

effect? The sound has transformed itself. Homophones. Linseed oil. Lynn C. Doyle. Bar talk. Bartók—the same sound but with a different meaning” (275).

In Northern Ireland, the Lambeg drum is *the* musical symbol used by Unionist Protestants to demonstrate their supremacy over Roman Catholics. In Catherine McKenna's *Vernicle*, the effect of the drumming changes from an outburst of terror and “disintegration” (272) in the first movement to “pure sound” and “fierce joy” (276) in the second. With the Protestant Lambeg drum used for positive ends by a female Catholic composer, Bernard MacLaverty brilliantly expresses his utopia of *convivence*: a peaceful coexistence of Catholics and Protestants in Northern Ireland on a regional scale, of men and women on a global scale—the fruitful synthesis of the cosmic forces of “*yin and yang*” (223).

In philosophical profundity, *Grace Notes* clearly surpasses any of Bernard MacLaverty's previous works. It is a stirring book on the immeasurable power of music and an important piece on womanhood—although written by a man.

Manuel Scorza

The Sleepless Rider

Trans. and introduced by Anna-Marie Aldaz

New York: Peter Lang, 1996. Pp. 175. \$43.50

Reviewed by Evelio Echevarría

Between 1970 and 1980 Peruvian indigenist Manuel Scorza (1928–1983) published a cycle of five novels, of which *El jinete inmóvil* (1977) and its present English translation, *The Sleepless Rider*, are the third in either language. The purpose of the cycle was to fictionalize the rebellion that several Quechua clans organized early this century in the central Andes of Peru to defend their ancestral lands from oppressive landlords and foreign mining companies aiming at dispossessing them. The title of the novel belongs to a physical peculiarity of its main character, Raymundo Herrera, an elder of the Yanacocha clans, who cannot, and must not, ever close his eyes, for he is the guardian of the precious Royal Deed, with which in 1705 the king of Spain confirmed the legal rights of the clans over their lands. For being agrarian, this is then a true indigenist novel. But in the end, the almighty Royal Deed turns out to be useless in the face of the bullets, the armed forces dispatched by the oligarchy to impose might over right. The story ends with the massacre of the Yanacocha highlanders, a typical finale for this type of novel, the first of which, *Wata Wara*, was written in 1904 by the Bolivian author Alcides Arguedas.

The Sleepless Rider, however, is different in two respects. Unlike the usually grim and tragic Spanish-American indigenist novel, Scorza's *Sleepless Rider* contains humor, a rare trait within *indigenismo*. A few of its characters are

definitely roguish and the tone of their speech is mocking, gay, and witty. A second trait is fantasy. While it is true that nearly all indigenist novels can be classified within Socialist Realism, it can be said that this one also belongs to Magical Realism, that peculiar mixing of the real and the fantastic that has been the pride and joy of the Spanish-American fiction writers for the last three decades. In this Scorzan novel, clouds and rivers immobilize themselves in mourning for the massacred highlanders. And Inca rebels of the colonial past visit the market of Yanacocha to alternate with the rebels of modern times.

An interesting plot of human conflicts, remarkable stylistic abilities put to intelligent use, and a translation of high quality make this tale a very good introduction to the problems that the Andean people of Peru are facing today and will no doubt continue to face in the near future.

Aryeh Wineman

Mystic Tales from the Zohar

Philadelphia: The Jewish Publication Society, 1997. Pp. 179. \$34.95

Reviewed by Mordecai Roshwald

One fundamental difference between the world of imagination of Judaism and that of Hellenic civilization and its later offshoots is the unrestrained fantasy of the latter and the relatively rigorous discipline of the former. The world of the Greek gods, with their quarrels, intrigues, and escapades, cannot have a counterpart in the strict moral atmosphere of Israelite monotheism. It is not surprising, therefore, that European literature borrowed from Greek mythology far beyond its involvement with the biblical literature.

Yet, Judaic culture, though self-restricted to its holy scriptures, found an outlet for the popular imagination in the rabbinical homiletic literature, known by the Hebrew term *Midrash*. Evolving over centuries, it embellished the biblical tales with fantastic tales and added a universe of myth and legend, woven not only round the biblical figures, but also related to various later sages and dedicated scholars. The origins of this creation go back some two thousand years and reach at least to the Hassidic tales, which were opened to the outer world by the work of Martin Buber.

One prominent expression of the religious fantasy can be found in the book of *Zohar*, the central work of Jewish mysticism, known under the name of *Kabbalah*. This arcane work, written in Aramaic probably in the thirteenth century, exhibits an expanse of myth, which a reader of the Old Testament could hardly suspect. God Himself is perceived as manifesting His Being in ten aspects or emanations, each with its own characteristic. This plurality contains a potential for drama and diversity within the doctrine of strict monotheism. To