einigen unklaren Stellen Auskunft zu bieten. Die Leithandschrift wird ziemlich ausführlich beschrieben (14–22), über Vergleichshandschrift B dahingegen erfahren wir merkwürdigerweise fast nichts, außer dass "KITLV Or. 61 closely follows the text almost in every word" (19). Diese Feststellung führt jedoch nicht zu einer philologischen Untersuchung der möglichen Verwandtschaft der beiden überlieferten Handschriften. Von zwei weiteren Handschriften, die in der Staatsbibliothek in Berlin aufbewahrt werden, wird lediglich eine Katalogaussage zitiert, die besagt, dass sie textnah ("similar") zu Leiden Cod. Or. 1713 seien (19), sie bleiben aber unberücksichtigt.

Die Leithandschrift wurde laut Kolophon im Jahre 1782 geschrieben. Wenn die Annahme der Herausgeber stimmt, dass das europäische Papier ebenfalls aus dem 18. Jh. stammt (15), wäre eine ältere Hypothese hinfällig, dass sie eine Kopie der *Algemeene Secretarie* der niederländischen Kolonialregierung und somit eigentlich aus dem 19. Jh. ist (19). Einigen Bemerkungen am Schluss der Erzählung ist zu entnehmen, dass die Handschrift ursprünglich als Rezitationstext vor größeren Menschenansammlungen verwendet worden ist, vielleicht bei Festveranstaltungen. Der Name des ursprünglichen Besitzers ist nicht leicht zu entziffern: In der Transkription heißt er Bapa (Herr) Busu(a)k (25), aber in der Übersetzung machen die Herausgeber auf einmal den Namen 'Abu Saka daraus (113). Dieser Mann nennt sich "echter Balinese" (*orang Bali tulen*) aus Tinggi (25), was die Herausgeber nicht näher lokalisieren, womit aber möglicherweise Kampung Tinggi (in Singaraja, Bali) gemeint sein könnte. Allerdings scheint die Handschrift in Batavia (heute Jakarta) geschrieben worden zu sein (19). Einige javanische Einflüsse machen sich sprachlich bemerkbar (19), was zusätzlich für eine Verortung in Batavia sprechen könnte, da der Dialekt dieser Großstadt bekanntlich nachhaltig vom Javanischen beeinflusst worden ist.

Zu Recht wird darauf hingewiesen, dass die Erzählung sprachlich nicht einfach ist und die Übersetzung deshalb manchmal tentativ (ix). Das allgegenwärtige Wort *ya* (arabisch *yā*, "o, ach"), dass bei Anrede (und Ausruf) verwendet wird, wird richtig übersetzt (z. B. *Ya Muḥammad*, "O Muḥammad"), wohl als stilistisches Zugeständnis für anglophone Leser finden wir zur Abwechslung auch "Yes Muḥammad" und "Well, Muḥammad". Gegen die Erörterung der möglichen Bedeutung des ungewöhnlichen Ausdrucks *turanggapatsariraya* ist nichts einzuwenden (154, Anm. 93); alternativ wäre hier jedoch noch an eine Verballhornung von (javanisch) *tinatur rĕngga* ("mit Gold verziert"), *padmasari* ("eine bestimmte Art von Edelstein") und *raya* ("groß") zu denken. Das Wasser eines himmlischen Flusses wird im Text als *berkilangan* beschrieben, was die Herausgeber tentativ mit *kilangan* ("a kind of palm or cane sugar") in Verbindung bringen (161, Anm. 110). Es geht jedoch um ein *ber-…-an* Verb mit dem javanischen Basiswort *kilĕng*, also "funkelnd, glänzend".

Die Reihe *Bibliotheca Indonesica* besteht bereits seit dem Jahr 1968 und in ihr sind wichtige Werke aus verschiedenen indonesischen Literaturen veröffentlicht worden. Die wissenschaftliche Herausgabe von Primärquellen zu den traditionellen Literaturen Indonesiens ist eine Aufgabe, die nur schleppend vorankommt. Die beiden Autoren dieser Textausgabe haben fast dreißig Jahre (allerdings mit beträchtlichen Unterbrechungen) an ihrem Buchprojekt gearbeitet (ix). Wir verdanken ihnen eine zuverlässige Edition einer weitverbreiteten Erzählung der traditionellen islamischen Volksfrömmigkeit, die bis heute in der ganzen islamischen Inselwelt Südostasiens in mehreren Regionalsprachen populär, paradoxerweise jedoch in der akademischen Forschung noch immer weitgehend vernachlässigt geblieben ist.

