

well as novel ones that look at the US historical presence in the region. Dalton (chap. 9) proposes a thought-provoking framework to overcome the change/continuity dichotomy, grounded in his elegant and compelling history of how Rawa people of Papua New Guinea adopted various forms of mimesis during the German colonization, resulting in their embracing of Christianity as a ritual form to reconcile the violence triggered by secular colonial institutions. Moving to a more recent context Dalton argues that, in attempting to reconcile the Western introduced divide between secular and religious spheres, Rawa people have partially achieved their long-held ideal to prevent frictions and disrupting violence in continuity with pre-colonial practices.

Taken as whole, the volume is a rich and nuanced thesaurus of instances of mimesis. Common themes are developed across the chapters, skilfully knit together in the “Afterword” penned by Bell. The cases presented in the volume will have an echo of familiarity to scholars of the Pacific, prompting the question whether or not (and how) there is a regional specificity. A tentative answer is offered by Mageo’s passing reference to the relational nature of forms of personhood in Oceania (15f.; but see Dalton, 234). The very intellectual history of the region’s place in anthropology might also shed light on this issue. On another but related note, the volume’s laudable attempt to go beyond the “first-contact” literature remains limited in its realization. It is the reviewer’s opinion that the basic assumption of first-contact scholarship remains largely unaltered: the encounters “of two radically different cultures” (70) are considered as “turning points in a [note the singular] cultural history or an intersecting set of histories” (6). Such framework obscures the processual and uncertain nature of history in its unfolding (see Bell, 267). The diachronic examination of mimetic practices remains impaired from the recourse to history as background, frozen at particular junctions.

The impressive internal coherence of the volume and the questions it generates encourage an engagement with this publication beyond its regional specificity. Borrowing Bell’s closing line: “While this volume is by no means the last word on mimesis” it “reveal[s] the ways in which mimesis has been and remains central to the intersecting histories of Oceania” (268).

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Mans, Minette: *The Changing Faces of Aawambo Musical Art*. Basel: Basler Afrika Bibliografien, 2017. 188 pp. ISBN 978-3-905758-83-2. (Basel Southern Africa Studies, 11). Price: € 46,99

“The Changing Faces of Aawambo Musical Art” is an eminently readable ethnography that examines cultural practices in the lives of the Aawambo (Owambo) people of central northern Namibia. Its stated aim is more specifically to “provide insight into an area seldom addressed in Namibian cultural studies, namely music, dance and drama of indigenous people, past and

present” (xiv). Delivered in a descriptive style, devoid of the jargon-heavy and elaborate theorization of much contemporary ethnomusicological scholarship, the book is as much an analysis of a rich cultural heritage as it is a personal account of Mans’ fieldwork encounters. In it, we meet individual musicians, toil in the fields in the intense midday heat, experience the daily rhythms of village life, and celebrate full moon festivals. These events are delivered in a range of narrative styles, including almost diarised ruminations by the author, and enticingly illustrated with photographs, sketches, and musical transcriptions.

Minette Mans is a seasoned researcher of Namibian music, who has for much of her career, been a solitary spokesperson for music scholarship in her native Namibia. This publication draws on 18 years of research, and though accredited to Mans alone, is a partial collaboration with four Oshiwambo-speaking professional performers and graduate students, namely, Trixie Munyama, Jacques N. Mushaandja, Shishani Vranckx, and Ismael Sam. While their contributions are assigned to specific chapters in the latter section of the book, their presence is made palpable from the outset by the inclusion of short, evocative biographical sketches that position their cultural interests and areas of expertise.

Dedicating a book to the “musical arts” of a single group in Namibia, where the enforcement of ethnic identities and territorial segregation under South African apartheid continues to cast a shadow, immediately calls to question the scholarly framing of people, place and cultural heritage. However, as Mans makes clear in chapter 1, the Oshiwambo-speaking people constitute a diverse but broadly related group, whose identities have shifted significantly over time. Her determination is to better understand the ways in which they account for their own histories and cultural practices, drawing insight from the discursive intimacies and details of their songs and related performance practices. As she states emphatically: “Songs don’t lie!” (1).

The book opens with a contextual chapter that positions the Aawambo in time and space. Commencing with a brief exposition of Aawambo pre-colonial history, we learn of their migration into central northern Namibia in the 15th century, and of their political organisation based on matrilineal clans and subclans, each distinguished by kings, totems, and occupational specialisms. These power structures shielded them to an extent from the effects of the Portuguese, British, and German colonial intrusions that ensued, but ultimately succumbed to South African rule in the immediate aftermath of WW1.

Unlike the peoples and cultures of the south of Namibia, the Aawambo were slow to absorb the Christian teachings of the Rhenish and Finnish Missionary Societies. However, by the 1920s, the influences of missionisation had begun to permeate the social and cultural fabric of the Aawambo, manifesting in their music by the adoption of the European diatonic scale, 4-part harmonies, and by the sharp, shiny aesthetics of brass in-

struments and the harmonium. Many of these values were exploited by the South African state in the 1950s, who called upon Christian Nationalist ideology to sanction the transformation of all black Namibians into a labour underclass. Spurred by memories of the old songs, dances, and praises of their forefathers, Namibians entered into a long and bloody war of liberation from the 1960s, only achieving independence in March 1990.

