

eine kleine Klasse von labilen Verben vorliegen könnte – ein Phänomen, das in anderen austronesischen Sprachen durchaus zu beobachten ist.

Das Problem, ob es im Fiji ein Passiv gebe, wird ausführlich erörtert. Wenn man sich auf den Standpunkt stellt, dass ein Passiv als eine morphologisch manifestierte Strategie zu gelten habe, dann hat das Fiji in der Tat kein Passiv des europäischen Typs, wo periphrastische Konstruktionen inklusive eines fakultativen Agens in einer peripheren Kodierung vorliegen, etwa in Form einer Präpositionalphrase. Schütz weist an mehreren Stellen darauf hin, dass derartige Bildungen nicht zu beobachten sind. Eine Alternative ergibt sich, wenn man die “Goal”-orientierten S2-Formen begrifflich als “quasi-passivisch” interpretiert oder Konstruktionen mit Transitivsuffix und nicht ausgedrücktem Agens betrachtet, wie etwa in *Era rai-ci* “they were seen” oder eingedeutscht “(Man) sah sie” (vgl. 107 ff.).

Strategien der Valenzveränderungen kommen in Kap. 6 (Kausativität) zur Sprache. Dabei wird das Präfix *vaka-*, protoaustronesisch **paka-*, und als solches in phonologischen Abwandlungen in dutzenden von Sprachen vorhanden, nicht nur hinsichtlich seiner Valenzeigenschaften oder Lexembildung besprochen, sondern es kommen auch seine Leistungen als verbmodifizierendes Element zur Sprache, etwa zur Bezeichnung von “manner, time”, etc. (6.2. bis 6.5). Im Kapitel 16.4. werden Fälle angeführt, bei denen ohne die zumeist übliche Markierung von Objekten am Verb durch ein Suffix, eine direkte Verb-Objekt-Konfiguration vorliegt. Schütz selbst vermeidet den Terminus “Inkorporation”, der aber hier angebracht ist. In der Tat ist es so, dass Schütz durchaus mit seinen Analysen den Sachverhalt trifft, jedoch “handelsübliche” Termini zum Teil nicht verwendet oder verwenden möchte. So könnte man durchaus die in Kapitel 16.3. behandelten *-Caki*-Formen als Applikativbildungen bezeichnen, sei es für die semantischen Rollen “Goal”, “Instrument” oder “Reason”.

Der Grammatik-Benutzer des “index-frequenzierenden” Typs wird leicht irritiert feststellen, dass in einigen Fällen gesonderte Kapitelüberschriften und deren Nennung im Index fehlen. Dies heißt keineswegs, dass etwa nichts zu Relativsätzen oder Konditionalsätzen zu finden wäre – es ist nur etwas versteckt. So findet man, korrekt im Kapitel 28 “noun modification” untergebracht – unter 28.3.9 (thing she saw), dass die Glosse für *ka* in *sigā* (day) *ka tarava* (follow) = “the day that follows” ein REL. sei: “(It) reflects the traditional analysis of this construction as RELATIVE” (282). Das sich anschließende Beispieldokument berücksichtigt sämtliche relevanten Rollen, die bei der Diskussion von Relativsätzen im Rahmen einer traditionellen “noun phrase accessibility” zu erörtern wären, also Rezipienten, lokale Relationen und Possessoren.

Im Falle der Konditionalsätze, ebenfalls zutreffend unter “Subordination” eingeordnet, wird man im Unterpunkt 29.3.3 fündig; Beispiel: *kevaka me lako mai* (If = *kevaka*)-SUBORDINATOR-come hither) = “If s/he should come”.

Kap. 30 widmet sich ausführlich dem Thema “Possession”. Dabei kommen die in pazifischen Sprachen zu beobachtenden Possessivklassifikatoren und die Opposi-

tion von alienablem und inalienablem Besitz zur Sprache. Diese Problematik spielt ebenfalls in Kap. 24.2 bei Nominialisierungen eine entscheidende Rolle.

