

refreshing insights into the growth of new alternative lifestyles. The challenge is more a process of becoming than of being, requiring flexibility, adaptation, acceptance of new habits, courage, endurance, etc. Such a process of transformation is always in flux, creating a new subjectivity and redefining one's Indianness. The questions and answers in these chapters can be helpful for migrants in their private and professional future life. It is difficult to say why Part IV is overwritten with "Diasporas across the World." However described, the authors refer competently to historical and autobiographical, political and cultural elements, most of which could have been accommodated in the previous parts. They testify to the experience of migrating women that can be found, depending on the temporal and geographic context, in and outside of India. The historical narratives and contemporary challenges show the wide context of migration that does not allow for any standardization.

To sum up: A. Pande offers a colorful diasporic kaleidoscope of political, socio-religious diversity of exciting forms of the similar and the strange, the interesting and the boring, genuine and imaginary experiences under the umbrella term "Women in the Indian Diaspora."

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Papadopoulos, Alex G., and Asli Duru (eds.): Landscapes of Music in Istanbul. A Cultural Politics of Place and Exclusion. Bielefeld: transcript Verlag, 2017. 189 pp. ISBN 978-3-8376-3358-0. Price: € 34,99

This book examines the practices of exclusion and inclusion by analyzing four different marginal social groups and/or social movements which have existed (and partly still do) in Istanbul. Analyzing the following musical traditions as a socio-political phenomenon is the key issue in this book: *rembetika*, hip-hop, the *âşık* tradition, and the *zakir* tradition in Alevi culture. Instead of a summary, Papadopoulos included an afterword on the Gezi Park protests as an example of musical landscapes of exclusion and inclusion. This afterword helps the reader to contextualize the musics and their social environments, and also to create a real picture of the current situation of Istanbul's music and cultural life. These four music traditions in Istanbul represent regional music traditions and their transboundary mobility. *Âşıks*, folk poets who traditionally moved from one village to another in order to transmit their songs, have migrated from Anatolian rural areas to the urban centres of Turkey and to other part of the Balkans and Europe. This took place from the 1960s onwards, and involved not only the *âşıks* themselves, but rural Alevi culture as a whole. Apart from some modifications their culture has been retained and has become a part of their new urban areas. By contrast, hip-hop – an originally Anglo-American urban movement – has taken root in Germany. This urban music genre developed among "Turkish" second-generation youth and then moved from there to Turkey, especially to Istanbul, while *rembetika* was originally played mostly in Izmir, from where it

moved to New York and obtained its final musical, social, and especially political meaning in Greece, in the bars and clubs of Thessaloniki, Athens, and Piraeus after the compulsory population exchange in 1922 (22f.).

Analyzing these "moving musics" in one particular city not only gives us a very in-depth and new overview of the various marginal societies in this city but also of the historical realities and multidimensional nature of Istanbul. In order to do this profoundly, Alex G. Papadopoulos summarizes the history of Istanbul's urbanization with his article "Music, Urban Contestation, and the Politics of Place in Istanbul." This accurate introduction provides a fundamental overview of Istanbul and its historical, political, and social aspects and developments in the last 200 years. In his article on *rembetika*, "Rembetika as Embodiment of Istanbul's Margins. Musical Landscapes in and of Transition" Papadopoulos emphasizes the two most important operative phenomena of Istanbul in the 20th century: mobility and transition.

Geographical displacements of peoples (especially in the 1920s), including the *rembetika* musicians is an example of changing homeland with its inclusions and exclusions, which Papadopoulos describes as "rehomeing." Describing the journey of *rembetiko* from the Ottoman Empire to Greece and to the Turkish Republic illustrates two different mobilities with their historical facts: local replacement and ideological replacement. He emphasizes the importance of forced migration for the development and reinterpretation of *rembetika*. The persistence of socio-spatial marginality and censorship in the new homeland and the trauma of "lost homesteads and homelands in Asia Minor" (80) are presented by Papadopoulos as two basic characteristic elements of *rembetika*.

In his article "Poorness is Ghettoiness. Urban Renewal and Hip-hop Acculturation in Sulukule, Istanbul", Yıldırım focuses on the de- and replacement of marginalized communities in one of the oldest districts in Istanbul: Sulukule. He believes that the rebellious urban identity of young Sulukule rappers and dancers will inevitably cooperate with the formal milieu of urban production by using Forman's concept of "refined capitalist logic." Finally, he comes to the conclusion that the "Sulukule hip-hop community is full of personal idiosyncrasies and subversive political intentions, its rebellion is not so profound as to reject the capitalist principals of urban place" (109).

