

ular contribution consists in showing how a small rural universe, at a specific moment of its historical evolution, absorbs larger global processes and thus becomes global without losing much of its local substance.

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Hanna, Judith Lynne: *Dancing for Health. Conquering and Preventing Stress.* Lanham: AltaMira Press, 2006. 256 pp. ISBN 978-0-7591-0859-2. Price: \$ 29.95

Stress, as a sum of physical and mental responses to an unacceptable disparity between real or imagined personal experience and personal expectations, generates strong emotions, like anxiety, anger, disgust, or sadness. In the book "Dancing for Health," J. L. Hanna shows how dance can serve as a means of overcoming and preventing stress situations in different contemporary and historically remote cultures. J. L. Hanna is a world known anthropologist of the dance. As a dancer and researcher for over fifty years, she studied dance in its multiple manifestations and locations, from Africa to America. Since her Ph.D. thesis on the Nigerian Ubakala to the present volume, she published numerous books and articles in thirteen countries and in several languages, from which the most important seems to be "To Dance Is Human. The Theory of Nonverbal Communication" (Chicago 1987).

"To dance is human" can also be introduced as a motto of the presented book. The author herself takes this sentence again in the Introduction: "Indeed, to dance is to be human" (14), and considers dance as "human behavior composed . . . of purposeful, intentionally rhythmical, and culturally patterned sequences of nonverbal body movements other than ordinary motor activities" (30). The dance is an appropriate means to deal with stressful situations. "As a text in motion" (33), it expresses, through visualization and embodiment, the thoughts and feelings, what the words cannot do. Distancing individuals from their emotional experience, it regulates the core affects and helps people in their struggle against the stress. As the author states: "Giving voice to grief is frequently part of healing" (33). But the dance movement can also have physical consequences because the dancing is able to provoke "a morphine-like effect in reducing the perception of pain" (46).

The number of examples supporting the arguments of the author is grouped in two parts: one, describing the historical and non-Western dance-stress relations, and the other, presenting the Western dance-stress relations. The first encompasses five chapters concerning: the religious aspects of dance, its purifying efficacy, the resolving of the life crisis, the overcoming conflicts, and the renewing of the time through the dance. The second treats the West dancing from the perspective of the theatrical aspects of dance, the professional and amateur Western dancers, and the therapeutic proprieties of dance.

The stressful events and behaviors find their explanation in the system of beliefs. The possession through supernatural entities: gods, demons, or spirits can be the

source of trouble. The dance can be used as a means for expelling the stressor or for exploring the gods for help. Hanna distinguishes three forms of religious means: possession, masks, and exorcism. As cases of possession she mentions the Umbanda in Brazil, the *kut* in Korea, the *hadra* ecstatic dance of Moroccan Sufi, trance dancing among the Temiar in Malaysia and among !Kung Bushmen of Namibia. All of them are supposed to bring healing. Also the mask performances can heal, for example, social relations. The Chewa man clothing the mask of Chirombo can influence the behavior of his mother-in-law revealing her faults in the *nyau* dance. As exorcism, the ritual dances try to cut the destructive relations between the patient and the evil spirits, as shows the case of the Sinhalese Buddhists.

The next section contains four very different examples of dancing for remedying stress situations, namely the Tarantism as a means for curing the bite of the spider, the Dance of the Death as an attempt to deny the finality of death during the Black Death Plague in Europe, the *ketjak* dance of Bali, performed during the time of calamities, supposing to bring the good and to expulse the evil, and Shakers dancing as an effort to struggle against the sex drive. All these illustrative cases are part of both religious and secular behavior and ways of dealing with stresses: spider bite, plagues, calamities, and sexual frustration.

Life crisis situations can be sources of stress. Changing the social status, entering the group of adults, or taking new responsibilities in the community, make people uncertain and anxious. The author presents the set of African dances which intervene during the initiation and the funeral rites by the Ubakala of Nigeria, the Samburu of Kenya, the Lugbara of Uganda, the Nyakyusa of Tanzania, and the Dogon of Mali. The dance medium can help people to come to terms with the crisis of life, to resist the stress, reduce it, or temporarily escape from it.

Dance can also be a communicative medium bringing people together, displaying the tensions, and disposing the group for resolving stressful situations. Hanna puts together the social drama of Ubakala and the dance play of schoolchildren in Dallas (U.S.A.). The author describes the history of women's protest in 1929 in Nigeria, when communication through the dance failed. The dancing of African American children can express their reaction to a stressful situation that takes the form of excluding or ignoring the presence of White children. The dance contains the message which appeals for resolving the unsatisfied social relations.

Stress can also result from relations of domination. The people, suffering exploitation and the lost of dignity, have recourse to the dance medium to find new energy. It is the case of the Ghost Dance, but also Spirit Dancing of Coast Salish Indians, the Gourd Dance, Danza de la Conquista, and Beni Ngoma dances. They express the ethnic identity and reject the unfair relations to Western culture.

