

meist ebenfalls in Bewegung sind, wenngleich dies mitunter ignoriert wird). Bei diesen Körperkontakten spielen *Othering*-Prozeduren laut Johanna Abels Befund eine wesentliche Rolle. Durch den Kontakt mit den "fremden Körpern" kommt es zu Körpererfahrungen und Körperreflexionen, die sich in den Reiseschriften der Reisenden herausarbeiten lassen. Von kulturellem (und politischem) Interesse ist, dass gerade durch die Betonung (und Konstruktion) der Alterität und durch die eigene Abgrenzung von dieser unter anderem Selbstbilder (neu) hergestellt und der europäische Status quo etabliert werden.

Der Wahl des Reisekorpus ist es geschuldet, dass Frauen den vierten Grundpfeiler der Arbeit bilden. Die ausschließliche Betrachtung von Reiseliteraturen von Frauen ist zwar für das Schließen der Forschungslücke zu weiblichem Schreiben in der Karibik förderlich, es liegt aber auf der Hand, dass damit – besonders durch den gleichzeitigen thematischen Fokus der Körper(lich)keit – wissenschaftliche Herausforderungen entstehen, denen Johanna Abel allerdings auf sehr geschickte und konstruktive Weise begegnet. Dort wo das Frausein (nicht so sehr aufgrund von biologischen als von soziokulturellen Ursachen) relevanten Einfluss auf das "KörperDenken" hat, wird dies herausgestellt. Gleichzeitig wird aber "[d]urch die Re-Priorisierung von Rassialitäts- und Klassekategorien ... die Kategorie des Geschlechts ausbalanciert" (33). So ist es zum Beispiel auch möglich, nicht nur die eigenen Unabhängigkeitsbestrebungen der reisenden Frauen, sondern auch die imperialistischen, rassistischen und (somit) unterdrückenden Einstellungen dieser weißen, kolonialen Frauen gegenüber nichtweißen Frauen und Männern in den Blick zu bekommen.

Anhand dieser Grundpfeiler werden in Johanna Abels Untersuchung "euroamerikanische" Körperdiskurse und transatlantisches "KörperDenken" karibikreisender Autorinnen des 19. Jh.s in polyperspektivischer, polyfokaler und polychroner Manier aufgespürt. Sie arbeitet eine narrative Wahrnehmungstypologie mit häufig erwähnten Themen heraus und konzentriert sich dann auf die "vier körperlich affizierte[n] Themen" (196): karibisches Klima, die Schwarzen, die *Criollas* und das kreolische Sozialleben. Dabei werden unter anderem Schönheitsmodelle, Kulturkritik am eigenen und an anderen Körpern, Konkurrenzdenken, Rassismen, Stereotypen, Mythen, aber auch verkörperlichte subversive Potenziale freigelegt, anhand sehr anschaulicher Textstellen vorgeführt und ihre kulturelle und politische Bedeutung in einer von der Französischen Revolution geprägten und sich auf die Abolition der Sklaverei zubewegenden Zeit diskutiert.

Johanna Abel operiert dabei mit Begriffen und Konzepten aus unterschiedlichen Disziplinen und verweist auf deren Ursprung genauso wie auf deren Bedeutung im Rahmen ihrer eigenen interdisziplinär ausgerichteten Arbeit. Somit beweist sie eine "interdisziplinäre Sensibilität" für eine potenzielle Diskussion ihrer Arbeit über die Fachgrenzen hinweg, bei der das unterschiedliche Verständnis von Begriffen häufig zum Hindernis für eine konstruktive Kommunikation wird. Gerade aber beim titelgebenden Begriff des "KörperDenkens", der in unterschiedlichen Bereichen wie der Philosophie (z. B. Barthes, Kamper),

der Kulturwissenschaft (z. B. Fischer), der Musikwissenschaft (z. B. Schmidt) oder der Biologie (z. B. Kotschal) – meist wenig konturierte – Verwendung findet, werden die LeserInnen mit der "Spurensuche" alleine gelassen. Eine genauere Diskussion des Begriffs im Kontext ihrer Arbeit wäre seiner Fruchtbarmachung innerhalb und außerhalb der Literaturwissenschaften dienlich gewesen. Inwieweit die "Miranda-Figurationen", die bei Johanna Abel als gemeinsamer Referenzrahmen für die so unterschiedlichen literarischen Präsentationen von Inselwelten vorgeschlagen werden, in anderen Forschungsarbeiten fruchtbar gemacht werden können, bleibt gespannt abzuwarten. Unabhängig davon lassen sich in "Transatlantisches KörperDenken" aber schon jetzt zahlreiche wissenschaftlich interessante Anknüpfungspunkte erkennen.