Im Gegensatz zu manch anderen Referenzgrammatiken umfasst die Phonologiesektion (Kap. 32–40) 90 (!) Seiten. Im Grunde kommen hier alle Facetten der Phonologie zur Sprache, und im Anschluss an die Besprechung der Vokale und Konsonanten ein Kapitel über die Silbe (Kap. 35), Wortakzentuierung und Satzintonation folgen (Kap. 38–40). Für Phonologieexperten ist dies eine wahre Fundgrube.

Diese positive Beurteilung lässt sich durchaus verallgemeinern. Aufgrund der expliziten Diskussionsabschnitte erhält die gesamte Grammatik streckenweise “Aufsatzcharakter”. Man sucht also nicht einfach ein spezielles Problem auf, sondern dadurch wird man, man verleihe den Ausdruck, zum “Schmökern” eingeladen, und dies ist ein entscheidendes Moment, das zur sehr guten Qualität dieser Grammatik beiträgt.

Werner Drossard

Skinner, Ryan Thomas: Bamako Sounds. The Afropolitan Ethics of Malian Music. Minneapolis: University of Minnesota Press, 2015. 233 pp. ISBN 978-0-8166-9350-4. Price: \$ 25.00

“Bamako Sounds. The Afropolitan Ethics of Malian Music,” is a book about “the morality and ethics of musical identity and expression” (1) in Bamako, Mali; a metropolitan urban centre with multiple scales of place, namely national, local, translocal, and global. The book begins with a skillfully written introduction where Ryan Thomas Skinner sets his theoretical framework. The author employs the term Afropolitanism as coined by Cameroonian scholar Achille Mbembe, who considers African identity as liquid and calls for a new cultural, historical, and aesthetic sensibility of “Africanness.” For Mbembe, Afropolitanism is a way of being in the world, refusing on principle any form of victim identity. It is a political and cultural stance in relation to nation, to race, and difference. In this sense, African being expresses multiple social positions such as professional and aesthetic, religious and diasporic, political and economic that are rooted, localized, and worldly. Mbembe’s Afropolitanism is characterized by the awareness of the imbrication of here and elsewhere, embracing the foreign, the strange, and the distant, recognizing oneself in the face of another and domesticate the unfamiliar, and work with all manner of contradictions. Skinner is applying the term Afropolitan not to a (Malian) diaspora but to Bamako and its residents.

The book’s protagonists are musicians that share specific moralities such as a Mande heritage, Islamic faith, diasporic aesthetics, professional identity, and family history and are informed by postcolonial nationalism and globalization. Bamako’s music culture is presented as multigeneric and intergeneric resonating with the diversity and plurality of sounds that artists create and combine in a rich social environment. Another term that delineates the theoretical framework is “social position” defined as the structural framework for Bourdieu’s *habitus*. Social

position is the “distinct point of view, way of acting, and mode of thought of subjects aligned by affinity (of gender, race, class, kinship, profession, and so on) and located in a varied and stratified social space” (5). Social positions represent modes of being-in-the-world and act as normative moral frameworks for agency. The author considers place, profession, artistry, piety, economy, and politics as social positions that “give existential substance to this particular urban African ‘art world’” (7). His argument is, that despite the fact that Bamako’s music culture comprises multiple moralities (and modes of being), it remains coherent and dynamic. In presenting the Afropolitan as a “site” of existential practice, Skinner analyzes the ethics of urban African being-in-the-world.

Chapter one represents Bamako and its urban culture – music, film, and public writing. Drawing on Mande social thoughts and Henri Lefebvre, the author explores how Bamakois experience and express the civility and wildness of everyday urbanity. The first case study is a video clip of the track “Bolibana” by hip hop duo Need One, where line after line we hear about conviviality, empathy, friendship, kinship, and humanity; all part of a Mande moral and social thought resonant with Heideggerian terms of *Mitsein* and *Dasein*. This moral lexicon is contrasted with the Mande ideal of personhood and dualities of space – city and bush. The second case study is Aberrahmane Sissako’s film “Bamako” (2006) where civil subjectivities are explored. The third case study is concerned with public writing on wall signs and transportation vehicles that punctuate an ethos of morality in “the ocean of uncertainty” that is Bamako. A return to music and Need One marks the last case study, the song “Sabali,” where the idea of shamelessness implicitly genders the band’s critique of Bamako youth culture.