E. P. Wieringa

Mohammad, Afsar: The Festival of Pīrs. Popular Islam and Shared Devotion in South India. Oxford: Oxford University Press, 2013. 199 pp. ISBN 978-0-19-999759-6. Price: £ 18.99

Afsar Mohammad's "The Festival of Pīrs" is based on nine months of ethnographic fieldwork in the pilgrimage town of Gugudu in southern Andhra Pradesh. Unlike Muharram practices in the state's capital Hyderabad, its distinctly non-Shiʿi dimension characterizes Gugudu ritual. Religious life in Gugudu is centered on devotion to a hand-shaped icon (known as a pīr) that is the embodiment of Kullayappa (the pīr with a cap), who is worshipped by both Hindus and Muslims. Mohammad refers to this religious practice as "*local Islam*," which he defines as "a repertoire of various inclusive religious practices that embraces diverse devotional traditions in one specific place" (3). For Mohammad, the inclusive local Islam of Gugudu is in tension with the exclusiveness of *localized Islam* that he defines as "a set of practices considered exclusively for Muslims" (3). With the exception of chapter five, in which he explores debates about "true Islam" (*asli islām*) and movements both regionally and within Gugudu to transpose *localized* Islam on the town's Muharram tradition, Mohammad's book reveals the ongoing importance of caste and class in shaping ritual practices.

In chapter one, "Gugudu: The Emergence of a Shared Devotional Space," Mohammad maps the sacred landscape of Gugudu, its ritual spaces, and its role as the realm of the pīr in the religious imagination of Hindu and Muslim devotees. For Kullayappa's devotees, Gugudu is believed to be a "gift" from the pīr that "is connected with the fall of another village, called Chandrayana Peta" (26). Gugudu is a small town of fewer than 3,000 people, comprised of mostly lower caste Hindus and approximately 182 Muslims (28). The story of the origins of Gugudu and the hand-shaped image that was discovered by the village ancestor Koṇḍanna, "the first devotee of the pīr," is one of renewal when "the village under the spell of the pīr began to experience new prosperity and progress, which they call *barakatu*" (33). At the center of Gugudu religious life is the *pīr-makānam* (pīr-house), where the hand-shaped icon of Kullayappa has been installed for the past several hundred years (34 f.). In addition to the pīr-house, the firepit is also a center of devotion and ritual activity (36). Other religious sites in Gugudu include Hindu temples, a cemetery for the custodians (*muzāvar*) of the pīr-house,

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and the local Karbala, where the red threads worn during the *faqīri* ritual are disposed (41). Because space and landscape are so central to the rituals and religious imagination of Gugudu, its history, and the practices of its devotees, a map of the central religious sites would help the reader understand the spatial arrangement of the village.

For the thousands of devotees who make the pilgrimage (*ziyāratu darśanam*) to Gugudu, the trip is exclusively meant to "honor … the memory of Kullayappa" (49). In chapter two, "The Pīr with a Cap: Narrating Kullayappa," Mohammad traces the central role that narratives about Kullayappa play in constructing the hagiography of the pīr, which also roots him to the landscape and village of Gugudu. According to Mohammad, Gugudu Muharram differs from the urban Muharram of Hyderabad because it "does not just serve as a memory of the grandsons of the Prophet … this holiday blends with local religions and thereby becomes inflected at different levels" (49). In Gugudu, memory is focused on Kullayappa, who is remembered as a brother of Imams Hasan and Husain (125). Mohammad further argues that the role of Kullayappa in Gugudu is "an adaptation of the role of *imam* as described in Shiʿi traditions" (51). By arguing that in "localized Islam" the Imam is the role assumed by a grandson of the Prophet, Mohammad asserts that in the local Islam of Gugudu, "that role is taken by a local pīr" (51). Mohammad goes on to ask, "how local stories about families, castes, and place histories along with pilgrim stories help us to understand the religious persona of Kullayappa as analogous to the *imam* in Shiʿi Islam" (51 f.). This line of analogical reasoning is not entirely persuasive, especially since Gugudu and its Muharram tradition are minimally inflected by Shiʿism, it seems unclear how familiar ritual practitioners would be with the Shiʿi doctrine of the Imamate.