Chapter 2 introduces music-making in the everyday life of Aawambo agri-pastoralism, examining the songs of life-cycle events, and of planting, harvesting, and food preparation. Descriptions of these broadly defined song types and praises reveal fundamental cultural mores that continue to shape rural relations and remain part of the daily dialogue between people, cattle, nature, and the ancestors. Chapters 3 and 4 delve deeper into select musical genres, dividing their focus according to gendered music and dance practices. Men's songs reveal preoccupations with kingship, land, cattle husbandry, and hunting. Mans focuses on the songs and stories of individual performers to elucidate musical meanings and aesthetic processes, employing this intimate, compelling narrative strategy to breathe life into the text and sensibly, to avoid essentialising expressive traditions.

In chapter 3, Mans turns the lens on women's music-making, comparing traditional wedding ceremonies, referred to as *olufuko* or *efundula*, amongst other terms, with their more contemporary rendering, known broadly as *ohango*. Framed as "the most important [musical] event in Aawambo musical culture" (53), she documents in great detail their respective songs, dances, and ritual processes, which reveal, in turn, culturally contingent encodings of women's bodies, concepts of beauty, and gender relations.

The following three chapters build on the personal commentaries of Mans' research collaborators. Munyama brings to chapter 5 a haunting evocation of women and children's full moon play songs, which she learned during the liberation struggle while a member of SWAPO's Young Pioneers. Mushaandja's contribution to chapter 6 focuses on stories, song-stories, and storytellers, whose themes range from proverbs mediated through animal imagery to political narratives of war and liberation, and spiritual healing. Chapter 7 is co-written with Vranckx, whose interests lie with the little explored subject of contemporary popular Namibian music. Drawing attention away from the country's central northern region and from the expressive practices generally associated with rurality, this chapter explores commercial genres that, while sung in the Oshiwambo language, borrow heavily from the sounds, rhythms and gestures of South African *kwaito*, American hip hop, and beyond.

While the theoretical claims made in chapter 8 may lack depth, Mans brings to this and the concluding chapter laudable detail on Oshiwambo music and music-making terminology and song transcription. Herein lies the real strength of the study, rendering it a signifi-

cant documentary resource and a unique educational reference. As a rare document on Namibian musical heritage, my hope echoes that of Mans and her team "... that it [the book] will be shared by many others, and in turn, will lead to many more journeys of discovery" (xv).

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Matras, Yaron, and Daniele Viktor Leggio (eds.): Open Borders, Unlocked Cultures. Romanian Roma Migrants in Western Europe. New York: Routledge, 2018. 181 pp. ISBN 978-1-138-23948-7. (Routledge Advances in Sociology, 226) Price: £ 105.00

Der von Yaron Matras und Daniele Viktor Leggio herausgegebene Sammelband basiert auf den Ergebnissen eines interdisziplinären Forschungsprojektes mit dem Titel "MigRom – The Immigration of Romanian Roma to Western Europe. Causes, Effects, and Future Engagement Strategies", welches durch das 7. Rahmenprogramm der Europäischen Union gefördert und zwischen 2013 und 2017 von Partnereinrichtungen in England, Frankreich, Spanien, Italien und Rumänien durchgeführt worden war. Ziel des Forschungsprojekts war es, zu einer Ethnografie der Migration rumänischer Roma beizutragen – ein Aspekt, der in der Migrationsforschung lange unberücksichtigt blieb. Positiv hervorzuheben ist in diesem Zusammenhang, dass das Forschungsprojekt einen partizipativen Ansatz verfolgte. Zum einen waren Roma als Teil der lokalen Forschungsteams in die Erhebung und Analyse von Daten eingebunden und zum anderen mündeten die Ergebnisse des Forschungsprojektes in die Implementierung konkreter Aktivitäten für Roma in der englischen Stadt Manchester.

Die Beiträge des Sammelbandes folgen der historischen Entwicklung der Migration rumänischer Roma nach Westeuropa. Während Henriette Asséo, Petre Petcuț und Leonardo Piasere in ihrem Kapitel die Geschichte der Roma in Rumänien erörtern, widmen sich die folgenden Kapitel dem Kontext, in dem gegenwärtige Migrationsbewegungen rumänischer Roma stattfinden, den Netzwerken der Migrant/innen sowie den Gemeinschaften in den Aufnahmeländern Westeuropas. Bevor den Leser/innen die Ergebnisse des Forschungsprojektes präsentiert werden, fassen Leggio und Matras in ihrem einleitenden Kapitel den Stand der Forschung zur Migration von Roma zusammen. Dabei halten sie fest, dass die Migration ganzer Familien sowie von Verwandtschaftsnetzwerken ein zentrales Element von Roma-Migration sei. Die Feststellung, dass zukünftige Untersuchungen zur Migration von Roma den Fokus auf die Handlungsmacht von Migrant/innen legen müssten anstelle einer reinen Untersuchung von strukturellen Faktoren, erscheint von zentraler Bedeutung. Viel zu oft wurden Roma in der Forschung als passiv kategorisiert und folglich vernachlässigt, sie als aktive Gestalter/innen von Migration zu betrachten. Die Ergebnisse des