

anyone not raised in one of the two countries at the heart of the Cold War, the degree to which perceptions about the world were shaped and distorted by Cold War relations. This chapter provides a valuable insight of how US understandings of the rest of the world were shaped by the Cold War, and how much hard effort it takes to undo the effects of such an upbringing and recognise the humanity of others demonised by Western propaganda. Thus, more than just a valuable account of postsocialist experiences, the book also provides a focus on USA citizens' experiences during the Cold War and following.

Finally, the work also raises some interesting issues concerning ethnography and the boundaries between ethnography and ethnographic "fiction." Ghodsee writes in her "Preface" that she is using ethnographic "snapshots" that take place between the observer and observed. These "snapshots" provide useful insights into different worlds making an analysis of this "raw" ethnographic data unnecessary (xiii). The technique, nevertheless, raises more questions than answers. For example, the reader only learns in the "Afterword" that some of the characters in the chapters were fictional (185) – Yordanka was one of them – although a reference is made to four of the essays being short stories based on fieldwork written in the 3rd person, in order to distinguish these from the more ethnographically factual accounts written in the 1st person (xiv). Such a blurring of ethnographic data with fiction raises important questions concerning methods. For example, if we develop fictional characters – who nevertheless remain true to various practices and events taken from fieldwork data (as Ghodsee appears to have done in this case) – then is this pushing too far the boundaries of acceptability in terms of ethnographic research? And if so, why? How is this significantly different from changing the names of people and places for the sake of anonymity? Such boundaries between the ethnographic method and fiction are worthy of further exploration.

In short, and in line with its stated aim, this book has much to offer both students and nonexperts of the region (especially in the US, which clearly is the intended market for this work). But its value goes beyond the concern with postsocialism, as the stories also throw light on one US citizen's experiences of growing up during the Cold War. For readers willing to apply critical reflection on the topic of how Cold War relations influenced views in the West, then this work also makes a valuable contribution by revealing something about the perception of the Socialist Other in the US.

Deema Kaneff

Goddard, Michael: Out of Place. Madness in the Highlands of Papua New Guinea. New York: Berghahn Books, 2011. 173 pp. ISBN 978-0-85745-094-4. (Social Identities, 6) Price: \$ 70.00

Goddard's "Out of Place" provides a welcome contribution to the relatively thin literature on what may be classified as psychiatric conditions in Papua New Guinea, and to the field of psychiatry and ethnopsychiatry more generally. Through the introduction in particular, and woven throughout the book, is a clear critique of the ethnocentric

assumptions which presume the "mental" basis of social disruptions which are classified as "mental illnesses" by psychiatry and ethnopsychiatry. This critique frees Goddard to understand Kakoli praxis in terms of its broader links to social relations, relations between the living and the dead, and social change.

The book is arranged into six chapters, with the first and second addressing the broader context of psychiatry in Papua New Guinea. The first chapter provides a welcome account of the establishment and consolidation of psychiatry throughout the colonial and early postcolonial period, illustrating its contribution to social control of disruptive individuals. The second chapter makes this social control aspect even clearer by contrasting the practice of detaining individuals, treating them with medication and sometimes with electro-convulsive therapy, and the expectation of understanding and care provided by a mental health service.

Chapters 3 to 6 introduce the key ethnographic context of Goddard's study, the Kaugel valley of the Papua New Guinea Highlands, and in particular the Kakoli people. These chapters provide a number of in-depth case studies of particular individuals who are classified as *kekelepa* (mad, crazy) by the Kakoli, and allow for the building of Goddard's argument about the social construction of madness in this ethnographic context. The case studies show the range of *kekelepa* behaviour: from short term behaviours that spontaneously disappear, to longer term disturbances in behaviour and social relations. Most of the case studies relate to men, and whether this is simply by chance, or whether men are seen as more likely to behave in disturbed ways is unclear. These case studies are the strongest part of the book, as the detailed accounts allow Goddard and the reader to work through the key elements in each case, and to understand the inherent dynamism in each. In particular the case of Hari highlights the fine balance between people who bring innovation or change to a group, and the sense that someone may now be out of touch or outside of sociality due to their experiences with postcolonial systems of education and employment.

Through these well written and accessible case studies, Goddard makes the clear argument that these people who are classified as *kekelepa* can provide a window onto a more general understanding of Kakoli social life and culture. He also clearly shows that such cases cannot be understood once abstracted from their context and treated as cases of "mental illness" with labels such as schizophrenia.

While providing a valuable study of psychiatry in Papua New Guinea, this work could have made an even stronger contribution had it engaged with the bodies of literature around emotion, personhood, and morality. Since the time of Goddard's original doctoral dissertation in the 1980s, a vast literature has been produced about cultural understandings of emotion. This includes, for example, the work of Jean Briggs, A. L. Epstein, Lila Abu-Lughod, Catherine Lutz, Michelle Rosaldo, and Unni Wikan. Given that the praxis that Goddard describes often relates to understandings of appropriate or inappropriate emotional displays or interactions, such literature is clearly relevant.

On pages 95 to 96 Goddard deals with the bodily location of emotion, and local understandings of what may be termed shame, while on pages 71 to 72 he explores Kakoli notions of personhood. In doing so he sidesteps the debates on Melanesian personhood as relational or as encompassing aspects of individuality and individualism (for example, Jane Fajans, Maurice Leenhardt, Marilyn Strathern, and A. L. Epstein). These are likely to have contributed to a further understanding of behaviour that is classified as inappropriate or immoral as it denies social relations, such as in the case of Kapiye in chapter 4 who acted improperly as a son and hence was seen as provoking the retaliation of his mother once she had died.