In chapter three, "Kullayappa and the Public Rituals of Muharram," Mohammad argues that in addition to the narratives that construct the pīr, one cannot understand Gugudu without taking into account the everyday rituals and the thirteen days of devotion during Muharram. According to Mohammad, Muharram in Gugudu is "an extremely multifaceted event" that culminates on the tenth day in the final ritual known as *ākhri*, which he refers to as an "umbrella ritual, since … it remains the overarching frame for other aspects of the Muharram celebration" (79). During the thirteen days (three days preceding and the first ten days) of the Muharram ritual calendar in Gugudu, Hindu and Muslim devotees visit the pīr-house for *darśanam* ("sacred visit"), to practice temporary asceticism (81), and to perform various types of fire-walking rituals. The fire-walk and digging of the firepit is central to Gugudu Muharram (84 f.); Mohammad posits that, "[i]n a way, fire rituals replace the well-known urban Muharram ritual, *mātam*, self-flagellation" (84). Mohammad describes the ritual activities for each day, highlighting the installation of the pīr (85 f.), public processions known as *sarigettu* (87), and the farewell to the pīr (89–92). The second section of the chapter focuses on "everyday rituals," by which Mohammad means "the daily ritual activities of the pīr tradition" outside of Muharram (95). These rituals include feeding (*kandūri*) the pīr, and visiting the shrine on Thursdays and Fridays (*ziyāratu*). While this section introduces several interesting practices to the reader, it is not as well developed as the more comprehensive and sophisticated analysis of Muharram ritual in Gugudu.

If we might consider chapters two and three to set the frame for the narratives about and rituals dedicated to Kullayappa in Gugudu, then chapter four, "*Faqīri*: Practicing Temporary Asceticism," demonstrates how a particular ritual, *faqīri*, links individual to place and community (105). In this chapter, Mohammad traces the ways in which *faqīri* "replicates the movement of Gugudu from a wilderness (*araṇyam*) to a village (*ūru*) with a clearly defined community life" through a close analysis of the temporary ascetic practices of a diverse range of devotees to the pīr. Notable is the asceticism of Lakshmi Reddi, the 85-year old heir of Koṇḍanna, who has made *faqīri* his vocation (109–113). For Reddi the ethical practice of *faqīri* is one of intense personal devotion to the pīr (112). In contrast is the ascetic practice of Obulesu, a low caste twenty-year old man who practices *faqīri* for ten days each year (113 f.). As a low caste Hindu, he is not permitted to enter the pīr-house, and he considers *faqīri* to be a public ritual by which he may demonstrate his purity (126). In a fascinating twist, Mohammad notes that despite Obulesu's critique of caste and ritual exclusion, he is nonetheless acquiescent, acknowledging that he would never "step into the house or touch the metal battle standard," lest the pīr get enraged (114).

Despite the book's minor shortcomings, "The Festival of Pīrs" makes a timely contribution to ongoing conversations about Hindu-Muslim encounter that transcends the polarizing attitudes of primordial conflict and simplistic explanations of religious syncretism. Mohammad's engaging narrative style and extensive use of ethnographic interviews make this book appropriate for undergraduate and graduate-level courses. "The Festival of Pīrs" will be of interest to scholars of South Asian studies, anthropology, Islamic studies, and religious studies.

Karen G. Ruffle

Müller, Dominik M.: Islam, Politics, and Youth in Malaysia. The Pop-Islamist Reinvention of PAS. Abington: Routledge, 2014, 195 pp. ISBN 978-0-415-84475-8. (Routledge Contemporary Southeast Asia Series, 65) Price: £ 80.00

Islam and politics – a combination that continues to excite a steady stream of publications and continues to grip researcher's attention. Add to that the demise of most major ideological -isms in the West and a perceived rise of Islamism everywhere and we ought to have a growing intellectual field of knowledge production on these issues. However, sadly, most publications focus on meta-theory or so-called global trends that often tell us little about the actual drivers of Islamism and what the people who subscribe to this ideology actually think.

Thankfully, Dominik M. Müller, a political anthropologist from the Goethe University of Frankfurt, has writ-

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