In the fourth article, "The *Âşıks*. Poet-minstrels of Empire, Enduring Voice of the Margins" the emic and quite Eurocentric approaches of the author Korovinis can unfortunately not be overlooked. "Most *Âşıks* could not read and write" (122), "[t]he *Âşıks* came from lower classes – the poorest most uneducated ones" (119), "[t]here is no accurate evidence on the origins of the *Âşıks*" (119) are some of these interpretations which modern discourses on the *âşık* tradition cannot agree with. The translation of *güzelleme* as the "erotic love life of the *Âşıks*" (123) is another dubious interpretation

(or translation) by the author. To translate the word *güzelleme* (glorification) as the erotic poems of *âşık*s (123) does not represent the content and the intentions of *âşık* literature at all. Despite the above-mentioned questionable interpretations, the conclusion of Korovin's article is very conclusive and convincing. He accentuates that social and political inclusion and exclusion in urban areas is one of the central issues which the urban *âşık*s have to deal with. Korovin's comes to the conclusion that the resilience of *âşık* culture still plays a significant role in the critique of political life in Istanbul and other urban landscapes. He considers the *âşık*s to be a marginal voice of urban areas, and at the same time the voice of "other" urban communities besides the elite and/or dominant groups. These important characteristics of *âşık*s are also emphasized in the following articles by Ulaş Özdemir on the tradition of the *zakir*, "Rethinking the Institutionalization of Alevism. Itinerant Zakirs in the Cemevis of Istanbul."

As the *saz* players of the religious ceremonies of Alevi communities, *zakirs* have a very important role in their communities in order to establish the new tendencies and "realities" of their new environments. Özdemir's very profound analysis shows us the complexity of transmission strategies of Alevi communities, especially in the present in an urban area like Istanbul. The very well-known Alevi saying "*yol bir, sürekin binbir*," which means "one path, a thousand-and-one practices" is used in his article as central point and helps us to follow the changed roles of the *zakir* in Alevi communities. Özdemir considers the role of a *zakir* as an actor who transforms musical performance and spiritual practice during religious ceremonies (called *cem*) but also outside them, through their inevitable interactions and "horizontal mobility." The following quote from his article reveals the key issues of his considerations: "In some respects, the transition to 'itinerant' mobility in *zakir*-hood, such as traveling to perform for different communities, is also reminiscent of the itinerant mobility of *dede* and *âşık*s in Anatolia in centuries past. Contemporary *zakir* mobility, however, emerges as a self-generating individual process that is best understood as mostly 'horizontal' mobility that stands in contrast and opposition to 'vertical' (and hierarchical) institutionalization imposed by the organizational structures and conventions of Alevi institutions" (161). The resistance of the new *zakir* generation to the standardization of the Alevi "doctrine" is for him a re-establishment of Alevi communities, which can be considered as an urban phenomenon.

Altogether, this book is a significant contribution to the literature of music *in* and *from* Istanbul, which will show readers from different disciplines, social, and musical contexts the four important musical cornerstones of this landscape. The key word in this book is transformation. To consider the term transformation by using the concepts of inclusivity and exclusivity was a very fertile idea and showed us the different opportunities created by the change, transmission, migration, and

remigration of existing musical genres in a cosmopolitan city like Istanbul.

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Paxton, Merideth, and Leticia Staines Cicero (eds.): *Constructing Power & Place in Mesoamerica. Pre-Hispanic Paintings from Three Regions*. Albuquerque: University of New Mexico Press, 2017. 246 pp. ISBN 978-0-8263-5906-3. Price: \$ 85.00

The volume edited by Merideth Paxton and Leticia Staines Cicero, two specialists in the field of Maya culture, aims to give evidence of "[i]dentities of power and place, as expressed in indigenous paintings from the periods before and after the Spanish conquest of Mesoamerica" (xiii). Although the title suggests that power and place are addressed more or less in equal measure, it is mainly the place – the book, the wall painting, the tomb, the architecture, the ceramics viewed from the perspective, and using methods of art history, through images and pictography – from which power and other concepts like nature or language are explained or constructed. This is also reflected by the introducing chapter where the two editors discuss at length the concept of Mesoamerica as a region.

The book is divided into three parts each dealing with a particular region (Central Mexico, Oaxaca, and the Maya Area), plus the introducing chapter and an appendix centering on a particular Maya calendar annotation. However, it is compiled rather unbalanced. While chapters two to eight directly address power mostly through the approach of analyzing different kind of places, chapters nine to twelve (the Maya Area) deal with fragrances, aromas, and certain kind of food unique to the "elite," based on iconography on ceramic and mural paintings.

Part one with the focus on Central Mexico turns the reader's view to Teotihuacán, a pre-Hispanic city or culture, and to the Aztecs, also called Mexica, or more generally to the Nahuatl people in early colonial times. While Chapter Two (Jorge Angulo Villaseñor and América Malbrán Porto) analyzes the Teotihuacán obsidian industry, Chapter Three (Davide Domenici) turns the reader's attention to the place-names on Teotihuacán mural paintings. Chapter Four (Lori Boornazian Diel) and Chapter Five (Angela Marie Herren) address pictorial manuscripts from the early colonial period in order to understand how the transition to Spanish rule took place and how the Aztecs or Mexica legitimized their own history.

Part Two is the shortest of the three. Turning to Oaxaca, Chapter Six focuses on the ancient people who lived and entombed their ancestors at Monte Albán before 700 A. D. (Alfonso Arrellano Hernández), while Chapter Seven (Manuel A. Hermann Lejarazu) centres on how Mixtec people who lived in the same region stayed in power during the Spanish conquest at two sites which is shown on several pre-Hispanic codices that have survived.