

to affect what we see and to create meaning.

Bharucha's style of rhetoric is vivid and polemical; he has a talent with language, and he plays his audience. One criticism that might be leveled at the first section of the book is that he narrows his focus to cases of excess, ignoring less exploitative examples of cultural exchange or cross-fertilization. Self-conscious borrowing and the adoption of others' traditions have, after all, been fertile ways of creating new forms for millennia. Also, as Bharucha himself mentions, there are within Indian society those exponents of tradition who cast horrified eyes at what Indian artists themselves are doing with traditional forms. Experimentation in the arts sometimes creates monstrosities and sometimes creates classics. Bharucha's concern with the traditional arts in the expanding electronic, commercially oriented world echoes the worries that older generations have always had about how the young are living. We see the same thing in many Asian countries, such as Bali and Java. This does not, of course, justify the colonial appropriation of performance forms, or even bits and pieces of them. Bharucha is right in his criticism of decontextualization, reformulation, and segmentation, in which a technologically superior partner does injustice to the sources (he calls the supposed two-way street a "dead-end street"). Even so, his view should not be taken as the whole story, and room for both conservatism and for sensitive, respectful exploration should be maintained. Bharucha cites exchanges of theatrical forms between nonliterate cultures, such as those of Karnataka and Africa, as an example of a two-way street in which the partners are closer in their forms of communication.

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EPSKAMP, KEES. *Learning by Performing Arts: From Indigenous to Endogenous Cultural Development*. CESO Paperback 16. The Hague: CESO, 1992. 290 pages. Illustrations, maps, figures, bibliography, appendices. Paper Dfl. 25.—, US\$12.50; ISBN 90-6443-110-8.

BOEREN, AD and KEES EPSKAMP, editors. *The Empowerment of Culture: Development, Communications and Popular Media*. CESO Paperback 17. The Hague: CESO, 1992. 247 pages. Figures, illustrations. Paper Dfl. 25.—, US\$12.50; ISBN 90-6443-120-5.

The Centre for the Study of Education in Developing Countries (CESO) is a research institute in The Hague that contributes to the study of education in the Third World. The CESO also offers consulting services in the areas of education and training. In line with its objectives, the CESO has undertaken extensive studies on "indigenous and endogenous didactic processes, in which learning is a creative process of ad-hoc problem solving" (EPSKAMP, 1).

The two books under review, *Learning by Performing Arts* and *The Empowerment of Culture*, are the results of these studies. They examine the important roles that the performing arts and the popular media are playing in education and development processes in the Third World.

In *Learning by Performing Arts*, Epskamp focuses on the theory and practice of "theater for development." In the last two decades, governmental and non-governmental organizations (NGOs) in various countries have used this theater in nonformal adult education, literacy drives, and community development programs. In theater for development, workshops are employed for problem solving, awareness-raising, and collective action, and are seen as creative learning processes. Central to the workshops is the pedagogical principal of

"learning by doing." Participants learn the skills of performance. They "deconstruct" their problems collectively in the process of creating a play. The audience is often involved in discussing related problems.

Various examples of theater for development are provided in the book. For instance, during the 1950s women in The Lagos Child Welfare Mother's Union in Nigeria used theatrical means to comment on the problems faced by women. In the 1970s university theater companies in Botswana produced plays with the rural population about social realities in the country. In India and Bangladesh, NGOs such as Proshika and Aranyak use theater as an instrument of education. Aranyak, for instance, creates theater with laborers in order to help them organize themselves.

Theater for development is an effective medium of instruction, as it is inexpensive and utilizes the indigenous language and culture. Target groups are usually acquainted with the form, since in most developing countries traditional theater has already been employed in campaigns for health care, hygiene, agriculture, and birth control.

Epskamp concludes that dialogue in the theater workshops contributes to the emancipation of the participants, but that the effectiveness of this theater as a tool against social injustice depends upon the degree of oppression in a particular nation.

While *Learning by Performing Arts* is written by one author and focuses basically on theater, *The Empowerment of Culture* has two editors — Ad Boeren and Kees Epskamp — and considers the use of various media, such as film, popular radio, cassette tape, television and video, for the purpose of development-support communication. Epskamp addresses the problem of film illiteracy in developing countries. He notes that in order for film to be an effective medium of instruction, audiences must be taught how to "read" it. Ross Kidd, Eugene van Erven, and John Collins write about the use of theater for development in local community issues and adult-education programs. Ad Boeren and Kees Epskamp investigate the role of radio in distance-education programs, especially among the rural poor; radio broadcasts that use local oral traditions and languages are the most successful. Wendelien Voogd, Kees Epskamp, and Jaap Swart examine the use of television and video for development. Epskamp and Swart suggest that video is a far more effective tool for instruction, since television is often controlled by urban-based governments.

All contributors to the book emphasize that local traditional and popular cultures and expressions must be utilized in development-support communication. This increases the response of the population and strengthens the cultural identity of local communities.

These two books are important works for the study of nonformal education in developing countries. They show how the popular media and performing arts can bring about change in different parts of the world, and provide a basis for the exchange of information on this topic by different groups in developing countries. The authors hope that these studies will generate support for future collaborative activities in this area. Such support is crucial, since administrative constraints and a shortage of funds have delayed efforts to set up a permanent alliance for the exchange of information and the transfer of methodology, especially in the area of theater.

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HOPPÁL, MIHÁLY and OTTO J. VON SADOVSZKY, editors. *Shamanism: Past and Present*. Two volumes. Los Angeles: International Society for Trans-Oceanic Research Books, 1989. 409 pages. Illustrations, name and subject index. Paper, n. p. (Order from ISTOR, 1500 Dana Place, Fullerton, CA 92631).