

soziokulturellen Begriff“ (213) und betont, dass eine historische Auseinandersetzung den “konstruktivistischen Charakter“ (214) von Heimat ausleuchten kann. Ebenfalls aus einer literaturwissenschaftlichen Perspektive widmet sich Gregor Streim “Konzeptionen von Heimat und Heimatlosigkeit in der deutschsprachigen Exilliteratur nach 1933”. Der Verlust von Heimat und der Aufenthalt im Exil begründen, so seine These, eine häufige und zugleich spezifische Thematisierung des Problems “als etwas prinzipiell Nicht-Ortsgebundenes” (220). Der Literaturwissenschaftler Karsten Gäbler bemerkt dazu, dass die räumliche Dimension nicht gänzlich abgeschüttelt werden kann, gleichwohl gerade der Exildiskurs mehr als bewusst macht, dass “Heimat trotz aller räumlichen Einschreibungen nicht per se auf Ortsbezüge hinauslaufen muss” (248).

Edoardo Costadura und Klaus Ries sehen in der Interdisziplinarität ihres Vorgehens eine zentrale methodische Herausforderung und betonen, wie viele Fachbereiche und Felder *Heimat* als Gegenstand der Forschung berühren kann. Miteinander verwoben werden sollte in dem vorliegenden Band ein phänomenologisch-empirischer Zugriff mit einem semantisch-diskursiven Ansatz; diese Verschränkung gelingt den vielseitigen Beiträgen und Kommentaren in der Reihung. Die Publikation liefert einen profunden Beitrag zur Wissens- und Ideengeschichte eines streitbaren und umstrittenen Konzepts. Konjunkturen von *Heimat* in Diskursen wird ebenso tiefgreifend nachgegangen wie politisch motivierten Aneignungen der Thematik. Wiederholt wird insbesondere auf rechte Gruppierungen und Parteien verwiesen, ihre Strategien und Aktivitäten – in Vergangenheit und Gegenwart – sind kontinuierlich Gegenstand der Analyse. Analog klammert die Publikation die ästhetisch-empirische Dimension von *Heimat*, das Spüren und Erfahren, obgleich sie angesprochen wird, weitgehend aus. Das Populistische, das sich über die Idee von Zugehörigkeit, dem Bedürfnis nach Sicherheit oder dem Gefühl von Vertrautheit immer wieder der *Heimat* bemächtigt, erschließt sich aber gerade nicht ohne die ästhetische Qualität. Die Auseinandersetzung mit einem solchen Topos kann sich nicht auf eine rationale Ebene beschränken. Heimat hat mit Empfinden zu tun, aus diesem Grund ist es überhaupt möglich, dass *Heimat* in der zu beobachtenden Weise aus politischem Kalkül bespielt und eingesetzt wird.

Um *Heimat* in einer globalisierten Welt auszuloten und mit anderen, noch nicht bekannten Ideen in Verbindung zu bringen – im einleitenden “Problemaufriss” wird die transkulturelle Perspektive ebenfalls angedacht –, wäre vor allem der Schritt weg von einem methodischen Nationalismus hilfreich und notwendig. Wiederkehrend wird auch in diesem Band von der engen Verflechtung des Begriffs *Heimat* mit der deutschen Geschichte berichtet. Dieser Zusammenhang ist unbestritten und vielfach belegt, der Blick auf weitere Konzepte aber kann sich nur durch die Einnahme einer anderen Sichtweise öffnen. Die Rede von der *Heimat* mag im Deutschen besonders eingängig sein, wer aber kann empirisch belegen, dass es ein solches Konzept nur im deutschsprachigen Raum gibt. Wie die Beschäftigung mit Menschen, die in Afghanistan,

