

weit firm [sind], daß sie sich halbwegs darin verständigen können" (52, Fußnote 30). Dass sich Ritter während seiner frühen Orientferfahrung von einem irakischen Sunniten den genauen Ablauf des islamischen Ritualgebets hat beibringen lassen, veranlasst van Ess dazu, in einer Fußnote anzumerken, dass man "wahrscheinlich kaum fehl in der Annahme [geht], daß heutzutage kein einziger unserer Orientexperten in der Lage wäre, ein islamisches Gebet mitzumachen, ohne durch seine Tölpelhaftigkeit aufzufallen oder Muskelkrämpfe zu bekommen" (23, Fußnote 133). Währenddessen Ritters Belesenheit "von einer Breite [sei], die heutzutage wohl kaum noch erreicht würde" (193), hätte Ritter, so spekuliert van Ess, "wenig übrig gehabt" für "die Exkurse von Adorno bis de Sade" in dem Buch "Der Schrecken Gottes" aus dem Jahre 2005 von Navid Kermani: "soviel Bildungsschutt hatte sich damals noch nicht angesammelt" (194). Navid Kermani, geboren 1967, darf zwar habilitierter Orientalist sein, aber, so urteilt van Ess, dass "er in gewissem Sinne epigonal ist, teilt er mit seiner gesamten Generation" (194).

Van Ess entwirft den Mythos vom einsamen Genie, das gerade nur zu Höchstleistungen auflaufen kann, wenn es ganz alleine und abgetrennt vom Rest der Welt arbeitet. Die Beschreibung eines Ausnahmetalents soll im Allgemeinen deutlich machen, dass großartige schöpferische Tätigkeit "eher durch die Widerständigkeit eines persönlichen Schicksals herausgefordert [wird], vielleicht auch durch die Einsamkeit und das Sich-Absondern vom 'großen Haufen'" (xi). Dennoch ist zu lesen, dass auch Ritter sich von Informanten gerne beraten ließ (siehe vor allem 207 f.). Van Ess stochert nicht gerade viel im Privatleben herum, aber es wird klar, dass Ritter schon früh zum Außenseiter der europäischen Gesellschaft geworden war: Im Jahre 1925 kam er für ein Jahr in Haft, angeklagt wegen "Homosexualität, genauer wohl: Päderastie" (36), womit er sogleich seine akademische Position verlor. Im folgenden Jahr freigelassen, wanderte er in die Türkei aus, wo er bis 1949 die Istanbul Zweigstelle der Deutschen Morgenländischen Gesellschaft leitete. Nach dem Krieg bekam er eine Professur in Frankfurt, war dort auch kurz Dekan, verließ Deutschland aber bereits wieder im Jahre 1956. Sein Lebensabend wird von van Ess als "der lange Weg zum Tod" umschrieben.

Van Ess bezeichnet die sexuelle Orientierung Ritters als Homosexualität, aber an einigen Stellen lässt sich entnehmen, dass Ritters Sexualempfinden besonders auf männliche Kinder und Jugendliche gerichtet gewesen sein muss. In den 1930ern gab es in der Türkei einen jungen Weißrussen, damals 15 Jahre alt; er wird als "der Geliebte" beschrieben, "und dessen Mutter führte das Haus" (53). Im Jahre 1956 verließ Ritter überstürzt Frankfurt, möglicherweise weil die Polizei erfahren hatte, dass er eine Hausdame angestellt hatte, "die ein Kind von etwa 10 Jahren, einen Knaben, mitbrachte. Er hatte ihr dem Vernehmen nach die Ehe angeboten; aber sein Herz hing eher an dem Knaben als an ihr" (199). "Knabenliebe" klingt irgendwie vornehm, wobei jedoch unklar bleibt, wie weit die körperliche Liebe ging. Vor diesem düster-schmuddeligen Hintergrund liest man Ritters ausführliche wissenschaftliche Beschäftigungen mit dem

Motiv des schönen Knaben und der gleichgeschlechtlichen Erotik in islamischen Literaturen mit anderen Augen. In einer Nebenbemerkung zu Ritters motivgeschichtlicher Behandlung der (islamischen) Gesetzesbrecher, die damit zur höheren Wahrheit gelangen wollten, kommentiert van Ess: "auch Ritter hatte ja einmal ein Gesetz gebrochen, dessen Sinn ihm nicht mehr einleuchtete" (201).

