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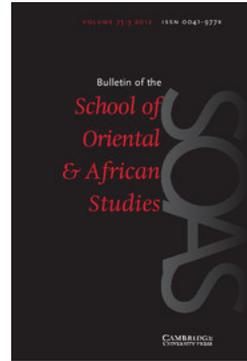
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**Martine Mazaudon: *Phonologie tamang: étude phonologique du dialecte tamang de Risiangku (langue tibéto-birmane du Népal)*. (Langues et Civilisations à Tradition Orale, 4.) 184 pp. + 2 pp. errata. Paris: [Société d'Études Linguistiques et Anthropologiques de France], 1973. Fr. 38.**

R. K. Sprigg

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on and *fatwas* concerning matters such as *jihād*, the upkeep of *awqāf*, and the ownership of land whose holders had emigrated.

Dr. Ott has done well to make the *Mihmān-nāma-i Bukhārā* available in translation, but it is a matter for regret that she has not given any indication of the substance of the numerous passages she has omitted from the translation.

ANN K. S. LAMBTON

MARTINE MAZAUDON: *Phonologie tamang: étude phonologique du dialecte tamang de Risianku (langue tibéto-birmane du Népal)*. (Langues et Civilisations à Tradition Orale, 4.) 184 pp. + 2 pp. errata. Paris: [Société d'Études Linguistiques et Anthropologiques de France], 1973. Fr. 38.

Dr. Mazaudon's study of Tamang phonology can claim to be more direct than the considerable number of similar studies of the languages of Nepal that have been appearing over the last four years: her research was conducted in the target language itself, not through Nepali, Tibetan, or some other intermediary language. Her having gained a fair degree of acceptance into Tamang family life gives an added significance to the introductory chapter (pp. 1-46), in which she places the Tamangs in relation to the other ethnic groups of eastern Nepal, and gives the necessary background information on their manner of life, followed by an account of the village of 'Risianku' and her informants, the Tamang language in relation to the Tibeto-Burman group and to contact languages (Nepali, Tibetan), and the various styles within it. This introduction is preceded by maps showing the areas of eastern and central Nepal in which the half million or so Tamang-speakers are mainly to be found, and statistics of Tamang-speakers by district for 28 districts, in accordance with the 1961 census.

The importance of the Tamang language is due in part to the fact that it is probably the most similar of any of the languages of Nepal to Tibetan; but it is also important in its own right as the mother tongue of about 6% of the population of Nepal, which puts it among the most prominent of Nepal's many Tibeto-Burman languages. It is also the only one of these languages that I know to have succeeded even in imposing itself on the Brahman caste, which ordinarily disdains any language but Nepali. Thus, the village of 'Risianku' (Rishingo, or Lisankhu), the village that Mazaudon chose as a base for her field-work, is 100% Tamang-speaking, even though some

of its inhabitants are Brahmans, Newars, and Kamis.

Mazaudon's theoretical approach to Tamang phonology is that of the Prague school of phonemics. Within its framework she goes beyond a merely descriptive phonological analysis of Tamang in order to introduce discussions of several points of controversy of a general-linguistic and typological interest.

Easily the most prominent of these discussions is the question of tone, and whether Tamang is to be considered a tone language (ch. iii, 'Le système tonal', pp. 61-107); it leads to the adoption of what Mazaudon terms 'le mot phonologique' as the basic unit of phonological statement, defining it as 'le lieu de développement d'un ton et d'un seul'. From this definition it follows that a 'phonological word' may comprise from one syllable to four or more (pp. 93-107), and may contain several 'monèmes' (p. 49), one (the first) of which must be a 'monème lexical', while the rest, if any, are often 'monèmes grammaticaux'. A number of passages, however, appear to suggest that the 'phonological word' has a rival for the function of sole unit of tonal analysis in Tamang in the 'monème' (or, more specifically, the 'monème lexical' or 'lexème'): there are references to 'ton du lexème' and 'ton du monème' (pp. 62, 66, 90-3), and passages such as 'la mélodie des monèmes atoniques varie en fonction du monème qu'ils suivent' (p. 90). The fact that the limits of a 'monème' sometimes coincide with those of a phonological word should not be allowed to obscure the point that a so-called tone-1 'monème', for example, can be classified as tone-1 only via the phonological word that either contains it or coincides with it, as a courtesy title, that tone-1 'monème' is no more than an abbreviation of tone-1-word 'monème', a 'monème', that is, appropriate to, and confined to, occurrence in a tone-1 phonological word.