in China oder in der Türkei sozialisiert wurden, ergeben hat, scheint *Heimat* – auch wenn es anders heißt – etwas zu sein, das abseits von politischer Exklusion und nationaler Genealogie, Menschen in einer existentiellen Weise anzusprechen vermag. Es ist ein Grundbedürfnis, das sich kulturell und sozial vermittelt ausdrückt, aber fundamental verankert ist, wie die Kulturanthropologin Ina-Maria Greverus bereits 1972 in ihrer Studie “Der territoriale Mensch. Ein literaturanthropologischer Versuch zum Heimatphänomen” herausgearbeitet hat. Das Deutsch-Syrische Informationszentrum hat im August 2017 ein Graffiti aus der zerstörten Stadt Homs auf seiner Facebook-Seite geteilt, übersetzt lautet der Text: “Wenn ich fortgehe, dann seid sicher, dass ich alles in meiner Kraft Stehende versucht habe, um zu bleiben.”

Simone Egger

Damon, Frederick H.: *Trees, Knots, and Outriggers. Environmental Knowledge in the Northeast Kula Ring.* New York: Berghahn Books, 2017. 375 pp. ISBN 978-1-78533-320-0. (Studies in Environmental Anthropology and Ethnobiology, 21). Price: \$ 34.95

The “Muyuw people considered their island and culture formless and infertile until the Creator arrived in an *anageg*,” an outrigger sailing canoe (302). These canoes, which embody a unique and complex sailing technology, are still being made and continue to participate in social relations throughout the eastern Kula Ring (Milne Bay Province, Papua New Guinea). The author, Frederick H. Damon, sailed on them on five occasions, on two short trips in the 1970s, on two riveting ones in 1998, and finally on a 12-day voyage from the southeastern end of the Kula Ring to its northeastern corner in Woodlark (Muyuw) Island.

If *anageg* would seem to have been one of the principle research topics in Muyuw, Damon was not particularly drawn to these craft when he first worked there in the 1970s. He studied trees, timber, gardens, fallows, etc. and it was not until 1991 that he eventually recognized the centrality of canoes to the Muyuw. As a consequence his book is first off an ethnography of flora, describing how gardens, trees, and other plants are understood and used to comprehend Muyuw lifeways, which the author reads through the production and use of *anageg* canoes. The originality of his approach leads the reader to understand “how a technical form crystalizes a cultural order” (297).

Chapter 1 is devoted to gardens, soils, and fallows. The reader learns that three fallow classes, *digadag*, *oleybikw*, and *ulakay* are widely known and used all across the northern Kula Ring. These age classes are defined by the relative frequency of tree species as well as differences in soil properties. While older fallows are known to produce larger crops, the pioneer species *Rhus taitensis* found in the younger (*digadag*) class, is believed to reproduce the fertility of the soil. Understanding soil chemistry in the gardens became an important element of the author’s interdisciplinary (geochemistry, botany, agronomy) research, although Damon’s attempts to understand the role of *Rhus* remain somewhat inconclusive.

Chapter 2 reviews trees and their taxonomy. The people of Muyuw generally differentiate trees into species recognizable to botanists, but do not form higher level taxonomic classes; although they do group species using particular criteria such as trees with red sap (mostly Myristicaceae), trees with visible aerial roots (mostly *Ficus* spp.), or trees with common technical properties (useful for firewood, adze handles or outrigger crossbeams).

Chapter 3 is dedicated to gardens and the properties of associated trees. It explains how gardens are cleared, leaving plots of uncut trees (*tasim*) standing above the garden, like islands above the sea. Gardens are also likened to boats, that move around the landscape, avoiding islands and reefs (the uncut areas). *Tasim* keep the soil cooler and moister, they serve as seed sources for older class fallows that provide house timbers but more importantly timber for boats (notably *Calophyllum*).

Another notable aspect of gardening is fire. The Muyuw fire or smoke practically everything: outrigger floats, postpartum mothers, the bases of sago palms, and keep the meadows associated with sago orchards open by regular burning. The peculiar soils of these meadows might result from their nutrients leaching into neighboring sago orchards. The region's overall fire-defined landscape stands in contrast to Asian systems that mold land with water.