In der heutigen Zeit, in der Philologie geradezu zum Schimpfwort mutiert ist (vgl. 61, Fußnote 68), erinnert van Ess zurecht daran, dass eine solide Sprachbeherrschung in den sog. Islamsprachen sowie "Orienterfahrung" für Islamwissenschaftler unerlässlich sind. Sein Beitrag zur Wissenschaftsgeschichte der deutschen Orientalistik, gesehen aus der Perspektive der Innenansicht eines hervorragenden Vertreters des Faches, ist nicht nur interessant für die Orientalistik, sondern auch für die Forschung der deutschen Exilgemeinde in der Türkei im 20. Jahrhundert.

Edwin P. Wieringa

Vaughan, Umi: *Rebel Dance, Renegade Stance. Timba Music and Black Identity in Cuba.* Ann Arbor: The University of Michigan Press, 2012. 203 pp. ISBN 978-0-472-11848-9. Price: \$ 35.00.

"Rebel Dance, Renegade Stance. Timba, Music and Black Identity in Cuba" by Umi Vaughan is a welcomed and important contribution to the fields of Anthropology, Cuban Studies, Caribbean Studies, African Diaspora Studies, and Performance Studies. Through a focus on timba, the goal of the book is to recount "social crisis and transformation and the role of music/dance as a mirror, medium for, and an active element in the creation of national culture" (1). The key contribution of this text is, through the use of ethnographic field notes and first-person reflections, that the author is able to develop an argument that places Cuban culture in conversation with global diasporic cultures. The author does an excellent job of capturing how movements of the people, ideas and sounds are formative in Afro-descendent identity politics throughout the region, on the African continent and beyond.

Chapter 1 "Introduction: Dancing & Being" introduces timba to the reader. The "Introduction" also highlights the social tensions surrounding timba, largely attributed to its identification with marginal black identity, and the perception of it as reflecting hedonistic capitalist tendencies – something that undermines nationalized notions of the virtuous, altruist, socialist revolutionary citizen. In the introduction the author also highlights the second important intervention of the text; dance and music are intertwined with performance both within and outside of arts/dance spaces. This point extends the social and political significance of arts/dance spaces into the everyday performance of black identity. Through framing timba as a "maroon" (run-away slave) aesthetic (3), the author then is able to create another important intervention: black Cuban identity, and Cuban identity are diasporic in nature, and are products of a longer historical trajectory that has its origins in the colonial period.

Chapter 2, "Timba Brava: Maroon Music in Cuba," defines timba and offers a detailed genealogy of the music's

emergence. This chapter “voices the concerns of Afro-Cubans in the immediate context of the 1990s, and it echoes the aspirations of Afro-Cubans throughout Cuban history” (47). This chapter is also a detailed chapter that includes a diasporic genealogy of how timba emerged in Cuba, and links timba to other diasporic music cultures (23). Besides being a maroon aesthetic, the author also frames timba as a *mulato* music, a reflection of Fernando Ortiz’s notion of transculturation and Ángel Quintero Rivera’s work on *mulato* music cultures in the Caribbean, where multiple cultural elements come together to form a new *creole* (re: culturally mixed) culture. Chap. 2 engages the main stylistic elements of timba: structure, timbre and texture, content, and context. The chapter addresses how timba reflects the way Cubans deal with intense forms of social change, in this case the the post-Soviet economic crisis referred to as the Special Period on the island. This point is discussed in greater detail in chap. 4. The chapter addresses how timba as firmly rooted in the streets and concludes with a discussion of timba as reflective of continued attempts to find a just position for Afro-Cuban culture within larger Cuban society.

Chapter 3 “Afro Cuba,” discusses the history of black political organizing in Cuba, and addresses the contemporary manifestations of racism in a country that, in the 1960s, hailed the end of racism. “Afro-Cuban” emerged as primarily an academic and political term in Cuba, primarily used to describe people classified as black or *mulato* in Cuba. The chapter goes on to give some insight into Cuba’s multitier racial system, and how Cuban racism plays out in the everyday lives of Afro-Cubans, and how Cuba’s historical discourse of *mestizaje* is used to reinforce the idea that racism does not exist on the Island.

