Hall ebenfalls zu einem besseren Verständnis der lebensweltlichen Aushandlungsprozesse eines der zentralsten Protagonisten der *Cultural Studies* beiträgt. Auch die am Ende zu findenden weiterführenden Literatur- und Filmhinweise sowie das Stichwortverzeichnis erleichtern eine weitere Orientierung in diesem Diskursfeld. Um ein Bewusstsein über die teilweise fragmentierend wirkenden Kräfte der Globalisierung und den damit einhergehenden Folgeerscheinungen zu schärfen, führt kein Weg daran vorbei, uns die spezifischen Erfahrungsgeschichten der Menschen *on the move* zu vergegenwärtigen und diese Migrant/-innen als kulturelle Übersetzer/-innen zu verstehen, die – im ethnologischen Sinn gesprochen – zu einem Perspektivenwechsel zwischen den scheinbar dichotom konstruierten Kategorien "fremd" und "eigen" animieren.

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Hamdy, Sherine, and **Coleman Nye:** Lissa. A Story about Medical Promise, Friendship, and Revolution. (Illustrated by Sarula Bao and Caroline Brewer). Toronto: University of Toronto Press, 2017. 302 pp. ISBN 978-1-4875-9347-6. Price: $ 24.95

Because some of the interrogations raised by graphic anthropology and the use of drawings for research challenge the autonomy of anthropology as a discipline (as well as the scientific production of knowledge), such interrogations necessarily take place within a broader academic, asymmetric debate with its agents, institutions, and funding bodies. In this context, as the debut of a new editorial series (ethnoGRAPHIC) that aims at promoting long-form ethnographic accounts into comic form, "Lissa" is without a doubt an editorial breakthrough that helps to bring balance to an otherwise dominantly textual field. With ethnoGRAPHIC, indeed, the University of Toronto Press smartly ambitions to answer a "desire for more imaginative and collaborative ethnography and for engaging with a broader public on contemporary issues" (2).

"Lissa. A Story about Medical Promise, Friendship, and Revolution" bridges together the work of medical anthropologists Sherine Hamdy and Coleman Nye, brought to life by illustrators Sarula Bao and Caroline Brewer, altogether with the help of comic artist Marc Parenteau. Expanding the boundaries of authorship even further, murals, stencils, and graffitis from various Egyptian artists and revolutionaries are also incorporated in the comic.

Hamdy studied kidney failure and organ transplantation in Egypt and Nye worked on ovarian and breast cancer genetics in the U. S. Weaving their research together *via* a fictional storyline and "composite characters" that "represent select traits, behaviors, or characteristics that are shared by a subset of individuals" (272), they aimed at discussing similarities and differences in the way that distinct family, social, political, and ecological environments can orient clinicians' and patients" medical beliefs, decisions, and actions. By doing so, their hope was to bring important questions to public scrutiny, such as the myth of autonomous individuals and bodies which is kept by medical practice or the medical "burden of choice" (270) in high-tech/high-cost medicine. Fuelled with the voices of real agents (Egyptian martyrs, revolutionaries, artists, doctors, feminist researchers, etc.) as well as key moments of the Egyptian 2011 uprising, the graphic fiction follows Anna and Layla, two imagined friends who's life trajectories and friendship are soon to be complicated with vitally important medical decisions.

Anna is a wealthy American citizen with a passion for photography who grew up in Cairo. Going through the loss of her mother in the early stages of the story, Anna gets to understand she carries the mutant gene responsible for her mother's and aunt's deaths and starts considering a preventive double mastectomy to lower her risk of developing breast cancer. Studying to become a doctor, Layla faces the reality of healthcare under a corrupt Egyptian regime where bodies – including her father's and brother's – are threatened by state violence and forms of state neglect, including water and air pollution, social inequalities, and poor medical conditions. Interestingly, the contrasting realities of the protagonists and their families lead them to consider similar medical promises in different ways. While Anna sees genetics as the primary cause of the disease that decimated her family, she decides to undergo surgery despite its cost, her perfectly healthy state and evidence that carcinogenic substances are an important environmental factor for cancer. Contrastingly, Layla's father who suffers from kidney failure eventually dies following his refusal to accept an organ transplant due to finances and the poor conditions he and the donor would have to live in in the future. Anna and Layla distance themselves through these medical decisions the other can hardly understand. The outburst of the revolution eventually brings them closer again in the understanding that broader, perhaps more important political dynamics are at play in the molding of their life and health environments, that are worth fighting for. In this new found, long-run struggle that contrasts with the medical promise of instant fixes, Anna and Layla receive hope as they stumble upon a pro-revolutionary mural composition by the artist Ganzeer that reads "li·ssa (colloquial Arabic, Egyptian)": "there's still time" (235).