Chapter 4 focuses on the genus *Calophyllum*, several species of which are central to outrigger canoes. For example, the highly stressed ladle shaped mast support is usually made of *C. inophyllum*, the species with the most highly interlocked grain, whose leaves also provide models for the top and bottom curves of the sail. Most *anageg* keels and strakes are carved from *C. leleanii*, whose timber has less highly interlocked grain. *C. goniocarpum* is sought out for masts and punting poles because of their straight non-interlocked grain; a critical issue in how the mast vibrates.

Anageg are produced on islands where the best trees for masts are not available. When these canoes are first brought to Muyuw, their original "inferior" mast and spars are replaced by timber from "superior" trees found in the Sulog region (south-central Muyuw). This is also the source for the pandanus leaves used for making sails. The Sulog region, characterized by an extremely long fallow regime, is not thought of as a gardening region but rather as a resource base for canoe materials.

Chapter 5 looks at *vatul*, a generic term for vines as life forms, but also "a principle of connection and a vehicle of thought" (291). The author discusses vines, knots, bindings of sails, fishing nets, and string figures. The Muyuw world is indeed viewed as if it is composed of vines (*vatul*): "from vines in forests to veins in the body, between these two poles everything is conceived and made" (291).

In the sixth conclusive chapter, the reader sees how trees, timber, knots, and vines come together in their quintessential object: the *anageg*, "an exhibition of the art of knowing" (296). Indeed, when these canoes, built on Gawa or Kweywata islands, are delivered to Muyuw, they are systematically refitted conforming to Muyuw ideology and practices.

A masterpiece of engineering is notoriously difficult to write about, even more so when conceived and built by "visual and tactile people" (xi). The author has succeeded well in giving the reader insight into the emic perspective of Muyuw canoes in all their social and ecological complexity. Herein lies the originality of this innovative and important work.

Anne Di Piazza

Eichberg, Henning: *Questioning Play. What Play Can Tell Us about Social Life.* London: Routledge. 2016, 275 pp. ISBN 978-1-138-68247-4. Price: £ 24.49

Hamayon, Roberte: *Why We Play. An Anthropological Study.* Chicago: Hau Books. 2016, 343 pp. ISBN 978-0-9861325-6-8. Price: \$ 35.00

In an email, which Henning Eichberg sent to me two months before he passed away in April 2017, he replied to my email, in which I had told him that I plan to write this joint book review, with these lines: "Roberte Hamayon has been already attracting my attention too. Important! When I look at the short book description now, I however also see possible differences (which always make everything interesting though): 'pure' activity? 'consistent and coherent'? 'unique modality' of action? I presumably view play more in its internal contradictions." Whether he got around to reading Hamayon's book, I do not know, but if he did, I am sure he would have realized that the differences are not as big as they seemed to him at first, as the two books under review here have, in fact, much in common. In what will most likely be his last publication, a joint book review submitted to the journal *Stadion* of Alexey Kylasov's book "Ethnosport. The End of Decline" (Vienna 2015) and my PhD dissertation "Wrestling, Archery, and Horse Racing in Buryatia. Traditional Sports Competitions and Social Change" (Fairbanks 2015), he asks his readers and himself: "When questioning into the energy of play, games, dances, and festivities, the shamanic dimension appears as significant ..., but indeed, we lack intellectual instruments for a deeper analysis of the shamanic connection. ... Across cultures, the connection of shamanism with martial arts, especially with wrestling, is conspicuous – why this? And shamanist practice is work on human energy – how this?" In Roberte Hamayon's book he had (or could have) found such "intellectual instruments" and answers to his questions. So let us turn to her book first.

The book of the leading French anthropologist has two parts. In the shorter first one she lays out her approach, provides an overview of the – irritatingly insufficient – anthropological study of play so far, outlines the historically rather depreciating Western/Christian attitudes towards play, introduces the definition of play which serves her as basis for her analyses, and familiarizes the reader with the empirical data those rest upon. The second much longer part she devotes to the multiple dimensions of play: the bodily, cognitive, interacting, dramatizing, psychic, virile, political, and more. The book is written in a conversational style, rhythmically asking questions and providing answers, leading very logically from one chapter to the next, and is thus, despite its epistemological complexity,