the victims and the oppressed; thus completely erasing the domination they are practicing on their Haratin co-Berbers back home.

The other piece due special mention is James McDougall's wonderful study of the historical anachronism of reading contemporary ethnicity back onto history. Berber activists and Moroccan nationalists today both agree that Berber identity stands, if not in opposition to, then in tension with the Arabo-Islamic identity that the Moroccan state officially espouses. But these oppositions between Arab and Berber and between Berber and Islam are recent inventions. Historically, Islam was not reducible to either category of personhood. "Islam" stood for the universal history that both Arab and Berber identities were subsumed under as perhaps distinct languages, distinct lifestyles, or even distinct physiognomies, but not as oppositional identities. Only recently have Berbers been reimagined as something other than primarily Muslims. McDougal is to be commended for this masterful study of the ways in which the fluidity of ethnic identity in the past has become reified in the contemporary period.

Hoffman and Miller have done a real service to the anthropology of North Africa by bringing these articles together. Any work done on Berbers in the future will stand on the shoulders of this excellent collection.

David McMurray

James, Deborah, **Evie Plaice,** and **Christina Toren** (eds.): Culture Wars. Context, Models, and Anthropologists' Accounts. New York: Berghahn Books, 2010. 220 pp. ISBN 978-1-84545-641-2. (EASA Series, 12) Price: £ 50.00

"Culture Wars: Context, Models, and Anthropologists' Account" is an important and very interesting contribution to, first of all, critical and reflexive anthropology. All articles in this volume focus on the processes that resulted in particular kinds of anthropological enquiry. We can find some discussion of the way anthropology has been applied or "put to use," producing different social and historical trajectories. On the other hand, several articles show what culture, seen as category, look like as an object of ethnographic study, and how it is used as a function of contemporary social processes "among people whose different histories produce different understandings of what may be claimed to be 'the same' object" (2).

As we know, the perception of culture as a singular, homogenous monolith that is possessed by a specific social group (singular and homogenous) still exists in popular media and in social imaginary. The idea of culture is used to explain the difference between groups, between ethnic identities, between multinational corporations, between consumers with "high brow" and with "low brow," between West and East, and between North and South. Culture is represented in many levels as a simple fact of life. In the editors' opinion, this tendency led anthropologists to adopt a self-aware, critical approach to the knowledge produced and distributed by them.

The book contains an editors' introduction followed by eighteen chapters, each focused on a specific problem.

The first chapter (Andre Gingrich, "Alliances and Avoidance: British Interactions with German-speaking Anthropologists, 1933–1953") provides trajectories of émigré anthropologists who moved to Britain or interacted with members of the former British school. The author examines the roles of anthropologists in nationalist projects; these included the case of Nazi Germany, where several anthropologists were official apologists for and actively worked in the service of Nazi projects (e.g., in Jewish ghettos in occupied Poland). In a similar way, John Sharp ("Serving the *Volk*? Afrikaner Anthropology Revisited") reviews some material he has found in the internal archive of the University of Pretoria. This material clarifies "what Volkekunde and its adherents stood for" (33) in the discipline in the early years in Pretoria.

The following chapters describe some connections between anthropology and policymaking (Evie Plaice, "'Making Indians': Debating Indigeneity in Canada and South Africa"); between anthropology and Greek academy (Dimitra Gefou-Madianou, "Culture in the Periphery: Anthropology in the Shadow of Greek Civilization"), and between the conception of culture and indigenous people's movement in South Africa (Alan Barnard, "Culture: the Indigenous Account"). Aleksandar Bošković ("We are All Indigenous Now: Culture versus Nature in Representations of the Balkans") looks at a myth about this specific region and its process of transformation into an anthropological reality. He suggests that "representations of the Balkans in mainstream Europe carried the implication that Balkan peoples had little or no culture" (86). Gerd Baumann ("Which Cultures, What Contexts, and Whose Accounts?: Anatomies of a Moral Panic in Southall, Multi-ethnic London") examines an irrational phenomenon of moral panic and folk devil. Gillian Evans ("'What about White People's History?': Class, Race and Culture Wars in Twenty-first-Century Britain") analyzes why white working-class people in Britain are now categorized as a "new ethnic group" and enquires into the meaning of "British-ness." Stephen Gudeman ("A Cosmopolitan Anthropology?") discusses two methods of ethnographic work: (1) fieldwork's conversations with local informants and experts, (2) work with an intellectual heritage and practices. He terms them "local and universal (or derivational) models" (137). João de Pina-Cabral ("The Door in the Middle: Six Conditions for Anthropology") argues that modernist anthropological theory that emerged in the late nineteenth and early twentieth century, reaching its peak in the 1930s and 1940s, has come into a serious impasse. Pina-Cabral suggests some ways out of this impasse, as reflected in the title "Door in the Middle".

The last chapter is devoted to Adam Kuper. Isak Niehaus ("Adam Kuper: an Anthropologist's Account") believes that his background as a Jewish South African had a very significant impact on his work. Niehaus describes Kuper's early education, his stay in Cambridge, fieldworks in the Kalahari and Uganda, academic work at University College London, Leiden University, and at Brunel University, his activities linked with *Current Anthropology* and the European Association of Social Anthropolo-

gists. This article draws on the reading of Kuper's work and published interviews, and also on the author's memory of their conversations (Kuper was a PhD supervisor of Niehaus and his colleague at Brunel University).