The book includes a foreword by George E. Marcus who acknowledges the collaborative effort behind the graphic novel as a way to advance public anthropology, as well as an afterword by Paul Karasik who uses excerpts from "Lissa" to introduce readers with basics in the language of comics. Announced as a constant of the series, the appendixes supplement the story with a reading and teaching guide as well as background information on the research and the methodological perks and challenges of using comics for ethnographic promulgation (in this case, in the shape of in-depth interviews with the creators, a timeline of the 2011 Egyptian revo-

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lution as well as detailed reading and screening suggestions). Finally, the book also points to <lissagraphicnovel.com>, the website surrounding the experiment, with additional information and a behind the scenes documentary: "The making of Lissa."

While a cynic might argue that the extensive material complementing the comic works against the genre of graphic novels by over-controlling the meaning of the story ultimately undermines the very idea of drawings, comics, and ethnofiction as alternative means of representation, I find the chosen format overall convincing.

It is before anything inspiring teaching material. The combination of the ethno-graphic fiction together with transparent, accessible discussions on the research and the manifold reasons that shaped the construction of the graphic novel offer students multiple entry points to familiarize themselves with the realities of anthropology in the making.

For the same reason, it shows graphic anthropologists a way forward and facilitates other scholars to read and appreciate comics and drawings as potential ethnographic material. Ethnographic novels – all graphic novels really – offer multiple, often implicit layers of meaning. A reader can, for example, look at what is happening within a panel, look at the drawing style or the shape of a panel and how they inform the meaning, pay attention to how two panels form a dialogue or even take a step back to appreciate the general composition of a page or a two-page spread. This can be challenging at first, which makes the appendixes most useful, as anthropologists still need to learn how to expand their analysis skills in order to work with graphics and less linear narratives.

Sometimes the transitions from one page to another can be hard to follow and the more symbolically packed two-page spreads difficult to decipher. But I consider the articulation of images + texts in "Lissa" to allow for a rich narrative that brings an eclectic amount of testimonies (slogans, soundscapes, graffitis, memoires, scientific papers, etc.) into a dialogue that reflects on the complexities of medical care and human societies today. A dialogue that forcefully shows how simple graphics can convey complex ideas and emotions, from loss to pain, feeling of isolation or gender roles and social ruptures at play in medicine and social movements.

"Lissa" ingeniously shows why visual and graphic anthropology matter. Visuals endorse many important roles in Anna's and Layla's own lives: photographs alternatively serve as therapeutic practice, to support the remembrance of the deads in and after the revolution, or to stage state propaganda. In this regard, I really enjoyed the opposition between the first and the last page of the comic. Opening on the concentrated power of a single man, Hosni Mubarak, whose campaign posters flood Cairo, the story ends with the two friends perusing the alleys of a new Cairo, marked by revolutionary graffitis that one after the other lead to Ganzeer's final composition. Integrating the work of many other artists and revolutionaries, the mural shows the powerful resistance that otherwise silenced voices can oppose to dictatorship when brought to work together. Just like the mural and with the same sense of polyphonic ethics the book really shows how visuals and form are all but neutral.

For all these reasons, I am convinced that "Lissa" announces a promising and successful series. One that, as George E. Marcus rightly foresees, could speak to a great variety of audiences thanks to the tremendous number of agents drawn in the collaborative making process.

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Heintze, Beatrix: Ein preußischer Major im Herzen Afrikas. Alexander v. Mechows Expeditionstagebuch (1880–1881) und sein Projekt einer ersten deutschen Kolonie. Berlin: Dietrich Reimer Verlag, 2018. 357 pp. ISBN 978-3-496-01604-5. (Studien zur Kulturkunde, 133). Preis: € 49,00

Twenty years ago most anthropologists and historians of Africa still considered it necessary to distance themselves from those who wrote about colonial history or the history of exploration – disciplines which were considered by nature Eurocentric. One of the first books to break with this tradition was Johannes Fabian's "Out of Our Minds. Reason and Madness in the Exploration of Central Africa" (2000), which appeared in German a year later under the title "Im Tropenfieber" and was based on lectures held at the Frobenius-Institut in Frankfurt am Main. Now a former member of that institute, Beatrix Heintze, has taken things a step further, devoting a weighty book and a thousand pages online to the account of a single expedition by a Prussian military officer who explored part of what is today northern Angola. She combines the approaches of conventional and digital source editions.

Von Mechow's expedition of 1878–81, financed by the German government, had the purpose of mapping the Kwango, one of the tributaries of the Congo River, in order to make part of central Africa accessible to steamships – a project actually realised by H. M. Stanley soon afterwards. Apart from a detailed map (usefully reproduced in the online supplement) and a lecture on his explorations, von Mechow published nothing. But he left to posterity a manuscript diary, often scarcely legible, of which a 685-page transcription is included with copious annotation in Heintze's online supplement. He also spent much time collecting hitherto unknown botanical and zoological specimens: the appendices list in detail 28 animals (mainly insects) and more than 50 plants named after him. In addition, as a participant in what has been called "the scramble for art in Central Africa," von Mechow acquired 31 local (ethnographic, ethnological) artefacts, mainly from the Yaka area, where he cultivated a good relationship with the Lunda ruler there, Putu Kasongo. Heintze also draws upon various letters, as well as more than 800 pages of other relevant archival documents, 33 of which she reproduces. Through the device of a set of "historical pre-

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