

Wall the phrase has also come to include—as the author rightfully remarks—certain forms of vindication for the victims of Soviet and East German rule. Yet very little of the intensity of the challenges, struggles, and ambivalences that exist in Germany against any form of legal, political, and distributive rectification emerges palpably from the analysis. To be honest, Borneman recounts, for example, the story of Ms. Winkler, who lost her job in 1960s Eastern Germany because she made critical statements about the party. As one consequence, Ms. Winkler's pension was lowered, yet readjusted after unification. There is also the story of one of the author's Beirut friends who one night dreamed of "a very big villa," Borneman himself, and Derrida (p. 103). Analyzed in terms of a libidinal economy of wish-fulfillment and desire, this account—like others—provides a welcome interlude; together, however, they do not manage to break up the starkness of the narrative. Indeed, from time to time they run the danger of becoming part of it.

Second, the author's rationale for employing particular kinds of analytical frameworks remain partly unclear. For example, in the beginning Borneman states that "two traditions, political anthropology and structuralism, are especially germane to a study of the people in Europe and the Middle East" (p. vii). How and why is this the case? If there exist specific historical, genealogical, and political connections between the application of these frameworks in relation to the regions they are never clearly stated, and the argument that "state actors and institutions omnipresent in [these regions] everyday life" (p. viii) applies to multiple contexts and, thus, remains vague. I would have appreciated a more concrete delineation of the connections between theory and regional context, in spite of the fact that I appreciate the political impetus of *Political Crime and the Memory of Loss*.

Third, from time to time I found the author's own voice too dominant and overbearing. That is, for an anthropologist explicitly concerned with ethnographic fieldwork as an ethical mode of engagement (p. 198) and as a process of mutual discovery and exposure, as well as the dynamics of transferential and countertransferential projections, the book's analysis and writing tends to lack an appreciation of the interpretive logics of others. For example, the author writes: "Most Berliners commonly explain the Love Parade with one of two radically opposed alternatives: either it is seen as a neofascist expression of populist self-worship, or it appears to lie outside the domain of formal politics and is an innocent and spontaneous celebration of universal peoplehood manipulated and sustained by the 'market.' Both of these alternatives are misleading" (p. 168). Why are these interpretations misleading, and how does the author know this? Because they do not quite fit into the book's diagnostic frames? And why do these native interpretations find no further engagement in the book's analysis? I certainly would have liked to know more about this, as well

as about the ways in which the love parade—as a "politics without a head"—has, if at all, reconfigured politics in new ways.

The comments and observations made above are not meant to distract from the importance and many of the insights offered in *Political Crime and the Memory of Loss*. The book, indeed, is highly relevant to a number of regional and investigative arenas, including psychological and political anthropology, as well as history, gender, and the study of violence, trauma, and reconciliation. In also seeking to bring classic anthropology into conversation with critical forms of contemporaneous anthropology, the book also serves as an example for the continuing relevance of anthropology in public and international debates.

**Music and Globalization: Critical Encounters.** Bob W. White, ed. Bloomington: Indiana University Press, 2012. 233 pp.

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*Music and Globalization* argues for music as a critical lens through which to understand the production of "the global." Foregrounding music's capacity for mobility and working from the premise that while "world music" emerged as a marketing category in the late 1980s, that "music has always been global" (p. 2), the authors of the ten chapters (following an introduction by White) collectively narrate a nuanced reading of how a focus on music can throw into sharp relief the intricate power dynamics at work in cultural production, circulation, and the shaping of relations between "self" and "other." The chapters include both ethnographic and historical case studies. They range widely in terms of chronological, geographic, and sociocultural focus and are organized in three parts. Together they present a compelling conversation focused on social encounters of difference mediated by and through music, seeking to understand music "both as product and process" (p. 9). The volume is complemented by a collaborative website, providing resources organized by chapter, which sonically and visually enhance one's understanding of the text (<http://criticalworld.net>).

