

In this position the shaman is a guardian of Buryat culture. For the shaman's rituals, especially an initiation ritual, become an occasion for the participants to learn or relearn their Buryat culture. Although the Aga Buryat at Lake Baikal look down on the Mongol Buryat as being old-fashioned, their shamans insist on being initiated in Mongolia, because they believe that the Mongol Buryat are still close to original Buryat culture. On the other side, Mongol Buryat shamans look to the Buryat area in Russia as the sacred place, where their spirit ancestors once lived. Because of these relations it is exactly the shamans who act as a bridge between the two groups of Buryat. Therefore, the author proposes to understand the relations between these Buryat groups not as fashioning them into an "imagined community" but rather an "imagined network" of ethnicities without clearly defined boundaries between the individual groups (518). Within this network the shamans create their own identity and at the same time they support the Aga Buryat in refinding theirs.

Shimamura's is a painstaking and fascinating argument. It is based on careful and emphatic fieldwork, which he presents with such a degree of detail that the reader is well prepared to appreciate the author's interpretations and conclusions. In order to back up his interpretations, Shimamura pursues various strands. First of all he analyzes the circumstances and functions of the shamans, but then he puts them into the wider context of their social conditions and of the oral traditions of the shamans as well as of the Aga Buryat. Furthermore, in order to give his fieldwork data also historical depth he uses earlier Mongol as well as Russian sources that otherwise would be difficult to be used by readers not familiar with these languages.

There are, however, some facts that will limit the use of this book. The most deplorable from the point of view of the average researcher is certainly the fact that it is written in Japanese. Shimamura's work would deserve close attention by scholars of shamanism and of Mongol culture. Unfortunately, I believe, it is probably not likely to find a translator. Other shortcomings, such as, for example, that references for important sources extensively used in the argument are missing in the bibliography, are annoying. Yet, on the whole, they are minor shortcomings and are not likely to jeopardize this work's value as a significant contribution to the study of shamanism alive.

Peter Knecht

Shiple, Jesse Weaver: *Living the Hiplife. Celebrity and Entrepreneurship in Ghanaian Popular Music.* Durham: Duke University Press, 2013. 329 pp. ISBN 978-0-8223-5366-9. Price: £ 17.99

After publishing several articles and producing two documentary films on the contemporary popular Ghanaian music known as hiplife, anthropologist Jesse Shipley offers a multisited ethnography that deeply explores the richness and complexity of this genre's local and global circulation. Merging Marxist, linguistic, and semiotic theoretical paradigms, his work provides an examination of the expressive aesthetics of neoliberal capital-

ism in Ghana and its diaspora. This book vividly demonstrates hiplife musicians as entrepreneurs who harness new media and contemporary technologies to transform aesthetic value into economic success via celebrity. While employing these new forms of communication, Shipley argues that hiplife artists simultaneously rely on established African/Ghanaian communicative practices to lend legitimacy to their work and the genre itself; "traditional" cultural signifiers connect hiplife music to highlife along with well-known local proverbs, folklore, and idiomatic speech. While hiplife artists employ various strategies to indigenize the global phenomenon of hip-hop, the author notes throughout the text that hiplifers also use markers of Afro/cosmopolitanism to increase their celebrity status.

His narrative captures the realities and anxieties of creating music in the 21st century. Shipley highlights the global flows of capital, communication, and fame linking Accra, London, and New York – sites that have been most critical to this genre's development. It is evident that the author has traveled these pathways extensively himself, befriending hiplife artists to uncover meaningful and intimate stories of travel and the creative process on multiple continents. Weaving together emails, blog posts, social media commentary, and interviews, the author highlights the fragmentation and rapid global movements of ideas and sounds that both mark our contemporary world as well as propel this genre and its artists to international stardom.

The book is roughly divided into two sections; chapters one through four offer a social history of hiplife's development while the latter half focuses more acutely on the genre's circulation, interpretation, and its integration into the fabric of everyday life in Accra and the Ghanaian diaspora. After an engaging story about the commercialization of hiplife and the struggle of young musicians to become stars, the reader is introduced to the "godfather of hiplife" – Reggie Rockstone – who becomes a recurring character from which to hang theoretical discussions. Afro-modernity and Afro-cosmopolitanism, which become notable analytical categories, receive only brief mention here, while a fair amount of space is dedicated to laying out certain elements of Marxist theory on which the author relies heavily. Shipley also briefly ties his work to the well-known anthropological discourse regarding the ways in which social relations are formed through exchange.

