

ben eine lange Tradition in Europa und sind nicht einfach “westlich” – eher sogar “östlich”. Es müsste vielmehr genauer bestimmt werden, was darunter gemeint ist. Alex Perullo beobachtet auch die Mobilität der Musiker innerhalb der Musikszene und bezeichnet diesen Vorgang mit dem Begriff des “repositioning” und weiter “is one of the more complex social rituals in the popular music scene” (172). In den 70er Jahren hatte ich besten Einblick in die deutsche Rockjazz-Szene und ich kann nur das alles bestätigen, was er über Musikerwechsel berichtet.

Das 5. Kapitel nimmt sich der “Radio Revolution” an. Mit dem “Broadcasting Services Act” von 1993 beginnt in Tanzania eine neue Epoche! Das trifft auch auf alle anderen Länder zu, die diese Öffnung der Medien in den privaten Bereich erleben durften. Mit dem Ende des staatlichen Rundfunkmonopols verschwindet ein restriktives koloniales Erbe, das von Diktaturen aller Art willkommen übernommen worden war. Wobei es wichtig ist zu bedenken, dass es in Tanzania weiterhin eine Zensur gibt und dass die Sängerinnen und Sänger meist ihre eigene Selbstzensur praktizieren. Die Rundfunkanstalten hängen eng mit dem Konsum der Musikfans zusammen. Die Musik, die dort gespielt wird, wird auch gekauft. Die Produzenten, die Musiker, die Vertriebe, alle tun alles, damit ihre Lieder gesendet werden. Die tatsächliche Ausstrahlung eines Liedes hängt häufig von der Summe ab, die die Musiker dem DJ, oder “presenter” mit auf den Weg geben. Bestechung können wir das auch nennen, wird aber nicht so gemacht.

Das 6. Kapitel “Analog, Digital ... Knobs, Buttons” befasst sich mit HipHop und den neu entstandenen vielen kleinen und größeren Studios. Im 7. Kapitel “Legend of the Pirates” wird die Frage aufgegriffen, was der Musiker mit der Aufnahme nach dem Studio macht. Welche Verträge werden angeboten, wie wird mit dem Copyright umgegangen, was ist die lokale, was die internationale Priorität? Das 8. Kapitel “Everything Is Life” fasst nochmals die geschichtlichen Abläufe der Musikindustrie in Tanzania zusammen: Perullo nennt sie “transitions” und nicht “dramatic ruptures” “of the commodification of arts”.

Der Autor liefert diverse Resümees: “Illustrated in this ethnography is the success of the local music economy due in part to the structures provided across several political periods and through various cultural trends and movement” (361). Er bringt seine Erkenntnis auf den Punkt mit folgendem Satz: “Yet in this ethnography, the creative practices used by artists, producers, radio hosts, copyright officials, and many others show the dynamic use of resources that people employ to better their lives. These practices do not reflect a population waiting around for miracles. They emphasize the growing profitability of music and people’s interests in finding ways to make a better living” (361).

Zahlreiche Fotos vom Autor und Repros ergänzen den Text um die visuelle Komponente. Musikstücke auf Video können über eine Webseite aufgerufen werden, die Angaben dazu finden sich im Buch. Der Autor verweist außerdem auf die Webseite seines EVIA Digital Archive Projects (www.eviada.org). Der Band schließt ab mit einer umfangreichen Bibliografie, Listen von Radiosendern,

von “Clubs with Live Shows”, “Music Promoters” nach Städten und einer Kurzbeschreibung der musikalischen Genres von Tanzania. Ein unentbehrliches Werk für alle, die sich für tanzanische Musikgeschichte interessieren. Ganz besonders diese Anhänge machen aus dem Buch einen praktischen Ratgeber für eine musikalische Reise nach Dar es Salaam.

Wolfgang Bender

Picard, Michel, and Rémy Madinier (eds.): *The Politics of Religion in Indonesia. Syncretism, Orthodoxy, and Religious Contention in Java and Bali*. London: Routledge, 2011. 238 pp. ISBN 978-0-415-61311-8. (Routledge Contemporary Southeast Asia Series, 33) Price: £ 85.00

This edited volume on the politics of religion in Indonesia brings together nine essays that contribute valuable nuances and some neglected viewpoints to the international debate on the topical issue of religious politics in the archipelago. The geographical focus on or, rather, limitation to developments in Java and Bali seems a little arbitrary, though, all the more because it is not further explained in Picard’s introduction to a book that does after all bear the title “The Politics of Religion in Indonesia.” To assume that politics of religion in Java and Bali might cover *the* politics of religion in Indonesia seems to me slightly misplaced.