All these chapters can be read as attempts to answer a set of related questions that have been at the heart of social anthropology: What is society? What is culture? What is anthropology itself? The blurred relationships between anthropologists' ethnographic research and the lived social worlds in which these originate are a fundamental problem in this volume. The articles problematize "normal" conditions of society, culture, and anthropology by showing how anthropological ideas, research, and lives are rooted in public life. Every chapter offers fresh insights into a key area of critical anthropology. Undoubtedly, the volume is very well organized, thoroughly substantiated, and interestingly written. I believe that the reviewed collection of articles is a distinguished, very useful, and sometimes provocative reading for all scholars concerned with a critical approach to social science and especially to social anthropology.

"Culture Wars" – published in association with the European Association of Social Anthropologists as the 12th volume of its series – is dedicated to Adam Kuper.

Waldemar Kuligowski

Knappert, Jan, and **Leo van Kessel:** Dictionary of Literary Swahili. Rd. by Frans Wijsen and Harrie Tullemans. Lewiston: The Edwin Mellen Press, 2010. 680 pp. ISBN 978-0-7734-3768-5. Price: $ 159.95

The "Dictionary of Literary Swahili" (hereafter DLS) is a unique Swahili–English dictionary of lexical items from Swahili's epic poetry, Islamic literature, town chronicles, traditional songs, interviews, and other sources. The dictionary took over forty years to compile and follows a tradition of Swahili dictionaries published since Reverend Ludwig Krapf's "A Dictionary of Suahili Language" of 1882. Subsequent dictionaries by Europeans missionaries and scholars in colonial East Africa played a significant role in the codification and eventual standardization of the Swahili in 1932. The Fredrick Johnson – Arthur Cornwalis Madan's dictionaries, in particular, remained the most authoritative references for standard Swahili (hereafter SS) prior to the post-independence surge in Swahili lexicography. Responding to the language's growth and recognition across the world, individuals and institutions compiled dictionaries that introduced Swahili to new linguistic and technological frontiers. The Institute of Kiswahili Research (Taasisi ya Uchunguzi wa Kiswahili), in particular, remains in the vanguard of compiling authoritative SS and subject-specific dictionaries including "Kamusi ya Kiswahili Sanifu" (1981), "Kamusi ya Kiswahili-Kiingereza" (2001), and "Kamusi ya Isimu," among others.

DLS deviates from conventional Swahili dictionaries, and yet enriches Swahili lexicography in two significant ways. First, no other dictionary, to the best of my knowledge, focuses on literary Swahili while drawing liberally on the language's rich creative tradition. Secondly, the dictionary enhances the understanding of written and oral Swahili literature, particularly traditional poetry and pre-20th-century manuscripts. Absent such a dictionary, the creative tradition of that period will still be inaccessible to those without the requisite sophistication in Swahili's literary practice.

That DLS is intended to "enable the student of Islamic and other literary works of the Kenya coast, to read that specialized language," accounts for the generous sprinkle of dialectal variants, slang, poetic forms, and other expressions of literary Swahili. A closer look into the compilation of DLS might help situate the dictionary in the broader context of Swahili lexicography.

DLS is the result of over forty years of literary research and collection of vocabularies from manuscripts, life performances, interviews, songs, and sources by two renowned Swahili scholars: Jan Knappert (1927–2005) and Leo van Kessel (1931–2003). Elsewhere, Knappert acknowledges verse and prose produced between Barawa and Mozambique (Swahili-speaking region) for over two centuries, as an "inexhaustible hunting ground for the collectors of rare grammatical forms and lexical items." Thus, from 1954, Knappert collected such rare words and phrases that formed the nucleus and title of this dictionary. His research culminated in the publication of well-known texts that include "Swahili Islamic Poetry" (1971), "Four Centuries of Swahili Verse" (1982), and "Grammar of Literary Swahili" (1999).

Van Kessel, a Holy Ghost missionary, seminary professor in Tanzania, and author of several religious texts is known for his contributions to the field of Swahili poetry. Notably, with the help of Knappert and John Allen, he reconstructed and transcribed a 4,584-stanza epic poem: "Utenzi wa Rasi'1 Ghuli." In 1988, Van Kessel joined hands with Knappert hoping to complete this dictionary. However, the completion and subsequent posthumous publication of the task fell in the hands of two editors: Frans Wijsen and Harrie Tullimans.

DLS includes a foreword by Maarten Mous, a guide on how to use the dictionary, 676 pages of Swahili–English entries, and thumbnail sketches of the editors. Mous' foreword is insightful, reflective, and does not hesitate to point out some fundamental shortcomings that a reader will encounter while using this dictionary. The introduction includes notes on the entries, punctuation, abbreviations and symbols, plus additional organizational conventions. Ironically, the authors disparage the dictionary of standard Swahili ("Kamusi ya Kiswahili Sanifu"; hereafter KKS) for unspecified errors, yet their introduction is replete with grammatical, typographical, and stylistic errors. The editors ought to have caught and rectified such obvious errors before publication.

DLS contains common Swahili words that can be found in KKS. However, a significant number of entries are hardly found, to the best of my knowledge, in any extant Swahili dictionary. Entries are arranged alphabetically each consisting of a headword, English definitions, and essential information such as parts of speech, noun classes, and usage. The headword is denoted in bold font, grammatical information in square brackets, examples in