Part 1 ("Structured Encounters") aims to address some of the larger structural histories and political economies that are imbricated in contemporary "world music" encounters (e.g., capitalism, colonialism, slavery). Denis-Constant Martin's chapter, focused on North America and South Africa and drawing on Glissant, details how practices of cross-fertilization, Creolization, and invention often work in tandem, calling attention to the ways in which much of what counts as "popular music" from the

perspective of the “West” is writ through with histories of slavery. Steven Feld, in his chapter “My Life in the Bush of Ghosts,” tracks the social life of an early 1980s avant-garde album by Brian Eno and David Byrne, in relation to the religiously charged significance of a track that vanished in the album’s 1990s rerelease, and argues that religion has always been salient to the “reinvigoration” (p. 50) of the market category and to the “regimes of value” constituting “world music.” Philip Hayward’s chapter, through attention to the music industry in post–World War II Vanuatu in shaping cultural identity, grounds “the global” within genealogies of Vanuatu musical forms and their consumption, arguing for the ways in which “globalization” is used strategically for local producers of culture. Finally, Rafael José de Menezes Bastos situates his chapter—a reading of a 1989 European encounter between an indigenous chief in Brazil (Raoni) and a British popular music star (Sting), staged to promote the “saving” of the Amazonian rainforest and to support indigenous rights—within broader theorizing about “popular music” and “music” in relation to particular histories of colonialism and contact.

Part 2 (“Mediated Encounters”) presents three congruent case studies, which ethnographically or historically foreground individual actors as “agents” as they work within and mediate these larger structures (presented in part 1) (p. 10). All three of these chapters tell stories containing some unexpected twists and turns as musicians, local and international audiences, cultural brokers, and global markets are placed into the same frame. Daniel Noveck’s chapter ethnographically examines the role of the violin in figuring Rarámuri identities, as Rarámuri musicians, instrument makers, and their brokers move across multiple borders (Mexico; the Texas border; and Cremona, Italy). In her chapter “World Music Producers and the Cuban Frontier,” Ariana Hernandez-Reguant argues for the importance of independent foreign producers (mostly from Latin America and Europe) as a “particular kind of cosmopolitan subject” (p. 112) who brokered the commercial success of Cuban music abroad from the mid- to late 1980s through the production of the blockbuster world music album, the *Buena Vista Social Club* in the 1990s. Lastly, in a chapter that can productively be read alongside Hernandez-Reguant’s for how it further complicates histories of the international commercial circulation of Cuban music, Richard M. Shain traces the South–South circuits that enabled the international success of the Senegalese musician of Afro-Cuban music, Laba-Sosseh.

Part 3 (“Virtual Encounters”) is organized around the theme of the place of music (and discourse about it) in shaping representational “imaginaries” in relation to difference. Working with metaphors of “contagion” and “infectiousness,” Barbara Browning’s chapter situates figures of the “slave ship, the blood-borne virus, and digital information” (p. 159) and two international world music stars,

Gilberto Gil and Fela Anikulapo-Kuti, in productive alignment as ways to think through new critiques of “world music,” while keeping political histories very much in the fore. Timothy Taylor uses his chapter as an opportunity to take stock of the current state of scholarship, the industry, its demographics in the United States, and world music as “genre” as they have changed since the late 1990s. In the concluding chapter, Bob White, writing against ways in which music can be so easily naturalized and come to stand in for “identity,” presents readers with some clearly articulated (and welcome) pedagogies for “nonessentialist” listening to “world music.”

*Music and Globalization* productively contributes to over two decades of scholarship in the anthropology of music and in ethnomusicology, which has situated musical forms, interactions, and experiences as central to the process of understanding local–global dialectics. This work was initially catalyzed by both the burgeoning of the “world music” industry in the 1990s and the coterminous turn to “globalization” in the social sciences; some of this volume’s authors were notably amongst the early contributors to this literature (Feld 1996; Taylor 1997). As an edited collection, the strength of this particular volume lies in the cumulative effect of ten such varied and detailed stories of cross-cultural encounter, in arguing for the power of musical circulation, processes, lifeworlds, and commodities, for shaping the multifarious ways in which the “global” is produced and experienced and how its tales get told. It is a rich collection and deserves attention from specialists and nonspecialists alike; it will be useful in both graduate and undergraduate curriculums across multiple disciplines (anthropology, ethnomusicology, critical music studies, and media studies).

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**Navigating the African Diaspora: The Anthropology of Invisibility.** Donald Martin Carter. Minneapolis: University of Minnesota Press, 2010. 362 pp.

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*Navigating the African Diaspora: The Anthropology of Invisibility* is an important contribution to scholarship on the African diaspora and the domain of invisibility.