Picard’s introduction revisits the academic debate – without directly engaging with its participants – on the construction of the Indonesian equivalent for “religion” (*agama*). Delineating the important historical and sociopolitical parameters for the definition of *agama*, he also brings into focus those connotations of “the religious” not accommodated by the term. The beliefs and practices repressed by the notion of *agama* have subsequently been captured by the divergent concepts of autochthonous tradition (often smacking of ancestor worship and “animism”) or *adat*, mere human conviction (rather than divine revelation) or *aliran kepercayaan*, and syncretistic mystical knowledge or *kebatinan*. These concepts by default construe the beliefs and practices to which they refer as antitheses to *agama*. The fault line between *agama*, on the one hand, and *adat*, *aliran kepercayaan*, and *kebatinan*, on the other, has been continuously fortified as well as contested by different social actors since Independence.

Focusing on the sociopolitical dynamics of the interplay between universal “religion” and autochthonous “tradition” in Java and Bali from the colonial time until now, the volume consists of two parts, each consisting of four chapters. The first part is dedicated to the tension between, and mutual accommodation of, Javanism, on the one hand, and Catholicism and Islam, on the other. The second part in turn assesses the resilience and transformation of Balinese tradition vis-à-vis different influences from “the outside” (Dutch colonialism, Indian neo-Hinduism, and modern Indonesian politics and culture).

Rémy Madinier’s chapter, the first one on developments in Java, deals with “The Catholic Politics of Inclusiveness. A Jesuit Epic in Central Java in the Early Twentieth Century and Its Memory.” It is a valuable sup-

plement to the relevant earlier studies by Karel Steenbrink and by Jan Sihar Artonang in that it more deeply concentrates on the context, process, and positive as well as negative repercussions of the accommodation of Javanese tradition by the Jesuit missionary Franciscus van Lith resulting in the first successful Catholic proselytizing of Central Java between 1896 and 1921.

The chapter by Andrée Feillard inquires into “The Constrained Place of Local Tradition. The Discourse of Indonesian Traditionalist *ulama* in the 1930s” on the basis of his analysis of the respective reports in *Berita Nahdlaeol Oelama (BNO)*, i.e., one of the official media of “Nahdlatul Ulama.” The latter is the still flourishing organization of Indonesian traditionalist or accommodationalist Muslims that was founded, in 1926, in the Dutch East Indies in reaction to the activism of local non-accommodationist or “purist” Islamic reform preachers who were inspired by the Wahhabi school of thought. Wahhabism had gained significant influence in Mecca with the consolidation of the power of the Saud family in 1924.

In “Where Have All the *abangan* Gone? Religionization and the Decline of Non-Standard Islam in Contemporary Indonesia,” Robert W. Hefner describes the tangible decrease of the highly syncretistic Javanist (*abangan*) mode of Islam since the 1960s. *Abanganism* basically consists in a preoccupation with individual mystic experience and the reverence of spirits. Hefner identifies the progressive Indonesianization and the concomitant disenfranchisement of local societies as well as the ability of reformist Muslims to forge collaborative ties with state officials to the advantage of non-accommodationist versions of Islam as determining factors for the decline of idiosyncratic *abangan* religiosity.

François Raillon’s chapter on “The Return of Pancasila. Secular vs. Islamic Norms, Another Look at the Struggle for State Dominance in Indonesia” concludes the part on Java with a discussion of the recent comeback of the five foundational principles (*pancasila*). Embodying the Indonesian version of secularism that is comparatively accommodative to religion, the *pancasila* had been much abused as ideological ammunition by the Suharto regime. Thus discredited, they were consequentially discarded in the early years of *reformasi*. Since 2006, though, the *pancasila* have regained some credit as a safeguard against what is sometimes referred to as “creeping talibanization” by Indonesian moderates. It remains to be seen, though, and Raillon has not convinced me in this respect, if a new interpretation of the *pancasila* that is more in line with the emancipatory spirit of post-Suharto democratization has really taken shape yet, and whether its supporters can gain enough clout in public discourse, despite President Yudhoyono’s repeated commitment to the *pancasila*, to outweigh Islamist resistance.

The second part of the book, highlighting the politics of religion in Bali, begins with Michel Picard’s essay “From Agama Hindu Bali to Agama Hindu and Back. Toward a Relocalization of the Balinese Religion?” It revisits the trajectory of Balinese religiosity from diverse local orthopraxies to universalized orthodoxy and back again. Picard has so far identified four stages of this trajectory:

(1) the landmark debate of the 1920s and 1930s between Balinese modernist advocating a more universalized form of Balinese Hinduism, on the one hand, and traditionalist supporters of a more localized form of Balinese religion; (2) the emancipatory struggle of the Balinese leadership for the official recognition of the Hindu-Balinese religion shortly after Bali’s integration into the Republic of Indonesia, resulting in the official recognition of a more universalized form of Hinduism in 1958; (3) an evergrowing disjunction between *agama* and *adat* in Balinese identity discourses under Suharto; and (4) the emergence of a vocal faction of religionists within the post-Suharto nativist movement in Bali advocating a return to the authentic beliefs and practices of Hindu Bali.

