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ké stoupence“ náboženských tradic je už nějaký čas zpochybněno v hermeneutických a metodologických diskusích. Uznávání badatelé dnes poukazují na potíže nároků akademiků na objektivní, jediné správnou platformu, vystavěnou na předpokladech a metodologii západní vědy. Hovoří se o východiscích a vztahu pozic lidí „vevnitř tradice“ (*insiders*) a lidí stojících „vně“ zkoumané tradice (*outsiders*). I ti stojící „vně“, na zdánlivě pevné, racionální, ba „jedině správné“ půdě akademie, jsou při bližším zkoumání ovlivňováni omyly, předsudky a často nekriticky přijatými teoretickými a metateoretickými rámci svých disciplín. Co se týká pramenných textů, oddaní višnuisté prý „většinou nemají schopnosti připravit kvalitní kritické vydání, ale co hůře, do textu často všelijak svévolně zasahují“ (s. 282-283). Proč by oddaní višnuisté neměli zasahovat do textů své vlastní tradice a znovu je interpretovat, když se tak v Indii dělo po staletí a je to tradicí vlastní? A proč by měli připravovat vydání svých textů dle představ západních akademiků? Je možné, že většina novějších publikací o čaitanjovské tradici „neunese náročnější akademická měřítka“ (s. 282). Za zmínku nicméně stojí „lidé zevnitř“, kteří o tradici dle akademických měřítek fundovaně psali, v některých případech přitom záslužně pracovali na „poli neoraném“. Zbavítek již v textu odkazoval na práci Walthera Eidlitze (s. 88), k dalším bezesporu akademicky kvalifikovaným čaitanjovcům patří O. B. L. Kapúr, Śrīvatsa Gósvámí, Jan Brzezinski, Neal Delmonico, Šukavak Dás, Kenneth Valpey (a další z Oxford Centre for Hindu Studies) nebo Steven Rosen (zakladatel a editor *Journal of Vaisnava Studies*). Z významných akademiků stojících „vně“ tradice mi chybí aspoň zmínka o Josephu O’Connellovi, jehož kritické připomínky částečně přijal a do nového vydání své knihy *Place of the Hidden Moon* zařadil Edward Dimock (reprint z r. 1989). O’Connell je mimo jiné editorem *Bengal Vaisnavism, Orientalism, Society and the Arts* a autorem důležitých statí o čaitanjovské tradici.

Bengálská literatura je velkým dílem, prozrazujícím ohromnou erudicí, hloubku porozumění tématům i jazykový a básnický

talent Dušana Zbavitele. Především však vypovídá o jeho lásce k Bengálcům a jejich kultuře. Pokud jste knihu ještě nečetli, věle ji doporučuji.

MARTIN FÁREK

Dirk Schlottmann, Koreanischer Schamanismus im neuen Millennium,

Frankfurt am Main: Peter Lang
2007, 507 p.
ISBN 978-3-631-56856-9.

After his studies of Cultural Anthropology, German Studies, and African Philology at the Universities of Mainz and Frankfurt Dirk Schlottmann received his doctoral degree in Cultural Anthropology in 2007. Since September 2008 he is Visiting Professor at Konkuk University, Ch’ungju campus in Ch’ungch’ongbukto, South Korea.

The present study was approved as a doctoral dissertation, and represents another recent study on the phenomenon of Korean Shamanism in its alleged struggle with modernity that has been published in German next to Berno Stoffel, *Schamanismus in Südkorea und die Wirtschaftskrise 1997/1998: Die Interaktion zwischen Anomie und Religion* (Bern – Wien et al.: Peter Lang 2003).

Musok, Mugyo or *Mu* is commonly referred to as Korean Shamanism, a supposedly indigenous religious tradition that ranks prominent within Korea’s pluralistic religious landscape. Korean Shamanism dates back to the Three Kingdoms period (57 BC-668), and as far as several scholars are concerned probably even beyond that. As Grayson states, Korea’s primal religious tradition seems to have descended from ancient Siberian Shamanism (James Huntley Grayson, *Korea: A Religious History*, Oxford et al.: Clarendon Press 1989, 23) but nonetheless formed a unique setting in