Wenngleich sich sowohl im Bereich der "Reisefrauen" (D. Jedamski [Hrsg.], "Und tät das Reisen wählen!" Frauenreisen – Reisefrauen. Zürich 1994) und deren Reiseliteraturen als auch im Bereich der Körper(leib)lichkeit in ihrer materiellen Dimension – z. B. in Hinblick auf die "Körpererfahrung als Erkenntnisprozess" (E. Pfeiffer, *Territorium Frau*. Frankfurt 1998) oder auf den "Körper als Einlagerungssystem und Epizentrum von Aktion und Veränderung" (Doris Uhlich 2016) – erst seit wenigen Jahrzehnten eine intensivere Aufmerksamkeit in Form von entsprechenden Projekten und Publikationen niederschlägt und es somit in beiden Bereichen noch zahlreiche Forschungslücken zu schließen gilt, liegt das bemerkenswerteste Verdienst der Dissertation von Johanna Abel nicht im punktuellen Schließen einiger dieser Forschungslücken, sondern in der komplexen Zusammenführung dieser beiden Bereiche – in einem aus epistemologischer Sicht sehr fruchtbarem räumlichen und zeitlichen Kontext.

Elisabeth Baldauf-Sommerbauer

Allgayer-Kaufmann, Regine (ed.): *World Music Studies*. Berlin: Logos Verlag, 2016. 207 pp. ISBN 978-3-8325-4176-7. Price: € 34.00

Over the last two decades, there has run through the field of ethnomusicology a current of its self-conscious mid-twentieth-century self-examination. From Henry Kingsbury's 1997 "Should Ethnomusicology Be Abolished? (Reprise)" (*Ethnomusicology* 4: 243–249) and Martin Greve's 2002 "Writing Against Europe" (*Die Musikforschung* 55: 239–251) to Timothy Rice's 2010 "Disciplining Ethnomusicology" (*Ethnomusicology* 54: 318–325), the place and function of ethnomusicology in academia has repeatedly come into question from within. This collection of 12 essays likewise seeks to examine whether or not ethnomusicology "meets the challenges of our time" (i). The result of a 2014 lecture series that brought renowned scholars to present to younger ones their experiences in the field, addresses "a manifold of different approaches pursued by ethnomusicologists today" (vi) and aims to be a springboard from which we might discuss the questions of our field's significance and the future challenges facing ethnomusicologists.

Following a brief introduction, editor Regine Allgayer-Kaufmann opens the book with a discussion of inter-

textual reference and fieldwork in the 21st century. Appealing, as most of the collection's contributions do, to a broad audience of both junior and senior scholars, she strikes a balance between general information on the historical development of fieldwork and specific insights from her own work with the *pifano* flute in Caruaru, Brazil. Allgayer-Kaufmann presents comparisons of her research conclusions with the divergent findings of other prominent *pifano* scholars to reveal the "selectivity of human perception and memory" (11), thus exposing the weaknesses of an ethnomusicological approach that does not openly address such analytical contradictions.

With grace and insight, from his early research experiences on the Ugandan *amadinda* to his later forays into ethnopschoanalysis, Gerhard Kubik's chapter addresses the ways in which ethnomusicologists pose questions. From the innate power of words to the identities we ascribe to our informants, from the "cognitive system from which [our questions] emerge" (13) to the "silent assumptions" (15) on which they are based, Kubik uses the trajectory of his own wide-ranging career to tackle the human pitfalls of field research. Gerd Grupe's "Culturally Informed Analysis and Ways to Disclose Local Musical Knowledge" addresses similar issues of representation in music-analytic research. Through case studies of Shona *mbira* music and Javanese *karawitan*, Grupe demonstrates the ways in which both bi-musicality and computer-assisted research can help ethnomusicologists elicit emic concepts by "reducing the need for their verbalization" (45).