The status of the phonological word as the unit of tonal analysis, and Tamang as a 'langue à ton du mot' (p. 86), also seems to be challenged from another direction, that of unanalysed final syllables within the word: '... les syllabes de la fin du mot, non utilisées pour la réalisation du ton, sont émises sensiblement au niveau du ton 2, point zéro du système' (p. 48). A consequence of this analysis must be that the final part of some words will be left in a kind of tonal limbo not covered by the realization of the tone of the phonological word of which they are part, nor even by tonal neutralization, with the result that some Tamang words will be (fully) tonal and others only partially tonal (the tone-2-like final pitch of words of this latter type is clearly not meant to be tone-2 in any phonological

sense, or these words would have to be classified as words of mixed tone: 1 combined with 2, 3 + 2, and 4 + 2, or else 2 + 2). Could not the problem posed by the uncertain tonal status of these final syllables, it seems reasonable to ask at this point, be solved by incorporating them in the 'réalisation du ton', by extending its sphere, that is, beyond the 'traits pertinents' to the pitch of every syllable within the word, to the pitch pattern of the word as a whole?

From these two observations of mine it follows that I do not entirely subscribe to Mazaudon's conclusion that 'le tamang constitue un cas intermédiaire entre les langues qui ont une opposition tonale par syllabe, et celles où une syllabe ne saurait suffire au développement d'une opposition tonale. Le ton du tamang peut quant à lui se concentrer sur une syllabe unique ou s'étendre, au-delà du monème qu'il caractérise, au mot entier qui le contient' (p. 92). As I see it, tone in Tamang cannot be concentrated on a single syllable *qua* syllable; the unit to which tone applies is the word, and the word may coincide with a single syllable just as readily as with two, three, or four syllables. Further, the description of tone as being able to extend 'au-delà du monème qu'il caractérise' seems to me to conflict with the conception of tone as a word-unit feature, characterizing not merely one 'monème' but every 'monème' that the phonological word contains, equally.

As a representative phonemic analysis in accordance with the Prague school as developed by Martinet (p. 86) *Phonologie tamang* draws on the concept of neutralization of oppositions of 'traits pertinents' at a number of points in the book, at each of which it consequently introduces archiphonemes. It is a great asset to this sort of analysis when archiphonemes are symbolized differently from phonemes, through the use of capital letters, e.g. 'L'articulation dentale oppose les phonèmes **t** et **th**, ainsi que l'archiphonème dental **T**, à tous les autres phonèmes occlusifs du système' (p. 135); but this useful distinction is not applied throughout; indeed, on the following page, in a section intended to prove a minimal distinction between **T** and **C**, examples of **T** are symbolized with **t**, e.g. <sup>3</sup>ta:, <sup>4</sup>t(i); and elsewhere no attempt is made to give to this distinction the difference in symbolization that its significance to the theory would seem to require. A later passage, for example, extends the neutralization concept from an opposition between features of single phonemes to 'une neutralization de l'opposition entre une séquence de phonèmes et un phonème simple' (p. 144): '... c'est entre les phonèmes simples **i**, **e** et les groupes vocaliques **ii**, **ie**, que nous avons choisi de poser une neutralization...

**kii** ← [**kji**] — **ki**

**kie** ← [**kje**] — **ke**' (pp. 144-5);

here, some such symbolization as **kii** and **kie** would be a useful device for reminding the reader that no lexically distinctive contrast is possible between these forms and forms such as **\*ki** and **\*ke**.

Another phonological treatment that raises general theoretical problems of wide interest is that of dividing the component features of a particular sound, 'la phonie [**ñ**]', for example, among two 'phonèmes', which have then to be considered as realized simultaneously, as 'la coalescence de **ñ** et **i** non syllabique' (p. 150). In '**ñiot**', then, **ñ** and **i** have to be realized simultaneously; and the velarity feature of the phoneme **ñ** must be suppressed in favour of the palatality feature of the phoneme **i**, which feature is, in fact, the phoneme **i**'s only contribution to the sound '[**ñ**]'. Daniel Jones was alive to the dangers that such an analysis have for the phoneme theory: in criticism of a corresponding treatment of the nasality feature of French nasal vowels he drew attention to the possibility of extending this treatment to any phonemically significant feature whatever, to dentality, voice, lip-rounding, and so on, with, as its logical outcome, the atomization of every sound into as many phonemes as it had significant features, and the destruction of the phoneme theory as he knew it (cf. *The phoneme*, 85).

There is one further point, of a different order, a question of phonetic symbolization, that ought, perhaps, to be mentioned, since it is, after all, accurate phonetic observation that underpins the whole phonological fabric, and the examples in question are proof of a good ear for nice phonetic distinctions: 'la nasalité se transmet à travers les consonnes non occlusives et les voyelles, ainsi <sup>2</sup>mrui "couvercle" se prononce [**mrui**], <sup>2</sup>mahi "buffle" se prononce [**mahi**] et <sup>2</sup>mrwai "paon" se prononce [**mrāwai**] ou [**mrāōē**]' (p. 123). The phonetic transcription does not do justice to the phonetic description, which seems to require phonetic forms such as [**mṛūi**], [**māhi**], and [**mṛāwāi**] or [**mṛāōē**], with nasal egress for the breath throughout the word; possibly the discrepancy is due to a printer's error, for the 'errata' slip requires the last of these to be corrected to [**mṛāōē**], which does not fall far short of the perceptive description.