Andrea Aciri’s proposal of “A New Perspective for ‘Balinese Hinduism’ in the Light of the Pre-Modern Religious Discourse. A Textual-Historical Approach” rests on two bold claims: (1) Balinese studies scholars, particularly the anthropologists among them who Aciri *grosso modo* deems to be ignorant as regards the classical Balinese literature, have falsely viewed Balinese Hinduism as a construction or “invention” of local leaders; and (2) a study of the classical Balinese *tutur* literature would show that several of the characterizing features of modern Balinese discourse can be traced back to precolonial texts and ultimately Indian ideas, which proves that Balinese Hinduism was neither invented nor construed. First of all, Aciri’s assessment of anthropologists generally being ignorant of Balinese precolonial literature is incorrect. Cases in point are David Stuart-Fox, Barbara Lovric, Margaret J. Wiener, and I. Secondly he seems to have completely misunderstood the constructivist argument in “The Invention of Tradition” by Hobsbawm and Ranger as well as the constructivist approach to Balinese Hinduism, or Indonesian Hinduism for that matter (strangely enough, nowhere in this volume I find reference to official “Hindu Dharma Indonesia”). Suffice it to state here briefly that while both Balinese Hinduism and “Hindu Dharma Indonesia” have clearly accommodated precolonial elements of Balinese religiosity, this accommodation has transformed the very character of these precolonial elements. Moreover, the classical Balinese religious texts – usually jealously guarded by their owners – have rapidly been replaced with cheap translations of Indian treatises and publications of modern Hindu thought by Indonesian intellectuals who only very occasionally refer back to Balinese literary sources without quoting them extensively. The traditional *tutur* literature is thus hardly popular reading among contemporary Balinese religionists, as Aciri himself concedes.

Annette Hornbacher’s inquiry into “The Withdrawal of the Gods. Remarks on Ritual Trance-Possession and Its Decline in Bali” supports this assessment. Since 1998, Hornbacher has researched dozens of ritual dance and drama performances but has not witnessed a single case of trance or possession, in contrast to the many reports we find in classical ethnographies on Bali. She found her observation confirmed by Balinese youth, though, who had themselves never witnessed cases of trance or possession due to the increasing rationalization of the pub-

lic discourse on Hindu religiosity. Contrary to what one would expect, trance and possession seem to have lingered in some tourist areas, such as Sanur, where according to Hornbacher competition, hate, and envy drive people to take recourse in both witchcraft and the presence of the gods in trance. Moreover, individual medium-healers continue to be popular in Bali, which leads Hornbacher to her plausible conclusion that trance and possession still play a role in the lives of individuals. Only in the public discourse about the Hindu religion, these categories do not anymore enjoy a valued or even valid status.

Instead, it is rationalized categories such as *agama* and *adat* that are pervasive in contemporary Balinese public life, as Brigitta Hauser-Schäublin demonstrates in her concluding chapter “Spiritualized Politics and the Trademark of Culture. Political Actors and Their Use of *adat* and *agama* in Post-Suharto Bali.” In a first step, the chapter highlights the increasing mobilization of Balinese *adat* as a counter-balance to superimposed state power and the growing relinkage of Balinese ethnicity to the Hindu religion since the Suharto era. This trend has gained momentum in post-Suharto Bali, particularly, so Hauser-Schäublin, since the two terrorist bomb attack of 2002 and 2005. The second part of the chapter shows the increasing references to both *agama* and *adat* by political actors who, as has been noted also by other authors, increasingly appear in public in the ceremonial garb of Balinese ritual. Regular visits of, and substantial donations to important Balinese temples by politicians finally confirm the increasing religionization of politics in Bali.

Martin Ramstedt

Porter, Venetia (ed.): Hajj. Journey to the Heart of Islam. London: The British Museum Press, 2012. 288 pp. Photos. ISBN 978-0-674-06218-4. Price: £ 25.00

