difficult to read his often brilliant work on the study of myth juxtaposed with his condescending remarks about the people he is studying.

Strenski makes a good case in his introduction for the continuing importance of Malinowski in the study of myth. Although Malinowski's functionalism is often reduced to a rather simplistic and mechanistic formula, it is in his writings a subtle and insightful method of cultural analysis. The importance of Malinowski’s writings also shows in the continuing influence he has on writing about myth and ritual, as, for instance, in the work of S. J. Tambiah. His insights into the meaning of myth will assure his continuing importance in the study of mythology and folk narrative. *Malinowski and the Work of Myth* gives the first time reader a good introduction to Malinowski’s thought, and the reader who knows his work a somewhat different view than is often emphasised. It is a welcome addition to the expanding *Mythos* series of reprints from Princeton.


Cathy Brigham
Indiana University

Due to the volatility of the subject matter, the influence of politics on everyday events has frequently been excluded from ethnomusicological works based in Latin America. Fieldworkers from other disciplines have only lately begun to publish their assessments of how turbulent governmental structures within Latin America affect other aspects of daily life, such as social structure, agricultural systems, economic patterns, rituals and festivals. Until recently, however, no one had directly addressed how politics affect the use of music in Latin America. Based on his more than three years of fieldwork, Thomas Turino explores this very issue: the inter-relatedness of politics and art in contemporary Peru.

*Moving Away from Silence* is an inquiry into several questions, each one increasingly broader in scope and subject matter. Turino’s larger purpose is to explore how politics affect cultural practices; yet he supports this premise by studying specifically how the policies that have led to the recent rush in urban migration have affected the use of panpipes in three particular communities in Peru. After working with these three communities, Turino
found them using the "same" musical tradition, that of panpipes and flutes, in distinctly different ways, both in terms of performance technique and in terms of individual and group motivation. This focus on the uses of one musical genre by different groups of people is in alignment with Turino's background in comparative musicology. Following earlier ethnomusicologists like Eric von Hornbostel, Alan Merriam, and Bruno Nettl, Turino believes that by comparing the experiences of those around us, we can expand our own potential for understanding the world.

The three panpipe-playing communities with whom Turino worked consist of residents of rural Conima, middle- to working-class young urbanites involved in the urban panpipe movement in Lima, and Conimeños who have been forced to migrate to Lima in search of work. He found that though each of these three communities was involved with the same instruments and the same repertoire, each used distinct performance techniques, their stylistic differences arising from differences in motivations. The residents of Conima are constantly balancing their need to be creative with their desire to follow the musical traditions of their community; the urban revivalists of Lima have assumed the panpipe tradition out of a desire to associate with a group of politically oppressed people, rural citizens from the highlands; and the migratory Conimeños have altered their performance styles in an attempt to create new bonds in an unfamiliar urban setting. Each of these three communities has developed its own distinct means of playing the panpipe repertoire, resulting from a need to adapt to changing Peruvian politics.

Moving Away from Silence opens with the easily comprehensible, though deeply involved, question of what makes rural Conima music distinctively Conimeño. This is a standard example of ethnomusicological inquiry. In concluding his comparison of three different panpipe groups, Turino introduces us to the more complex exploration of the relationship between governmental policies and local-level cultural practices. This transition from the micro to the macro is smooth, enabling the reader to sally forth without too much intimidation from the scope of the subject matter. Turino deals with the topic with sensitivity and knowledge; it is obvious that his connections to the Conima region and its people are neither transitory nor superficial.

Turino writes with a refreshing voice that will quickly appeal to the reader interested in Latin American studies, Anthropology, or Folklore, as well as Ethnomusicology. While Turino is a trained ethnomusicologist, and the text is certainly ethnomusicological in nature, it should not scare off those less readily literate in music; musical analysis of Peruvian panpipe performance is not really the subject. In fact, Moving Away from Silence is not about music sound so much as it is about ways in which different social
groups use music and about the creativity needed to adapt cultural practices to changes in social life.


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Most folklorists have probably followed Reidar Christiansen in his belief that fairy-lore did not exist in the Americas. But, as Barbara Rieti writes, "in [the Memorial University Folklore Archives] I read personal experience narratives [of fairy encounters] of recent vintage, and despite a wide consensus among collectors and informants on its decline, it was clear that there was still an extensive body of fairy traditions that had never been examined in depth." From this beginning came a dissertation and the present book, which is an outstanding contribution to the study of the fairies.

Through the use of both archival materials and interviews Rieti shows that rather than a moribund or dying tradition, fairy belief in Newfoundland is a living tradition that has continued to adapt itself to changing times. One sign of this adaptation is the connection made between the fairies and UFOs, though, like Rieti, I doubt that the UFOs will ever fully replace fairies. As Rieti writes "[t]he fairies are the ultimate strangers, and serve as a metaphor for all that is strange, not only in nature, but in other people." As she emphasizes, it is the closeness of the fairies to the human world that has made for the strong connections between humans and fairies. A UFO can hardly have the same intimacy: "[t]hey are not the numinous neighbors the fairies have been, and their distant galaxies do not have the compelling immanence of the fairy world."(216)

Rieti's study details these beliefs in Newfoundland folk culture, making effective use of both archival and fieldwork sources. She suggests that the principle character in the fairy legend is the human, and that our analysis of the legends must proceed from that knowledge. Fairylore maps out the supernatural landscape, human relations to it, and the social landscape between humans. That Rieti does not subscribe wholly to one style of analysis adds to the depth of her work, and assures her book a prominent place in fairylore and legend studies. Although I would have liked more on fairylore as folk religion, Rieti gives better attention to this aspect of the traditions than most researchers have. Indeed, her study is the best phenomenological and psychological study of the fairies I have seen.