terms of doctrine, ritual and cultural arrangement. After centuries of severe oppression by *Chosŏn* (1392-1910) authorities and post-*Chosŏn* governments, Korean Shamanism, starting with the administration of Chŏn Tuhwan (1980-1988), experienced a more favorable recognition and even support by the South Korean cabinet. Of course, this change of policy towards Shamanism happened due to the awareness that the issue could greatly be exploited as state propaganda by identifying *Musok* with a primordial religion of the Korean populace in order to strengthen national identity. Up to now Korean Shamanism represents a specific feature of Korean religious culture, a phenomenon that has survived persistent suppression by the state, rapid modernization and the strong opposition of coexisting religious movements such as numerous Protestant denominations that have widely evangelized Korean society in the past 130 years. However, Korean Shamanism passed through a comprehensive process of accommodation, transformation and reinvention. This metamorphosis in answer to changes and needs of a modern society of the 21st century and its current status quo in particular is the main research question of Dirk Schlottmann. How does *Musok* cope with its thoroughly modernized surrounding conditions? In other words, to what extent does social, political and economic change have an impact on Korean Shamanism?

The author's investigation relies on a voluminous array of secondary literature as well as field research that was carried out between November 2002 and May 2004. The huge bibliography (p. 451-486) mainly consists of English and German publications, whereas it should be mentioned that Schlottmann has included all major reading that deals with the issue. In addition, he also refers to a little more than a dozen publications in Korean language, therefore also covering a fistful of significant studies of Korean scholarship.

In spite of the author's intention to comprehensively use the Revised Romanization system of Korean from 2000 he ultimately lacks consistency. He occasionally switches between the Revised Romanization and the

McCune-Reischauer Romanization as for instance seen in the bibliography. The very same happens when it comes to Chinese terms, where Schlottmann uses both, *Hànyǔ Pīnyīn* without tones and Wade-Giles. Apart from these formal errors and a couple of – let's call it – slips of the pen (*songsaengnim*, p. 66; *uhchunjul*, p. 81, etc.) the whole work has to be considered quite satisfying regarding the implementation of formal rules. The only thing I noticed as actually missing would be the helpful attachment of Korean or Sinokorean, that is to say Chinese characters next to the respective Romanized terms.

The monograph comprises twelve main chapters, including a short introduction (p. 13-20), a terse conclusion (p. 447-450), an extensive bibliography, and an appendix (p. 486-507). In chapter 2 (p. 21-51) the author discusses the term „Shamanism“ and the scholarly debate attached to this phenomenon. Chapter 3 (p. 53-89) then gives the reader basic insights into *Musok*, the Korean version of Shamanism with all its major characteristics. In Chapter 4 (p. 91-148), Schlottmann tries to provide a compact summary regarding the historical dimension of *Musok*. However, eventually this turns out to be a mere cursory account on some fundamental features of Korean history, whilst omitting an elaborate discussion on the role of Korean Shamanism in the course of Korean historical development. Chapter 5 (p. 149-189) deals with the influence of recent social transformation on *Musok*, stressing the relevance of such issues as the change of policy towards Korean Shamanism, the appearance of a new media scene or the economic crisis. The next section (p. 191-235) overviews major facets of Korean shamans, which are mostly referred to as *mudang*, although it should be mentioned that there are up to 40 (!) different designations for shamans in Korean alone. Chapter 7 (p. 237-271) discusses three examples of Shamanistic assignment – fortune telling, fabrication of amulets, and ceremonial supplication – under different conditions (e.g. fortune telling via Internet, p. 256-258). The next major chapter (p. 273-393) expatiates upon so-called *kut*, Shama-



nistic rituals that build the aesthetical apex of *Musok*. The author presents several kinds of *kut*, their structure, purpose and main characteristics. Chapter 9 (p. 395-445) finally focuses on how Korean Shamanism makes use of the Internet. Through an in-depth investigation of *Musok* web presence, Schlottmann shows the utilization of the World Wide Web as a means of socializing, self-portraying, advertising, and of course providing spiritual assistance to the community.

Generally speaking, the study not just provides a very well authored introduction to Korean Shamanism but outlines an intriguing view on the recent process of accommodation and reformation. Schlottmann delivers long-needed and enthralling insights into the issue, thereby skillfully depicting

the flexible and integrative nature of *Musok*. The study is of great value for both, an interested audience with some basic knowledge as well as specialized scholars who would like to gain more profound understanding of particularly contemporary Korean Shamanism. Despite some minor formal inaccuracies regarding Romanization, the author Dirk Schlottmann produced a highly anticipated and painstaking analysis of one of Korea's most prominent religious phenomena at the present time. Finally, I am convinced that *Koreanischer Schamanismus im neuen Millennium* will serve as first choice for everybody (at least in the German-speaking area) who wants to seriously deal with the issue.

LUKAS POKORNY