In chapter two, Skinner explores the social position of the urban artist, the music professional, through performance practice and biographical portraits of artists who move across genres of expression and modes of identification in postcolonial Mali in order to address the identity politics and poetics of *artistiya* (literally artist-ness). The next chapter is concerned with the ethics and aesthetics of *artistiya*. The author examines the specifically musical means by which artists assert, defend, and define their social and professional status and identity. He starts with a concert hall performance of “Kayira” by Toumani Diabaté and explores the ethics of embodied performance. He then moves to a hostile rehearsal studio and analyze Nana Soumbounou’s singing about humanness, empathy, and fellowship. Skinner provides a discussion on the “interplay of ‘hot’ and ‘cool’ sounds in Bamako popular music, audible and interpretive manifestations of an intersensorial perceived space” (97).

Chapter four considers how the pious voice of Islam resounds as privileged discursive resources in Bamako popular music. Skinner shows the way Bamako artists and their audiences invoke Islam across musical genres such as Mande praise song, Malian rap, and Afropop lyricism. He describes the vocal means by which popular piety is ideologically achieved and considers the territorial politics of pious poetics of recognition. The author draws on

Althusser’s notion of “interpelation,” and Arendt, especially her notion of *inter-est*, which “lies between people and therefore can relate and bind them together” (109).

Chapter five, titled “Money Trouble” hosts a historical overview of copyright in late colonial and post-independence Mali, followed by a critical discussion on piracy. Skinner reveals a long-standing and deepening economic precarity. Central to the discussion is the governmentalization of culture in postcolonial Mali. The last chapter called “Afropolitan Patriotism” considers the meaning of music-making in times of national celebration and crisis. Skinner proposes that we think of Malian morality of music as a social position which frames social action and “through which populations in the western Sahel assert their right to live in the world” (157). He also suggests that any divisions in the art world “are best addressed by the artists themselves and the political society of which they are a part” (159) and includes artists narratives towards the end of the chapter.

Skinner employs historical, biographical, and ethnographic modes of analysis to discuss the Afropolitan ethics of Malian music. Afropolitanism in Skinner’s mind is a formation of “existential projects in a world embedded in and emergent from an increasingly urban and extroverted Africa” (182). In such a world, urban African culture is characterized by contradictions and ambiguities resonant with the case studies of this book. The arguments are grounded in theory, ethnographic narratives are evocative and the flow is almost effortless. The author ensures that the reader always knows where he is and what lies ahead, through extensive mapping of the chapters and their sections. However, despite the usefulness, sometimes this can be needlessly repetitive. I particularly welcome the use of Mande concepts to the analysis. It seems impossible for a Mande Studies scholar (including myself) to ignore indigenous interpretations based on Mande social thought.

Ryan T. Skinner has produced a fresh theoretical text that uses continental Afropolitanism to discuss ethics and aesthetics, moralities and social positions of contemporary musicians in Bamako. It is an important work that can be used as reference to anyone with an interest in Sociocultural Anthropology, Ethnomusicology, African Studies, and Mande Studies. This is why I particularly welcome the book as an addition to the body of a growing Mande literature. Theodore L. Konkouris

Spreen, Dierk: Upgradekultur. Der Körper in der Enhancement-Gesellschaft. Bielefeld: transcript Verlag, 2015. 156 pp. ISBN 978-3-8376-3008-4. Preis: € 19.99

In der Medizinethnologie werden seit langem die Seelen/Geist/Körper/Leib-Konzepte intensiv beforscht, nicht nur in “anderen” Kulturen (was immer das auch sein mag), sondern gerade auch in dem, was wir heute – der Einfachheit halber – Biomedizin nennen (vgl. W. Bruchhausen, “Biomedizin” in sozial- und kulturwissenschaftlichen Beiträgen. Eine Begriffskarriere zwischen Analyse und Polemik. Online-Publikation 2011). Dabei geht es unter anderem um die Kommodifizierung des Körpers bei