“Out of Place” raises critical questions about how Papua New Guinea can care for those people who, for whatever reason, behave in ways that place them outside of ordinary social relations. While some of the individuals in case studies spontaneously returned to normal social relations, many did not. Goddard was unable to return to his field site, and hence we do not find out what happened to people like Hari and Lopa, but it seems likely that their social disarticulation worsened over time. In the beginning of the book, Goddard notes that community care and counselling has been suggested as a possibility, but that the reality of psychiatric care in Papua New Guinea has remained firmly focused on medication and detention in a small number of centralised facilities. The question arises, what can be done at the community level for those people who are disturbed, often in violent ways?

Goddard’s book is of great value to those interested in the history and critical understanding of psychiatry and psychology, to Melanesian anthropologists, and to those with an interest in ethnopsychiatry more generally. This book provides the impetus for further research on the practice of psychiatry in Papua New Guinea, and the care of people who are seen as suffering from disturbed behaviour or social relations. This is a critical area of research, particularly given that primary health care in the country lacks capacity and the tertiary system is struggling. Under these conditions, instances of disturbed behaviour are largely ignored, except in the most extreme of cases. “Out of Place” also clearly demonstrates the value of the analysis of behaviour that is viewed as outside of normal moral conduct in understanding cultural assumptions and patterns of social relationships.

Susan R. Hemer

Goody, Jack: *Myth, Ritual, and the Oral*. Cambridge: Cambridge University Press, 2010. 180 pp. ISBN 978-0-521-12803-2. Price: € 14.99

La frase inicial de esta obra afirma que el autor no desea decir nada que no haya dicho antes (“I am not trying to say anything I have not said before,” p. 1) e indica honestidad intelectual, pero también la convicción de un autor de avanzada edad que ha publicado obras fundamentales sobre la oralidad y su relación con la literalidad.

El presente volumen reúne ocho artículos publicados en distintas revistas y compilaciones desde 1961 hasta la actualidad, a los que Goody ha agregado para la reedición

algunas modificaciones. En ellos se tratan diversas posturas del autor: así, califica de “entidad ilusoria” (“illusory identity”) el concepto levistraussiano de estructura (4) y ve como equivocado el análisis criptológico, en el cual los mitos son un misterio para quien los recita, un “código”. Que lo narrado sea o no verdadero es una característica intrínseca del discurso lingüístico (119). (La ficcionalidad no es una característica universal, sino promovida por la literalidad y la imprenta.) Los adultos no privilegian la narrativa ficcional, que se tiene generalmente como no verdadera (117). En todos los capítulos se menciona el punto de partida de sus reflexiones: sus investigaciones entre los LoDagaa del norte de Ghana, a partir de 1949 y, más concretamente, sobre la extensa recitación del “Bagre”.

La recitación está asociada con la iniciación de un individuo, a través de la cual se convierte en miembro de la sociedad “Bagre”, lo que le confiere propiedades curativas y espirituales. A lo largo de entre seis y ocho horas, cada frase es repetida por los neófitos y por los miembros (quienes guían el ritual) y, dos veces más, a continuación, por otras personas presentes. La recitación consta de dos partes: la primera es el llamado “Bagre blanco”, que consiste en la enumeración y descripción de las ceremonias que han sido realizadas hasta el momento en que se lleva a cabo la recitación (estas ceremonias se extienden a lo largo de varias semanas). Por su parte, el “Bagre negro” puede ser escuchado sólo por los hombres que ya han pasado la primera iniciación (las mujeres se hallan excluidas de esta parte), y se refiere a la creación de los seres humanos, así como a la adquisición de los elementos básicos de su cultura: la agricultura, la caza, el cuidado del ganado, la fabricación de hierro y la producción de cerveza. Estas informaciones, que hubieran sido necesarias desde un principio al lector para una mejor intelección, se proveen lamentablemente muy avanzada la lectura del libro (107, 129).

La importancia de repetidas estadías y grabaciones del relato permiten a Goody presentar una perspectiva diacrónica, que evidencia variaciones sorprendentes a lo largo del tiempo y de acuerdo a la identidad del relator. Si bien los relatores insistían que se cuenta siempre igual, Goody muestra que, por el contrario, existen diferencias. Uno de los puntos esenciales en su argumentación, y al que vuelve en distintos artículos, es la creatividad que subyace a la oralidad: las diferencias entre las versiones de la misma persona en distintas situaciones o de distintas personas en la misma situación ritual evidencia que no se memoriza palabra por palabra (62).

En sus primeras estadías, Goody transcribió el texto manualmente, y más tarde empleó el grabador. Además de las diferencias señaladas anteriormente, también el modo de recolección influye en la forma del relato. La versión anterior al uso del grabador fue la más extensa, ya que dictar lleva tiempo, el relator debía explicar lo dicho y reflexionar sobre ello.

El hecho de que el autor haya trabajado varias décadas en la misma sociedad y sobre temas similares, le permite señalar soberanamente fenómenos de cambio, lo cual no es viable en investigaciones sincrónicas. (Uno de los valores de los escritos de Goody es que llaman la atención sobre el