incomplete. Harriet Evan’s recent work *Women and Sexuality in China* does not get a mention. Considering the intersection of themes in their work this is quite a noticeable gap. Diamant also borrows heavily from Western studies of Chinese society and politics with little reference to Chinese subject matter on the same issue. Fei Hsiao-tung’s classic study on village life is acknowledged whilst his other classic on reproduction is conspicuous by its absence. Nor do more contemporary Chinese scholars of gender, marriage and sexuality, such as Li Yinhe and Pan Suiming, seem to warrant mention.

Despite these minor shortcomings Diamant’s *Revolutionizing the Family* is a valuable contribution to contemporary studies of Chinese state and society. It is well worth scrutiny by those engaged in the study of gender, the family, peasant society and state institutions.

GARY SIGLEY  
*University of Western Australia*


This latest work by Honda Katsuichi, a noted Japanese journalist and writer, represents an interesting literary project. Straddling a space between fiction and non-fiction, *Harukor: An Ainu Woman’s Tale* has much to offer the reader, both in terms of its factual information as regards Ainu history and culture and in terms of its semi-fictional portrayal of an Ainu woman’s life from centuries past.

The text itself is prefaced by a lengthy foreword, a note from the translator, and a preface by Honda himself, each of which act in some way to inform or modify our readings of the text that follows. David L. Howell’s foreword provides an interesting counterpoint to Honda’s text; while defending what he describes as Honda’s “unabashedly partisan portrayal” of Ainu history, Howell goes on to provide his own “more detached” version (xii). I cannot help feeling that Honda’s text may have been better served through the inclusion of Howell’s essay as an afterword, allowing the reader to absorb the “passion” of Honda’s account without this before-the-fact intervention. In its current position it inevitably modifies the account which follows, undercutting its narrative authority somewhat. Moreover, the inclusion of this quite lengthy foreword in addition to Honda’s own extensive introduction means that the actual story of Harukor promised by the title is buried even deeper within the text.

Honda’s introduction gives an overview of Ainu history and provides the
reader with valuable tools to inform their reading of the narrative that follows. This section is invaluable in situating Harukor’s story in terms of its status as fiction or non-fiction, and gives an insight into the sources used to construct Harukor and the world she inhabits. Honda’s account of the midwifery and tusu practitioner Aoki Aiko is particularly engaging and, as the reader moves on to the “Harukor” section, Aoki’s implied influence upon the construction of Harukor’s world is apparent. Photographs of elderly Ainu women towards the end of this section are accompanied by an explanation of how their stories or memories appear within Harukor’s narrative, and in this sense, there is a dialogic interplay between the “Ainu Moshir” and “Harukor” sections.

Honda is at pains within both the preface and the “Ainu Moshir” section to emphasise the difficulty of obtaining material for the “Harukor” account, pointing to the lack of documentary records available from the period prior to “Japanese encroachment” (xxxiv). Noting that the caveat “probably” must apply to every aspect of his portrayal, Honda nonetheless stresses that Harukor’s narrative is “far from a product of pure imagination” and notes that the information on which her world is based is drawn from a variety of sources, including surviving Ainu elders, researchers, and the yukar of Ainu oral tradition (64). This balancing of, and perhaps a certain tension between, fictional and non-fictional elements is apparent throughout the “Harukor” section, which constitutes the core of the text.

This section consists of a first-person narrative which traces the life of one Ainu woman from childhood, through rites of passage such as receiving a name, courting and marrying, becoming a mother and finally farewelling her eldest son on a “rite of manhood” journey. Ainu ritual such as the iyomante festival and rites of birth, marriage and death are interwoven as part of the narrative. The text is interspersed with illustrations, captions and footnotes that explain or add detail to aspects of Harukor’s story and provide information as to the sources from which Honda derived specific details. Also included are several yukar, a kind of rhyming epic poetry, some of which are indicated as drawn from existing yukar, and some of which appear to be Honda’s own work. The overall result is an appealing tale that provides both detailed information about the possibilities of Ainu life at this time, and a readable narrative that is generally interesting in itself, and even moving at times. Situations such as the entanglement of relationships between Harukor, her best friend and two young suitors are portrayed in an engaging way, such that the reader becomes interested and invested in Harukor’s story as it unfolds. The final scene of this section, that of Harukor watching as her son Pasekur depart on his journey, has a particularly poignant emotional quality.

Nonetheless, this section is perhaps less engaging as a narrative than one might expect as a result of its positioning in the interstices of fiction and non-fiction. The aforementioned interspersing of the narrative with illustrations and footnotes, together with Harukor’s own somewhat self-conscious explanations of her world, mean that its status as a teaching text, whose function is partly to
describe and explain, is unavoidable. Honda’s stated objective – “to convey the atmosphere of Ainu society long ago” – is achievable only in the context of this wealth of explanation, particularly for a non-Japanese audience, and his constant acknowledgment of sources is also essential to maintain the integrity of his text as a scholarly work (64). These conditions, however, inevitably detract somewhat from the narrativity of Harukor’s story, and the inevitable result is a compromising of its operation for the reader as a subjective personal account.

The brief concluding section, “Pasekur,” traces the life of Harukor’s son in another first-person narrative, and brings the text within sight of documented history with the foreshadowing of the Ainu rebellion. The text concludes with a useful glossary of both terminology and people, and a bibliography of English-language books on the Ainu. Notwithstanding some reservations as regards the positioning of Howell’s essay, and the at times uneasy marriage of narrativity and didacticism in the first-person sections, something which is perhaps inevitable for a project of this nature, I consider this text to be a unique and valuable addition to the growing body of work on Ainu culture, one whose translation into English is warmly welcomed.

MEGAN MCKINLAY
University of Western Australia


In times of war it is easy to see the impact of the military upon society. In times of peace it is a greater challenge to grasp the many ways in which militarization shapes culture. Best known for her study of international politics, Bananas, Beaches and Bases, Cynthia Enloe takes readers on a global tour of militarization in her latest book, Manoeuvres: The International Politics of Militarizing Women’s Lives. Enloe addresses the militaristic values that mold cultures in both war and peace.

Militarization is a process that can transform the meanings and uses of people, things, and ideas far from falling bombs and flying bullets. The manoeuvres of the book’s title refer to the efforts that military officials and their civilian supporters have made in order to ensure that women feel special and separate. By maneuvering women, military policymakers can use them to improve the fighting ability of men. If women cannot be controlled effectively, then men’s military participation cannot be guaranteed.

The militarization of women has been crucial for the militarization of