Several other chapters explore the subjectivity of interpretation and representation. Through an examination of Toraja music for both death and life rituals, Dana Rappoport illustrates "the necessity of understanding the symbolic classifications" (49) through which people order their own music. Only through this understanding, she maintains, can ethnomusicologists "interpret the meaning of musical forms" (49) in culturally accurate ways. Júlio Mendívil discusses music as a vehicle for the construction of meaning, using diverse examples from German Schlager, Peruvian Ayacucho-huayno, and his archaeological research of the Inca deer skull flute among Colombian Sikuni. Looking at the differing interpretations of various performers and consumers, Mendívil proposes that the musical act and its reception occur "always in an area of conflict between intention and understanding, between suggestion and interpretation" (67).

From a very different perspective, August Schmidhofer suggests a scientific approach to the study of trance, in order to discover if it can "exist at all in a culturally uncontaminated form" (115). Through extensive examples from his research on the *tromba* ritual in Madagascar, Schmidhofer suggests a "quasi-statistical" field research method that uses a very large number of both informants and interviewers in order to "triangulate" data and "recognize clusters" of consistent information (114). Though not denying the connections between music, culture, and trance, Schmidhofer encourages a multiplicity of methods and cross-disciplinary study for a better definition of trance both in and out of its cultural contexts.

A handful of chapters advance critical reflections of some of ethnomusicology's many subdisciplines or, like Schmidhofer's, its major topics. Ursula Hemetek offers an overview of the development of minority research in ethnomusicology as a way to present "potential visions for the future" of that branch of the field (93). Focusing on her work with Roma music, she discusses the heightened reality of the ethics of representation when researching music of ethnic minorities, and encourages social activism and applied research for ethnomusicologists studying among minority groups. Svanibor Pettan's examination of applied ethnomusicology offers a definition and chronology of that subdiscipline, considers some recent examples, and calls for an increased theoretical rigor in applied music study. Pirrko Moisala presents a "theoretically-based critical stance on ethnicity" (168), discussing the various ways in which territorial ethnicity is performed through musical practice. She borrows Deleuze's concepts of territorializing, reterritorializing, and deterritorializing to examine the musical construction and multiplicity of Finnish-Swedishness(es). And Ignazio Macchiarella uses a discussion of his field experience in Italy to frame a larger exploration of the many different (ethno)musicologies he has experienced over his 34-year career. Through an examination of the radical transformations the field has undergone, Macchiarella explores how his perspectives of music research have also shifted. He champions an ethnomusicology that looks at music not just as "imaginary 'sound objects'" (186) but as "a pretext for human interaction" (189), where research should be dialogic and collaborative, and (ethno)musicology a "necessary mission" (201).

Like Kubik and Macchiarella, several of the book's other authors explore the larger issue touched on in the book's introduction: how we might rethink the discipline to keep it relevant and viable going forward. In "Ethnomusicology and Its Sisyphus," Susana Sardo uses her field experience in Goa to demonstrate three limiting factors in ethnomusicology's history that still shape current research: its disciplinary dependency on other fields for its methods of inquiry, its liminality between music and social science, and what she calls its "veiled anticipation" – a case of looking to other disciplines for inspiration on their cutting edges and finding nothing new to an ethnomusicologist. And finally, in her chapter "'High-Risk Musicology'?", Birgit Abels outlines what she sees as the habits holding ethnomusicologists hostage, from the West vs. Rest opposition to the general lack of deep musical analysis in our studies. She urges ethnomusicologists to "break free from the ongoing litanies of legitimation ... and instead to make substantial contributions to relevant cultural studies questions" (138), moving past the artificial dichotomy between theory and practice to freely and openly examine the topic "to which [we] should always return: music" (146).

While each chapter is both insightful and interesting, a collection with such astonishing breadth of subject matter and theoretical approach can run the risk of feeling diffuse or disunified. I would have liked to have seen the book structured to draw out some of the themes woven through-

out, as well as addressing underexplored theoretical and disciplinary implications. Bringing center stage the many compelling questions posed in the short introduction – “Has ethnomusicology actually done its duty? ... Do we (still) need ethnomusicology as a discipline independent from musicology? ... And is it methodologically and epistemologically equipped for the future?” (vi) – would have greatly enhanced the final product. A longer introductory chapter could have explicitly linked contributions together, pointing out common ideas and more deeply examining future directions for dialogue. Moreover, a structure dividing the book into thematic sections might have brought to the fore larger themes too often lost in the details of individual contributions. That said, this is a very fine introduction to many of our (ethno)musicologies, and a point of departure for future discussions on the discipline’s continuing role within the study of music.

