

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-

pine pastures of Lahoul. Then, in the autumn, this migration is reversed as snow returns to the passes. This system of transhumance nomadism has, in recent decades, been subjected to a considerable degree of official and academic attention; arguments have raged over the environmental appropriateness of Gaddi nomadism and, in particular, the use and abuse of natural resources such as forests and pasture. As with pastoralists elsewhere, approaches to Gaddi shepherds' nomadic activities have tended to focus either on adaptation to their environment conceived in a purely physical sense (i.e., external from society) or, to a lesser extent, on the ways in which environment is socially constructed (i.e., ideological representations). In this excellent new ethnographic monograph, Anja Wagner transcends the usual nature/culture dichotomy in order to understand how Gaddi people themselves "make place" in the Indian Himalayas.

Based on fifteen months of fieldwork, Wagner describes Gaddi people as they move "beyond pastoralism." The notion of being postnomadic applies in two distinct ways. Firstly, it is noted that the Gaddi have never been "pure" nomads (if such a thing can exist), but rather combine pastoralism with farming and other activities around their home villages in the Districts of Kangra and Chamba. Outside of shepherding, the movements of Gaddi people through the Dhauladhar Mountains that divide Kangra from Chamba are driven by a range of cultural, social, and economic factors. Without neglecting those Gaddi who work as shepherds, Wagner extends her focus to follow men, women and children, pilgrims, teachers, and college students as they travel through forests and mountains to visit temples, ancestral villages, and holy lakes and to attend fairs and festivals.

The second sense in which Wagner moves "beyond pastoralism" concerns the ways in which environments might be understood. Wagner transcends the usual preoccupations with pastoralists as existing in landscapes already predefined by the researcher in biophysical terms. Instead, her aim in this study is to determine the processes and paths through which those who live and work in this part of the Himalayas conceptualize their surroundings. Unbound by locality much less by village, Wagner uses Gaddi mobility as a means to reveal how the people of the Dhauladhar understand their mountain home. She writes: "The more I listened to how people talked about places, the more I realized that notwithstanding general ideas about the mountains and the plains – up and down – it is the places in between that are much more emphasized in local discourse than the extremes. It is also the places in between that are interesting in terms of the activities that take place there" (3).

Following an introduction that compares the work of Descola, Latour, and Ingold, Wagner goes on, through eight closely interwoven chapters, to trace the ways in which Gaddi people exist in, think about, and move through their environment. Chapter 2 juxtaposes popular music DVDs, tourist advertisements, and colonial era ethnographies to show how Gaddi people are frequently imagined in close proximity to nature and in opposition to "modernity." In chapter 3 we learn of the significance

of the god Shiva for the construction of a Gaddi identity around religious practices based on seasonal movement. Here detailed examination of marriage rituals and the *nuālā* ceremony are used to demonstrate the practice of place-making that links Shiva, the Gaddi, and the Dhauladhar Mountains. The connection to Shiva "is not only about who the Gaddi are, but also about where they live." Again touching on the overlap between kinship and religion, chapter 4 traces the multiple points of contact between social relations and place-making. Social networks of kinship are mirrored in the geographical connections between locations. A short 5th chapter borrows from Bourdieu to look at walking as a social practice through which human-environment relations come into being. This leads into the 6th chapter which traces the "places, deities, and religious practices that lead people into the mountains." *Jāgrā* and *jātra* are described as pilgrimages to visit deities residing in remote temples; moving further up towards the peaks we learn of *nhaun* – taking a holy dip in particular high-altitude lakes. Explaining the concept of "water change," the focus of chapter 7 is on processes through which changes in place are experienced and embodied. Chapter 8 is concerned with the aesthetics of environment particularly the "cool water, short green grass, and fir trees" which exemplify the Gaddi concept of "a good place." Leafing through family photo albums Wagner concludes her journey by relating these positive attributes to the appearance of the alpine meadows where shepherds take their flocks in the summer months.

This is a theoretically engaging and empirically detailed exploration of making place in the Indian Himalayas. Wagner concludes by stating that "approaching human-environment relations through place-making ... not only works for the Gaddi and the Himalayan region, but also points to a general importance of practices for an understanding of how humans engage with and enact their environment." Linking persons and place to photography, pilgrimage, and paragliding, Wagner departs from clichés and stereotypes to present a revealing picture of contemporary Gaddi mobility that moves far beyond the usual preoccupation with pastoralism. In doing so, she delivers a valuable contribution to understandings of how people exist in, and interact with, environments that are at once material, aesthetic, social, and spiritual.

Richard Axelby

Wassmann, Jürg, Birgit Träuble, and Joachim Funke (eds.): *Theory of Mind in the Pacific. Reasoning across Cultures*. Heidelberg: Universitätsverlag Winter, 2013. 277 pp. ISBN 978-3-8253-6203-4. Price: € 36.00

In my view, broadly speaking anthropology and psychology rarely communicate, much less collaborate actively. However, Gustav Jahoda writes in the "Foreword" that there are moments where researchers from these disciplines work together productively to make signal contributions to our understanding of the dynamic relations between culture and mind. The contributors to this collection represent a balanced team of developmental psychologists and ethnographers who address an important