remain valid and valuable as they support the point of view of religiously experiencing the world.

(2) In *The Myth* book John Hick and his fellow colleagues had used, somewhat purposely, a provocative title to astound readers and invite criticism and comments which would add to the popularity of the book. In the *Metaphor of God Incarnate*, John Hick seems to put an end to this amusing game of provocation, since his and his colleagues’ purpose has already been achieved, as the theme of the book has found acceptability in Anglican theological and other Christian religious circles to which it was primarily addressed. In the present work he concentrates on explaining in a modest tone the meaning of what he now calls "Metaphor of God Incarnate". In the meantime, Hick develops a whole philosophy of what one should understand by "myth", "metaphor", etc. and, how these linguistic devices function in religion. In *The Metaphor* book and in various other essays in his other books such as *An Interpretation of Religion*, one finds illuminating discussions on the meaning of "myth", "metaphor" etc. However, it is interesting to note that Hick replaces the expression "myth" by "metaphor" to soften his tone while rejecting incarnation. Similarly, he is reluctant to discard the epithet "Trinity", again, to express loyalty to his Presbytarian Christian faith, despite his conviction about the unity of Godhead. Such expediency may be theologically justifiable but is hardly expected of a philosopher of Hick's stature.

The students of theology and philosophy as well as lay readers will find the book very interesting and highly readable. Hick's insights in the development of Christian culture and, for that matter, in other religious cultures will certainly broaden the vision of the readers, and modify their perspectives about religion.

The book contains valuable material supporting the montheistic doctrine. Muslim readers will welcome this book for its contents supporting their stance regarding Chirst, and inviability of Trinitanian Christianity, as they did his earlier edited book *The Myth of God Incarnate*.

ARIFA FARID

Anees Jung, *Night of the New Moon: Encounters with Muslim Women in India*, Penguin, Delhi, India, 1993, pp. 127, price Rs. 85 in India.

This slim book is a collection of thirty-three very short essays tied together with an equally succinct Foreword and Afterword. Each essay is a pen sketch or
encounter with an Indian Muslim woman that highlights her religious identity. All encounters occur in the home environment of a particular woman and though the narrative is only partially in direct speech the essays read like testimonials in which each proponent identifies her personal beliefs.

The essays begin with encounters in the city of Hyderabad which is situated in the predominantly Muslim state of Andra Pradesh and later moves to other states like Orissa, Bhopal and Rajasthan. The women in the essays cut across economic class, ranging from the very poor religious devotee at a shrine to an aristocratic Begum. Most of the essays are third person descriptions but in many cases the author uses the first person to locate herself as visitor or interviewer. The essays have titles that provide a particular orientation (“My Mothers Were Such Women”; “The Begum’s Niece”) or consist of typical Muslim names such as “Sugra”, “Najma”, and “Bano Begum”. In addition, chapter headings are followed by quotations from the text such as: “Nana’s Islam was simple and fragrant”; “Women were never barred from the mosque, only exempted”; “The worst is possible now. Donkeys will neigh and women will sit on chairs”; and “Allah is no longer a 100 watts bulb”. On the whole, the author Anees Jung manages to present an objective view of the state of Muslim women in contemporary India.

Night of the New Moon: Encounters with Muslim Women in India is written in the current style made popular by anthropological studies such as Mirta Ana Barbieri, et. al. Relatos de la vida (Life Stories) (Buenos Aires, 1993). Both books are short and consist of individual essays, each describing a particular person. In both cases the author does not explicitly introduce, explain or intrude into the narrative. The result often is that the reader deconstructs the apparent stereotypical character and becomes engaged in the process of discourse that establishes the reconstructed identity of the subject being described. Anees Jung in Night of the New Moon has added a short Foreword and Afterword that tie together the thirty-three descriptions more efficiently than Relatos de la vida. In addition, the repetitive illustrations bring an immediacy and warmth to the work of Anees Jung.

The Foreword of Night of the New Moon begins with the telling subtitle: “Beyond the eyes of a black burqa”. The narrative begins with firmly locating the position of the author. It is a conversation between Anees Jung and a foreign observer: “You do not look like a Muslim woman”, says a European friend. “Perhaps”, I tell him. “I have not lived the life of an average Muslim woman.” Jung seeks this look of a Muslim woman and finds it on a crowded street. It is a woman who holds her head in a particular fashion; “There is a reticence in the eyes, a tentativeness in the step as if it is being measured not by anyone else but herself. A veiled dignity surrounds her person. [Her look describes her] purdah . . . [her] modesty . . . [She is] a person more substantial than the look. She is a state of mind.”
Anees Jung further develops this Muslim look Muslim characteristics. She finds it in metaphors and traits. In her Afterword Jung states that the world of the Muslim woman “is the light that filters through curtains, of chintz or cane or tattered sack, and spreads in the shadows, transmuted, transformed”. She did not “find even one standing in a front porch or sitting by an open window looking out. I always found them in the interiors. Muslim women for Jung express “no aggression” as they are “seeking a peace not in this world”.

I found the chapter called “Saleha” to be the most poignant. Saleha is described with the most economy in Jung’s words: “Well born, well educated, Saleha is a teacher in a convent school. She wears no burqa and drives her own car, unveiled. That’s as far as her liberation goes: she continues to live with her widowed mother and a spinster aunt who discreetly control her life” (p. 73). At the end of the story, however, I wondered if Saleha answered the central question of the book, posed by Jung in the Foreword: “Is there a look to a Muslim woman? And is there a life she lives that is distinct from other women?” Saleha is very much a real life character but she does not represent only young, single and upper middle class Muslim women but most middle class women in South Asia and elsewhere, regardless of their religious affiliation.

Furthermore, at certain points the author’s preferences transcend her elegant style: “According to Jilani the hold of religion is more on Muslim women than men. All the rules and regulations imposed by mullahs start and end with women. Women, they say, should stay at home, wear a burqa when they go out, should not go out alone, not talk to a man in public or study in a class alongside men. A Muslim woman finds herself an easy victim” (p. 61). Her findings are further expressed in her closing words: “They have no command over it [their state of being] for it is achieved not by knowledge but obedience. In a changing environment such a way of being offers no technique that spurs understanding of realities beyond the individual self. Nor does it help illumine [sic] the social order. When you live with a wall around you nothing can enter or go out. When you do not live a truth, it dies. Like praying in the dark. . . .”

Rukhsana Qamber