Chapter 4 “Doing Identity,” addresses how identity is publically articulated and is formed within dance spaces and music scenes – specifically focused on timba. Here Vaughan links contemporary Afro-Cuban aesthetics to a longer documented history of the cultural politics of Afro-Cuban fashion. For example, he compares timba’s *especulador* (men who disrupts blacks’ association with poverty through fashion that invokes wealth), to Fernando Ortiz’s “curros,” (free urban Blacks who took pride in European culture, but established their own sense of identity, and cultural opposition through twists on European fashion). Vaughan firmly grounds the emergence of the *especulador* in Cuba’s 1990s economic crisis, then links the *especulador* to transnational aesthetic currents of people within the African diaspora who use body language and physical fitness as a way to “tamper with identity” (98). Vaughan ends the chapter by stating, “In the maroon analogy I have been developing, they constitute more weapons or tools with which to fashion the self, and another instance of complicit contestation” (105).

Chapter 5 centers on the importance of dance spaces as spaces of the performance of identities and identity formation. This chapter offers an excellent analysis of how the tourist sector mediates these social spaces. Vaughan notes that after the 1959-revolution, dance spaces and recreational centers were not considered important, where as other things (literacy, housing, and national se-

curity) were. Many of Cuba’s Afro-Cuban cultural and political associations were closed, as were popular dance clubs and dance spaces. However, in the 1990s, some of these spaces were allowed to reopen. Like Cuba’s emergent dual economy in the 1990s, there were dual dance spaces that emerged: one that was easily accessible to the general public (which is coded as poor and Afro-Cuban in the minds of Cubans), and the dollarized tourist venues frequented by white and light-skinned Cubans who benefited from Cuba’s emergent racialized capitalist economy. Nonetheless, Vaughan argues, the increased availability of public dance spaces helped to replace some of the cultural and political functions of pre-Revolutionary Afro-Cuban cultural and political associations.

In chapter 6 “Around the Iroko Tree: Fieldwork in Cuba,” Vaughan situates himself as part of the African Diaspora and discusses some of the connections that he felt, via the African cultural legacies of African American culture, while in Cuba. Vaughan continues his exploration of the question of black identities as Afro-diasporic identities, via situating himself as a diasporic subject moving through Cuban spaces which are also diasporic space. This chapter is the only chapter that includes a section on the question of gender. The following from the concluding chapter highlights the central points he addresses in chap. 6. Vaughan writes, “By using the term *Afro Cuba* ... I suggest a notion that ‘acknowledges a common thread through an infinitely wide range of manifestations’ ... Black Cuba is distinct yet at one with Cuba. By the same token, it is bound also within the wider African Diaspora. My identity as an African American, man, anthropologist, dancer, *omo Añá*, santero, and photographer definitely shaped my experience in Cuba – blocking some paths, while opening others” (157).

Vaughan’s work is certainly a compelling and insightful text. However, given the fact that timba is racialized, sexualized, and gendered, it would have been interesting to have read more of the author’s analysis of how the politics of gender, notions of femininity and masculinity, and culturally-based notions of sexuality played out in this cultural space. The reader is dropped into a world of timba, *especuladores*, and dynamic urban contexts in Cuba, one located within a larger diasporic context and the reader receives a great deal of information in each chapter. For some this may be a bit overwhelming; this is also an important intervention as only recently has academic work on Cuba begun to present it as a dynamic place.

Tanya L. Saunders

Wagner, Anja: The Gaddi Beyond Pastoralism. Making Place in the Indian Himalayas. New York: Berghahn Books, 2013. 202 pp. ISBN 978-0-85745-929-9. Price: £ 50.00

Each spring the North Indian State of Himachal Pradesh witnesses a great migration of sheep and goats. Driven by shepherds from the Gaddi Scheduled Tribe, thousands of flocks move from winter grazing grounds close to the Punjab border through their home villages in the Dhauladhar mountain range and up to the high al-