The phonological problems that I have illustrated are only a sample; it is characteristic of this study of Tamang phonology that at a number of points the phonetic data are presented in something like the form of a phonological challenge, for which more than one solution is discussed. A presentation of this sort should give *Phonologie tamang* an

interest to the student of linguistics, and to departments teaching linguistics, beyond that of an exposition of one among many Himalayan languages.

R. K. SPRIGG

ASHIRBADI LAL SRIVASTAVA: *Akbar the Great. Vol. III. Society and culture in 16th century India.* xvi, 375 pp. + errata slip. Agra: Shiva Lal Agarwala and Co., 1973. Rs. 20.

For 20 years Professor Srivastava has been engaged on his magnum opus on the emperor Akbar (r. A.D. 1556–1605), and he has been publishing on Indo-Muslim history for nearly half a century. The first volume of *Akbar the Great* was a narrative of political events, in many respects preferable to Vincent Smith's oddly opinionated *Akbar the great Moghal*. Vol. II described administration and the third (which presumably completes the set though this is nowhere stated) is a handbook of 'society and culture' during the reign, incorporating under broad chapter headings great numbers of references and items of information, e.g. 'Housing, food, dress, toilet and ornaments, samskars, games and sports, manners and etiquette' (ch. viii). In fact much of the information is not limited to the emperor's reign but concerns also the preceding period of Indo-Muslim history, and there are even occasional forays into antiquity (see p. 267 for prehistoric cave-paintings in Rajasthan). By its scope this volume must bear comparison with W. H. Moreland's *India at the death of Akbar* and K. M. Ashraf's *Life and conditions of the people of Hindūstān, 1200–1550 A.D.*, as well as with an increasing and increasingly depressing corpus of published doctoral theses on Mughal, Indo-Muslim, and medieval Indian 'society and culture'. Srivastava's volume lacks the intellectual distinction of those of Moreland and Ashraf, but it has a broader and less familiar range of references than most of the current studies, and the style is readable. The student will here find fairly copious information on the development of Indian vernacular literatures during the medieval period, or of Indo-Muslim architecture or of painting, but much of this information is of a quality which should not deter him from consulting more specialized studies. As in his earlier published history of the Delhi sultanate, Srivastava is inclined to regard the Muslim presence in the Indian subcontinent as a misfortune and as an obstacle to the 'national integration' dear to the hearts of the Congress bourgeois intelligentsia. His approach to Akbar is pithily summarized in his list of the contents of the concluding chapter, called 'A nation in the making':

'Political condition... Akbar gives political unity to most parts of India... Administrative uniformity... Equal citizenship for all... Attempts at social integration... India a nation in the last quarter of the 16th century...'

SIMON DIGBY

BAWA SATINDER SINGH: *The Jammu fox: a biography of Maharaja Gulab Singh of Kashmir, 1792–1857.* xvi, 263 pp., 12 plates. Carbondale and Edwardsville: Southern Illinois University Press; London and Amsterdam, Feffer and Simons, Inc., [1974]. \$15.

The founder of Jammu and Kashmir State made a strong impression on his contemporaries. Among the judgements quoted in this book, Sir Charles Napier thought him 'the cleverest man India ever produced' and Herbert Edwardes 'the worst native I have ever come in contact with'. His life is a unique story of the success of a north Indian powerholder who, in an age of declining fortunes, started with little and left much, who had to serve two powerful masters and to survive a transfer of allegiance. There are two main phases of Gulāb Singh's political life, which stand in strong contrast to one another. The first is of his rise to favour and to power in the reign of Mahārājā Ranjit Singh of Lahore, when he was in formidable alliance with his brothers Dhīān Singh and Suchet Singh and his nephew Hirā Singh. The second is of Gulāb Singh's lone survival, thanks to 'a wonderful gift of evading assassination and violent death' in the troubled days of the downfall of the Sikh kingdom, when he transferred his allegiance to the British and acquired Kashmir proper to round off the domain which he had built up piecemeal. His territorial expansion towards Tibet and Central Asia pushed forward the borders of India itself, and his composite state in spite of ethnic, linguistic, and religious diversity endured to our own day. In short the life of Gulāb Singh is a challenging theme.

He has previously been the subject of a slender but accomplished biography in English, by the late K. M. Panikkar (*The founding of Kashmir state: a biography of Maharaja Gulab Singh, 1792–1858*, London, 1930, reprinted 1953; Panikkar appears to have miscalculated the date of decease in the Christian era from a *Vikram samvat* date). The biography was written in the course of Panikkar's own career as a Dewan of princely states, when he was in the employ of the Jammu and Kashmir Durbar. Panikkar denounced contemporary sources 'written by persons who have taken an active