed and contrasted in these texts, but it is women's experiences which come through most clearly in the book.

After her initial introductory chapter, Kligman devotes a chapter each to weddings, funeral rites, and death weddings. Weddings celebrate the cultural importance of marriage, its patriarchal logic, and the sexual and social transformations which occur through marriage. Marriage and death are symbolically linked in Maramures, reflecting the loss of youth for husband and wife, who are thereby placed on a trajectory leading to death. This sense of loss is intensified for the woman who also loses her virginity and enters a subordinate status when she becomes a wife. Ritual verses express these transitions. One bride laments "... I am setting out on a path with thorns, And I will live among strangers." Kligman's analysis of funerals takes up both the secular and sacred elements of these rites. She notes that death is "distinctly anti-progressive in terms of the state's push toward modernization and scientific rationalism" (p. 151), but that the Communist Party allows the Church to deal with "that world" (after-life).

It is in the chapter on death weddings that the elements of Ieudeni culture and social life introduced in the previous chapters are pulled together. Individuals who die before they are married are considered to be out of sync with the proper unfolding of the life cycle. They must, therefore, be married as they are buried—clearly linking sexuality (which must occur in marriage, according to social norms) to mortality. In the death wedding, the deceased is symbolically wed to either the son or daughter of God. In some ways, as the ritual verses express, a death wedding is an ideal situation for a bride, since she never has to leave her natal family. An unmarried girl says to her dead sister "... Oh, well you have married, Because we didn't give you to in-laws." The practice of death weddings, once widespread, has disappeared in most areas of the world with the increasing secularization and "privatization" of death. Kligman notes the irony of its persistence in Transylvania, a land known for the legend of the living dead.

In a final chapter entitled "Ideology, Ritual, and Identity," Kligman attempts to show how the vitality of traditional life cycle rituals in Ieud serves the interests of both the Romanian state and the Ieudeni themselves. On the