Modern Western dance can also express stressful situations like personal tragedy, choreographed by

I. Duncan, or the Japanese *butoh* reflecting on the disastrous consequences of the nuclear explosion in Hiroshima. The dance can serve as a means of the expression of self being, for example, by homosexuals. It can reduce stress through the inversion of sexual or social roles on the stage.

Dancing can also be stressful, especially for professional dancers. They are constantly under pressure of competition, they have to battle for their position in the group, they struggle with contusions, they have to take care of the body weight, they have stage fright, and often they are exposed to stress because of strained relations between the dancers and the director. The carrier of the dancer is precarious, and his lifestyle – according to Hanna – is comparable to life in the religious order.

The situation changes by dancing for pleasure. By nonprofessional dancers, dance helps the individuals to reduce stress through enlarging the physical capacity and to escape the stress through the immersion in dance. Dancing can alternate the state of consciousness, prevent the sentiment of alienation, build up infectious joy and identification with a culture or group. All forms of dancing are relevant: Argentinean Tangos, Slam Dancing, Rock and Disco, Hip Hop, Swing, Aerobic and Folk Dancing.

The last section concerns the therapeutic role of dance. Dance/Movement Therapy is a process which helps the physical, emotional, and cognitive integration of the person. The therapy supposes the need of exposing of the client on the traumatic information and the modification of the inadequate beliefs about events. Symbolism constitutes the most important element in dance therapy: it builds the bridge between the inner and the outer world of the patient permitting psychical distance to personal occupations. Dance therapy has a capacity of improving the balance, the sense of rhythm, and the memory. It vivifies the personal interactions, facilitates the taking of decisions and initiatives.

The book brings a large number of information about dance in stressful situations, its role as a therapeutic means as well as a way of emotional, intellectual, and esthetic fulfillment. It underlines the therapeutic role of the dance which was considered usually as above all social or religious. However, the illustrative cases taken from very different places and times rise up important questions. Can we put all these examples together under the common label of stress? Can we compare an African tribal society with the New York Ballet Ensemble? What means the word “stress” for both of them? Are they in the same way conscious of it? The large number of examples convinces that dance can be a good therapeutic means, but one could expect a more developed section about dance therapy. In sum, the book gives a good idea about the importance of dance for health, and it constitutes an important contribution to dance researches.

Jacek Jan Pawlik

Hendricks, Alfred (Hrsg.): Indianer der Nordwestküste. Wandel und Tradition. – First Nations of the Pa-

cific Northwest. Change and Tradition. Münster: Westfälisches Museum für Naturkunde, 2005. 183 pp. ISBN 978-3-924590-85-7. Preis: € 21.80

In order to improve the visitors' knowledge of different Native North American cultures, the Westphalian State Museum of Natural History in Münster organized a temporary exhibition on the Northwest Coast culture area in addition to their long-time exhibition on the indigenous people of the Plains and Prairie region. The museum also published an accompanying book in a bilingual edition, which is divided into clearly arranged short chapters.

The editor and director of the museum is the author of the first three chapters: “Diversity in Nature and Culture” gives a brief introduction to general topics, such as the settlement of North America, the culture areas, and an example of an indigenous origin myth. In “Landscape and Environment – Coast and Forest” he briefly describes some aspects of the Northwest Coast culture area, such as the geography, the climate, the flora and fauna, as well as the history of the natives. “Abundance of Food from the Water” is the main topic of the third chapter.

Annika Hendricks contributes the following two chapters, which deal with the whale hunt. This dangerous endeavor was only undertaken by a few ethnic groups in the south part of the area, whereas other Northwest Coast natives just butchered animals. Such details are the subject of “The Historic Whale Hunt and the Importance of the Whale.” The second, shorter chapter on “The Yuquot Whalers' Shrine” is dedicated to a roofed structure which contained about 80 anthropomorphic figures and four whales made of cedar as well as human skulls. George Hunt, a Kwakwaka'wakw (Kwakiutl) who worked with the anthropologist Franz Boas, bought the shrine from some Nuuchahnulth (Nootka) living nearby. Thus, since 1905 this material proof of religious aspects of the whale hunt belongs to the collections of the American Museum of Natural History in New York. The Nuuchahnulth which live next to the historic site of the shrine want it to be returned so that it may become an integral part of a cultural center. Such a plan makes sense not only because it might lead to positive results for local culture and economy, but also because the purchase was never generally accepted among the Nuuchahnulth and the museum in New York exhibits only a small model instead of the shrine itself.

The next seven chapters are written by the editor. The first picks up the thematic thread of food sources in “Today's Importance of Fish as Food,” but the following ones mainly focus on material culture. Indigenous boat building is illustrated in “The Canoe – Made from Cedar Wood,” whereas “Village, House, and Family as a Reference” also includes social aspects aside from house construction. The collecting and processing of cedar bark is presented in “Clothing – Made from Cedar Bark.” This material was also used for various other items which are among those mentioned in “Equipment – Baskets, Ropes, and Boxes.” Last but not least, if a publication comprises information on the material culture of the