

dence of rice discovered in Uttar Pradesh, suggesting parallel origins of agriculture in South Asia, 5) the discovery of chariots and other unique features in post-Harappan contexts again in Uttar Pradesh, 6) recovery of DNA evidence from Harappan skeletons at Rakhi-garhi (Haryana), and a revision in the factors for the decline of the Harappan civilization. In short, there is no other volume like this out there and only a scholar such as K. Paddayya can provide a masterful touch with his encyclopedic knowledge of many subjects, being one of the most prolific thinkers, writers, and contributors of Indian archaeology in modern times. Indeed, he is one of the few senior researchers who has remained intellectually and literarily active following official retirement from active academic service years ago. This stimulating volume is a must-have for any literature collection on Indian archaeology, history, and anthropology, and which will be cherished by readers for ages to come.

Parth R. Chauhan (parth73@gmail.com)

**Pande, Amba** (ed.): *Women in the Indian Diaspora. Historical Narratives and Contemporary Challenges*. Singapore: Springer Nature, 2018. 200 pp. ISBN 978-981-10-5950-6. Price: € 89,99

Amba Pande, well-known for her research on diaspora and transnational migration, presents a “vastly updated and edited outcome of selected papers” (vii) from the international conference on “Women in the Indian Diaspora” (New Delhi on 10–11 January 2014). The subtitle of her introductory chapter “Redefining Self between Dislocation and Relocation” characterizes well the main theme “Women in Indian Diaspora.” A brief information on the concepts of migration, diaspora, and its theoretical links leads to a review of the migrant/diaspora role of women who were marginalized in the literature until “androcentricism and western paradigms were ... challenged” (6) in a gender sensitive discourse. She draws special attention to Indian women in diaspora by emphasizing some issues of women’s liberation and gender equality which become catalysts of social change. Her critical reflection on the positive and negative experiences by Indian women illustrates their important role as carriers of Indian culture in the process of both continuity and rupture of Indian family norms and their cultural roots of India. Despite some repetitions, A. Pande’s study makes an important contribution towards a realistic assessment and further discussion of the current challenges during the process of migration and settlement. She assigns the individual contributions to three subject blocks.

In the first part, “The Context of Theory and Identity,” there are three contributions. S. R. Mehta discusses gendered narratives. N. Chakraborty analyzes identity politics of the Indian women in the fictions of the novelist Jhumpa Lahiri, who “challenges any homogeneous, singular representation of the women diaspora” (36). She shows how the woman can be “caught in the rhetoric of ambivalence, tied both to her ethnic identity

and her American lifestyle” (32). S. Sharma debates mainly the literatures about the subjectivity of Indian middle-class women experiencing freedom and/or subjugation in diaspora communities.

The title of the second part reads: “Revisiting Historical Narratives.” A. Tewari calls into question the behavior of Sita in the Ramayana as a model of Indian indentured women in the Caribbeans during the British period. R. Mahase’s article about indentureship, patriarchy, and women’s “liberation” in Trinidad is well researched and documented. She informs about the distorted perceptions of colonial officers and how Indian women were “structuring and restructuring the cultural formats of patriarchy and gender relations” (69). The historical evolution of gender relations shows that after the end of Indian indentureship in 1920 “the position of Indian women in Trinidad and Tobago has changed drastically ... They account for the most educated proportion of the population” (75). B. D’Sami discusses the diasporic way of Tamil women from indenture to independence. He explains the rules of intended labor force and reasons of emigration during the first wave of emigration (1834–1883) by referring mainly to British, French, and Dutch colonies. Tamil women worked with Mahatma Gandhi in South Africa, where the “Indian Women Association” was formed in 1907 by Tamil Christian women. How women of the Tamil diaspora were involved in supporting the Indian independence is clearly described in the section on “The Rani Jhansi Regiment – The First All Women’s Military Wing,” a regiment of the armed force formed by Indian nationalists in 1942 in South Asia. After this second wave of migration well educated Tamil women took up leadership positions in the host countries “contributing to the growth of governance, society, the economy and culture” (85).

Four essays are included in the third part entitled “The Contemporary Challenges.” Under the heading “Fitting in. The Joys and Challenges of Being an Indian Woman in America,” M. Bhattacharya summarizes her diaspora experiences. She analyzes diasporic situations and the process of undergoing transformation in an autobiographical report including some experiences from a few other Indian diasporic women in the USA. She observes that “the life of a diasporic person in an alien environment is always in flux” (92) and refers to some conditions of family and professional lives, the pluses and minuses of a minority woman, who experiences that the “Indian community does not feel so sidelined anymore” (102). Her experience is that “people with certain unique cultural attributes ... do enrich the cultural life of the US” (103).

G. Ravindran elaborates on three concrete case studies of Tamil diasporic women as rhetors in the U. K. and Malaysia. He argues for a new theoretical approach and research on the individual cultural or political performative identity without emphasizing colonialism, post-colonialism, globalization, and migration. Unfortunately, while discussing “Deleuzian subjectivity,” the term “*rtheme*” is always misspelled as “*reume*” (116).