Dieser sehr empfehlenswerte Katalog widmet sich einer Ausstellung zum Hadsch, die vom 26. Januar bis 15. April 2012 im British Museum (London) stattgefunden hat. Das reich bebilderte Buch mit 230 Farbbildungen bietet jedoch mehr als bloß ein Verzeichnis von Exponaten, es gibt nämlich umfassend Auskunft über die Pilgerfahrt nach Mekka, die jeder Muslim wenigstens einmal in seinem Leben unternehmen soll. Das Buch wird von einer kurzen Einführung der Londoner Publizistin Karen Armstrong eingeleitet, weltweit als Vermittlerin zwischen den Religionen und Befürworterin des interreligiösen Toleranzgedankens bekannt (18–25). In ihrem Beitrag (“Pilgrimage. Why Do They Do It?”) versucht sie auf ihre gewohnte Weise das Ausstellungsthema für einen möglichst großen Personenkreis verständlicher zu machen. In den nachfolgenden Essays liefern ausgewiesene Experten Hintergründe zum Hadsch. M. A. S. Abdel Haleem, der als “King Fahd Professor of Islamic Studies” an der School of Oriental and African Studies (SOAS) in London unterrichtet, bespricht “The Importance of Hajj. Spirit and Rituals” (26–67). Interessanterweise berichtet er als muslimischer Islamwissenschaftler aus der Innenperspektive über die Pilgerfahrt nach Mekka, anreichert mit Anekdoten aus dem eigenen Familienleben.

Hugh Kennedy, Professor für Arabistik an der SOAS, bietet eine soziohistorische Darstellung in “Journey to Mecca. A History (Part 1)” (68–135). Als Mediävist führt er die Geschichte nur bis zum 12. Jh. fort, der Privatgelehrte Robert Irwin übernimmt daraufhin in “Journey to Mecca. A History (Part 2)” (136–219) die Fortsetzung bis zum 20. Jh. Vor allem seit dem 20. Jh. ist es zu fundamentalen Änderungen gekommen: Die Pilgerzahlen, die sich normalerweise auf Tausende von Menschen beliefen, sind in den letzten Jahren bereits auf Millionen angestiegen, Tendenz rapide steigend. Heutzutage bilden nicht-arabische Muslime die überwiegende Mehrheit der Pilger, wobei Indonesien das höchste Kontingent stellt. Der Privatgelehrte Ziauddin Sardar geht in “Hajj after 1950” (220–251) auf die neuesten Entwicklungen ein. Venetia Porter, Kuratorin des British Museum für islamische und moderne Kunst des Nahen Ostens und Herausgeberin dieses Buches, beleuchtet schließlich zwei kunstgeschichtliche Aspekte, nämlich “The Modern Art of Hajj” (252–255) und “Textiles of Mecca and Medina” (256–265). Weiterhin beinhaltet das Buch noch viele kürzere Spezialbeiträge zu gewissen Einzelthemen, wie z. B. Reiseliteratur, Reiserouten, dekorative Kacheln, Fotografien oder das heilige Wasser Zamzam.

Nur ein paar technische Unstimmigkeiten sind mir aufgefallen: Fig. 143 zeigt einen zweisprachigen Reisepass, allerdings nicht Niederländisch und Malaiisch, sondern Niederländisch und Javanisch. In javanischer Schrift ist “*layang pas kanggé lunga munggah khaji marang Mekah*” zu lesen. Laut Katalog soll der Name des Besitzers dieses Dokuments unklar sein, zu lesen ist m. E. jedoch “R(adèn) Moh(ammad) Oemar”; er kam aus “Bedoekdowo” (Bedug Dowo), Sidoarjo, in der Nähe von Surabaya in Ost-Java. Statt “Jambiin, Sumatra” ist “Jambi in Sumatra” zu lesen (Fig. 144); “Tabang Haji” auf S. 241 (mehrfach) ist ein Tippfehler für “Tabung Haji”.

Inhaltlich darf die soziohistorische Darstellungsweise in dieser Ausstellung und in dem Begleitbuch, wobei die spirituelle Dimension des Hadsch betont wird, wohl darauf zurückzuführen sein, dass es für die Organisatoren wichtig war, zu vermitteln, was diese religiöse und zutiefst emotionale Erfahrung für Millionen von Gläubigen ist, um somit im Westen ein positives Bild einer Religion zu geben, die heutzutage üblicherweise fast ausschließlich nur noch negativ mit Gewalt, Terror, Krieg und Diktatur in Verbindung gebracht wird. Die Einführung von Karen Armstrong zielt deutlich auf das Mitgefühl eines nichtmuslimischen Publikums ab und steht im größeren Rahmen des angestrebten empathischen Brückenbaus. Auch Robert Irwin, der ausführlich über die politischen, wirtschaftlichen und logistischen Aspekte des Hadsch schreibt, meint dennoch, dass “[t]he temptation for a historian to analyse the history of the Hajj in terms of its politics, economics and logistics is all but overwhelming, but that is to miss everything that is important about this pillar of Islam” (219).

Anhand der gelieferten Informationen in diesem Buch kann der Leser jedoch selbst schlussfolgern, dass die irdischen Dimensionen des Hadsch gar nicht so unbedeutend sind. Wirtschaftliche Interessen gehören seit eh und je