Leslie Tilley

Appadurai, Arjun: *Banking on Words. The Failure of Language in the Age of Derivative Finance.* Chicago: The University of Chicago Press. 2016. 180 pp. ISBN 978-0-226-31877-6. Price: \$ 22.50

In 1990, Arjun Appadurai defined “finanscapes” (read: financial landscapes) as critical zones in the production of globalized culture and, as such, as an emerging field for anthropologists to focus on. To endorse such research, Appadurai later took an active role in establishing the Cultures of Finance working group at New York University’s Institute for Public Knowledge. After two recent publications (2011 and 2012) that specifically focused on financial markets, Appadurai has now published the book “Banking on Words. The Failure of Language in the Age of Derivative Finance.” In it, he sets out his understanding of how anthropology can help analyze the evergrowing importance of the global financial market as an economic system and cultural field. It is not surprising that University of Chicago Press has published this work. When anthropologists began showing an interest in financial markets, University of Chicago Press became the preferred publisher for the discipline’s scholars working on finance. Caitlin Zaloom’s “Out of the Pits” (2006), Annelise Riles’ “Collateral Knowledge” (2011), and Douglas Holmes’ “Economy of Words” (2013) are among the books that have been published by the University of Chicago Press.

Appadurai’s book, however, differs from these books, as it is conceptual rather than empirical. In fact, it is a collection of theoretical elaborations that aim to give a genuinely anthropological interpretation of derivatives and the financial crisis that started in 2007. Economically speaking, derivatives are financial products whose price is *derived* from an underlying asset. This can be a commodity, a security, or any other asset. Derivatives are classified either as futures contracts, forward contracts, options, or swaps. And as we learned in 2007 and 2008, their referential nature can have very real impacts. As most scholars today agree, derivatives were among the financial products that accelerated the market downturn that resulted in the most severe financial crisis since the Great Depression.

The book consists of nine chapters that look at derivatives from different angles and from the perspective of many great minds of social theory, including Marx, Weber, Durkheim, and Mauss. The author also takes into account more recent literature from the field of the “social studies of finance,” particularly the work that is concerned with the performativity of economics and that claims economic theory formats the economy as a field, rather than describing it (see, in particular, the work of Michel Callon and Donald MacKenzie).

In the introductory first chapter, Appadurai states that he aims to study derivatives as “the core technical innovation that characterizes contemporary finance” (1). To do so, he gives his own definition of a derivative: “a promise about the uncertain future” (2). He argues that, since a promise is a linguistic act, the derivative market is a linguistic phenomenon. Also, Appadurai is interested not only in the promise but also in the connectedness of these promises. As he explains, derivatives (as contractual promises) are based on other promises (a buy contract, a sell contract, or another derivative contract). They refer to underlying values, but do not represent a value in itself. This creates what Appadurai calls a “chain of promises,” whose value depends on other promises.

In chapters 2 and 3, Appadurai elaborates on what (beyond its mere focus on derivatives) seems to be the underlying goal of the book, namely, to define an overall “spirit” of today’s financial capitalism. As the wording indicates, this search is heavily influenced by the author’s deep fascination for Weber’s “The Protestant Ethic and the Spirit of Capitalism” (1905), which he says was his main influence when he began thinking about the economy as a cultural field. As Appadurai correctly points out, recent literature on the social studies of finance has offered much insight into the field of finance. Influenced by actor-network theory and its strong focus on devices, theory, and performative effects, the literature, however, has not given much thought to a potential underlying spirit that precedes everyday financial market practices. Here, Appadurai wants to reintegrate the question of the “spirit” into the analysis of the “financial machine.”

To do so, he frames the market as a source of the “sacred,” the ultimate authority of our time. In chapter 4, he does this in a particularly convincing manner by analyzing the mystification of the material through credit cards, paychecks, loans, equity shares, and mortgages. In chapters 5 and 6, Appadurai then slowly leads the reader to what he considers the current spirit of the financial machine: the spirit of uncertainty. Here, Appadurai builds on the work of a key figure in economics, Frank H. Knight, who wrote about the differentiation between risk and uncertainty in 1934. Knight argued that risk is everything that can be expressed in probabilities, while uncertainty is everything that cannot be expressed in probabilities. Appadurai takes this as a point of departure and argues that through the market – and trading as its central ritual – uncertainty is transformed into certainty in a performative manner. Similar to a religious ritual (as observed and described by anthropologists such as Stanley J. Tambiah, Maurice Bloch, and Roy Rappaport), trading thus produc-