

Waterman includes in his examination an investigation of Cuban, Brazilian, and African-American influences on *jùjú* music's syncretic style. Those investigating the idea of cultural continuity and change, with respect to the underpinnings of traditional values inherent in modern musical expressions, will also find this book useful as it traces the transformation of *jùjú* through its early forms into a modern African popular music that continues to embody traditional elements and sentiments. Waterman's study of *jùjú* sheds new light on notions of the nature and creation of cultural identity and its anchoring in modern musical expression as well as the reciprocal effects of environment and musician on the spinning out and development of musical genres.

In effect, Waterman provides a window into *jùjú*, as a social dance and praise song genre, which constructs modern Yoruba identity and grounds it in deep Yoruba values and sentiments. In commenting on the power of *jùjú* musicians to create and reinforce hierarchies yet at the same time bridge them, he concludes his study with the remarks that despite the progressive hardening of class boundaries,

Yoruba musicians may retain the power to chasten and dethrone irresponsible leaders, and to foster among their people the sense of national and regional purpose upon which Nigeria's future in an inequitable world economic order so crucially depends (228).

Clearly Waterman sees *jùjú* musicians as playing an essential role in the continued creation of Yoruba identity through the mirroring of society within patterns of popular musical performance and at the same through their explicit shaping of these same social and historical processes that directly influence them.

William Bright. **A Coyote Reader**. Berkeley: University of California Press, 1993. Pp. xxiv + 202, introduction, bibliography, index. \$30.00 cloth, \$13.00 paper.

John Deal  
Indiana University

William Bright's *A Coyote Reader* is much like the archetypal trickster whose nature it attempts to illuminate: eclectic, hard to pin down, and capable of providing many unexpected insights. The book, a collection of essays, poems, myths, and other narratives about Coyote in his many guises, is valuable for the material within its covers alone. However, Bright

has also provided an intriguing organizational framework for the material as well as fine supplementary commentary to it.

In spite of Bright's intense involvement with or influence upon many of the materials presented (he translated or retranslated most of the Native American narratives provided), each is allowed to preserve its distinctive character. If anything, his arrangement of the texts in a sequence of meaningful correspondences enhances their inherent richness, rather than the opposite. The texts are grouped according to facets or manifestations of Coyote's nature: "Coyote The Lecher," "Coyote The Thief," and so on. In each section, various authors or narrators elucidate that part of Coyote's personality or behavior. The different texts are lent coherence within the sections by Bright's analysis or observations.

This structuring constitutes the most fascinating and potentially useful component of the *Reader*; within the section "Coyote The Survivor," for example, one finds a Karuk mythic narrative told by a native informant, a poem by modern poet Will Staple, and a long essay on Coyote in relation to the American West by scholar/poet Gary Snyder. Bright is not concerned, as many collators and editors might be, with lining his material up in neat historical or generic order. He would rather isolate themes and place down within them all different sorts of narratives, poems, essays, or whatever seems most pertinent to and illustrative of those larger thematic issues. The result is the eclecticism mentioned above, but also something more.

By allowing the ancient to rub elbows with the modern, the oral with the written, poetry with prose, Bright makes it possible to isolate commonalities between seemingly disparate genres, regions, and traditions. He shows the wide-ranging power of the Coyote figure, and by extension the trickster in general. He also allows us to see the ways in which a mythic character, sprung from the oral narrative tradition of many Native American peoples, continues to influence Native and non-Native American literature. Illustrations of the processes by which the oral influences and enters into the written are therefore readily available to the folklorist who wants to trace and analyze them.

As *A Coyote Reader* is as much a collection of literary works as it is a text of utilitarian significance to the folklorist, it seems appropriate to comment on the pleasing aesthetic quality of the material found within. Some of it is humorously crude, as in the scatological story, "What Stinks?" told by Leslie Silko, while some of it conveys a sense of reverence and awe for the primal and transformative power of Coyote, such as Gary Snyder's "A Berry Feast" and Peter Blue Cloud's "Coyote, Coyote, Please Tell Me." The ability to enjoy *A Coyote Reader* as fine literature only contributes to the multiplicity of ways in which the book can be read; there

are as many ways to use or derive pleasure from the *Reader* as there are sides to Coyote himself.

The only minor complaint resides in the issue of how much Bright has altered some of the narratives he has translated from native tellers or retranslated from other scholars. Bright subscribes to the ethnopoetic school of translation, and while his arrangement of narratives into standard European poetic lines does seem to enhance both ease of reading and appreciation of content, it would have been beneficial in some cases at least to have the originals, translated as literally as possible, set beside his versions for comparison. Nonetheless, Bright is to be commended for drawing together the diverse materials of *A Coyote Reader* into a rewarding and thought-provoking whole.

Joan Newlon Radner, ed. **Feminist Messages: Coding in Women's Folk Culture.** Urbana and Chicago: University of Illinois Press, 1993. Pp. xv + 309, photographs, notes, notes on contributors. \$39.95 cloth; \$16.95 paper.

Jennifer Livesay  
Indiana University

The study of women's folklore has received a valuable, and long-awaited, contribution with *Feminist Messages*, a collection of a dozen articles on subjects ranging from knitters of doll clothing to female rappers to traditional healers. This wide diversity of subjects is very effectively organized under the concept of coding: the theory that dominated groups within societies develop ways of communicating messages with double meanings, only one of which is available to outsiders, allowing insiders to understand the full meaning, and thereby "protect[ing] the creator from the consequences of openly expressing particular messages" (3). Collection editor Joan Newlon Radner, together with Susan S. Lanser, fully spell out the theory of coding in an introductory essay, "Strategies of Coding in Women's Cultures." This article is an adaptation of their article from the 1987 *Journal of American Folklore* special issue on Folklore and Feminism, "The Feminist Voice: Strategies of Coding in Folklore and Literature," which was, in turn, based on a paper presented at the 1986 annual meeting of the American Folklore Society, during the series of panels devoted to feminist issues in folklore. This makes *Feminist Messages* the third written collection to grow out of the 1986 meetings, after the *JAF* special issue and the collection edited by Beverly Stoeltje in the *Journal of Folklore Research* (1988).