N. Thakur and B. Khadria present an excellent statistical analysis: "Gender Differentials of Indian Knowledge and Service Workers in the US Labour Market. A Comparative Analysis in the Context of 'Age, Wage, and Vintage' Premia." In their examination of "the SBTC [skill-biased technological change] in the context of gender, ... the numbers and shares of Indian male and female workers in comparison to the Chinese, Asians, foreign-born and natives" (121) are statistically well explained and illustrated with several graphs. Some graphic signs are unfortunately so small in Fig. 10 that one wonders whether they are indicating male or female workers.

K. Sinha-Kerkhoff and K. Kirk base their study on 38 interviews, conducted in English, with "wives of so-called high-skilled migrants" in the Netherlands (133). The selected group consists of women who have a relatively high level of education and are economically well-to-do people. In spite of their individual differences the authors found some collective biography concerning "distinct lived experiences: (1) Dependency and (2) Liminality and (3) Independence" (136). However, the ethnographic data shows that these women do not fit into a homogenous category. No doubt, this insight is not new for people who are familiar with migrants.

The fourth part is entitled "Diasporas across the World." M. Reddy gives a historical outline of the extremely complex social, religious, and economic situation of South African Indians. Wherever their regional origin is in India, original Indian and adapted food recipes unite them. "Food plays an important part in sustaining an Indianness that is dynamic and organic; which also acts as a site of resistance, insularity, and assimilation ... [W]omen have been the bearers of cultural continuity and discontinuity" (154). While they "have effectively appropriated the discourses of patriarchy and capitalism" (159), their use of food became a "metaphor for the identity and status of Indians in places outside India" (151).

S. S. Thandi shows that the Punjabi historical migration contexts are highly complex in India and abroad. There are about 2 million Sikhs dispersed in over 75 countries. The "diversity is clearly demonstrated in caste, religious and political organisations, mobilisations and expressions within the Punjabi diaspora" (163). Mass migration to USA and Canada in the mid-1960s to early 1970s led to family reunions and "there emerged a sizable [number of] diaspora-born second or third generations and communities" (165). Socio-economic diversities arose and remained until today. One can see that patriarchal structures continue to exist and are challenged by the young generations. Conflict situations can be detected at all levels, for example, in lifestyle, marriage arrangements, sexual violence, honor killings. Visiting the local *gurdwara* fosters often a sense of community belonging among women who sometimes "form strong self-support networks" (170). Thandi discusses also transnational marriages and gender abuse which led to suicides among Sikh women.

However, there is also a very "positive migration and diasporic experience, enabling women empowerment and giving them agency" (172), as can be seen in the "increasing number of high profile actors, writers, fashion designers, film producers, journalists, TV and radio presenters," etc. (173). Gender roles are being redefined among the educated, professional, and long settled members of the Sikh communities.

A.K. Basra's "Lived Experiences of Sikh Women in Canada: Past and Present" focus first on the historiography of migrants, the making of Canadian society, and the emergence of feminist writings in the 1960s in order "to underline the fact that as a part of the British Empire, Sikhs were being denied their rightful place in Canada" (191). She analyzes the difficulties faced by the early immigrants and the women of the second and third generations born in Canada. Problems arise due to kinship ties, man-woman relationship, education, jobs, culture of host culture, etc. "The available data shows that abused women have found it difficult to get remedial measures" (197). Basra concludes that "experiential dimensions of Sikh women need to be put within broad context of what can be called 'Start, Process and settlement'" (198) which plays an important role in theorizing women's experiences within feminist scholarships.

A. Lobo narrates the experiences of Anglo-Indian women since Indian independence in 1947 and their migration to the U. K., Australia, Canada, and the USA. She reports, after all, about her interesting field research on Schedule Tribe Anglo-Indians in Shillong (Meghalaya, North India) in 1990 and informs about the matriarchal society of the Khasi: "The Khasi non-heiresses converted to Christianity when they married British colonialists ... By the laws of succession the youngest daughter inherits the whole of her parent's property" (180). These Anglo-Indian women changed their life in many ways. Her second case study on other Backward Classes Anglo-Indians in Cochin (Kerala, South India) is based on interviews in 1990. Both groups are matriarchal. Lobo concludes: "The diasporic Anglo-Indian women have helped to create a society and culture that has the foundations of a modern matriarchal gender-egalitarian society" (185).

There is an extreme focus on the experiences of narrating women in Part I and II, as the subtitle rightly points out. People who are not familiar with the problems of marginalized, socially, economically, and culturally disadvantaged migrants, will learn about the often high expectations, disillusionment, and disappointment during the process of settlement. However, annoying are the many repetitions (patriarchal structures, disturbing features of indentured systems, divided loyalties to the nation of origin and host country) and lamentations (lacunae of gender studies, hostility of the new alien environment, becoming victims of exploitation and corruption) that run through these narrative chapters.

Part III refrains from remembering the negative impacts which migrant women often experience. There are

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."

Othmar Gächter (gachter@anthropos.eu)

**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