Chapter one shows that the cultural processes of appropriation and reinvention that created hiplife have a long history dating at least to the development of highlife and later Afro-beat, Afro-soul, and similar reimagining of African-American music and culture. James Brown becomes a central figure in the discussion of how reimaginings of the African diaspora follow a "logic of appropriation," which seeks to imbue foreign cultural practices with local style and meaning. Building on this discussion, chapter two looks at how hip-hop came to Ghana, noting that hiplife emerged in relation to a privatizing Ghanaian state that celebrated the individual entrepreneur. The growth of neoliberal capitalist ideologies also encouraged the rise of new independent Ghanaian media in the mid-1990s. Refracted through the lens of class and race rela-

tions, Shipley examines how artists grappled with these new forms of media, highlighting the ways in which they created connections to London and the Africa diaspora. As hiplife promoted a neoliberal cosmopolitan ethos of wealth and accumulation, the author notes that this music encouraged local and international generational debates, which centered on the morality of appropriation – the limits and consequences of embodying foreignness.

In the subsequent chapter, Rockstone again is foregrounded in discussions of the rise of private radio, the popularization of hiplife, and the ways in which musicians use local traditions to legitimize their commentaries on social issues, particularly those related to urban youth culture. Herein, Rockstone is shown to have become a model for success for the next generation of hiplife stars, providing an example of how to transform fame into economic value in the 21st century. Focusing on Rockstone's successors, chapter four highlights the tough hip-hop persona that hiplife artists portray as they continue to reference local culture to lend authority to their music. Although the author alludes to the hypermasculinity of hiplife, he leaves it to the reader to make connections to its pervasiveness in American hip-hop and African-American culture more broadly (i.e., toasting, boasting, and "bad man" imagery).

After this social history of hiplife's development, the author moves to discussions of its perpetuation and interpretations. First, he unpacks two hiplife songs to illustrate their clever political critiques of (local) politicians, which open space for audiences to express their own political views. While this section is highly engaging, ethnographically rich, and entertaining, the author does little to historicize this discussion; perhaps it would have been enlightening to connect these songs to similar political parodies made by highlife artists. Chapter six reengages the gendering of hiplife, demonstrating how the hypermasculine bravado that dominates this genre occasionally invites instances of sexual violence against its female singers.

The final two main chapters focus on the global flows of hiplife, examining the value of foreignness, including how artists build and exploit international networks of fans, artists, and beatmakers to create celebrity. Focusing on hiplife performance in the Bronx (New York), Shipley shows how hiplife has become a "mobile form of sonic nationalism" (230). While this music links Ghanaian immigrants to a cosmopolitan belonging, it also connects them to notions of home through familiar references, and offers a way for them to differentiate themselves from established African-American communities. Vivid anecdotes animate discussions of the aesthetics of travel and the challenges of American racism facing young hiplife artists and promoters abroad.

The conclusion further discusses the intersection of corporate sponsorship and hiplife, noting the ways in which multinationals co-opt the popularity of artists, and how, in turn, musicians use these endorsements to make a name for themselves, increasing their economic value through celebrity.

In all, although it offers little comparison to other manifestations of African and global hip-hop, this work

is a valuable addition to this rapidly growing discourse. Combining dense analytical prose with lucid ethnographic narratives, Shipley constructs an insightful account of what it means to live the hiplife.

Paul Schauert

Siffredi, Alejandra: *Memorias Chorote*. Gran Chaco Sudamericano. Saarbrücken: Editorial Académica Española, 2012. 176 pp. ISBN 978-3-659-00826-9. Precio: € 59.00

Este libro representa un valioso aporte al conocimiento de la cosmología de los chorotes del Chaco argentino, grupo indígena que pertenece a la familia lingüística mataco-mataguayo. Con excepción de los análisis etnobiológicos realizados por Gustavo Scarpa y Pastor Arenas, o los trabajos lingüísticos de Javier Carol, las investigaciones actuales sobre este grupo no abundan. El libro es de este modo un punto de partida imprescindible para tomar contacto con la compleja realidad simbólica inherente al pensamiento y la praxis social chorote.

Desde una perspectiva que enfatiza la descripción de la realidad "tal y como la pensaban los Chorote" (8), el problema central del libro es el análisis de la forma en que se construye la cosmología – en términos de una matriz general de inteligibilidad que articula formas de relación con la naturaleza y diversos órdenes de lo existente – a partir de las categorías de temporalidad y espacialidad. Ambas categorías permiten acceder a la percepción y el ordenamiento chorote de la realidad a través del análisis de conceptos y dimensiones mitológicas, shamánicas y sociales. Desde un primer momento, Siffredi advierte que el mito es el foco indispensable de toda la obra, entendido como "el modo privilegiado" a través del cual estas sociedades "concretan la percepción crítica de sí y del mundo" (9). Asimismo, la autora busca desentrañar y discriminar grados de comprensión simbólica y roles funcionales cumplidos por el discurso mítico, shamánico y sus referentes culturales materializados en diversos ritos, creencias y prácticas.

Los datos originales de la obra provienen campañas realizadas por la autora en la década de 1970. El concepto de "memoria" subyace a toda la obra: memoria personal de la autora sobre sus viejas investigaciones etnográficas y memoria y disposición reflexiva de los ancianos chorotes en las encuestas mitográficas. La autora ha emprendido aquí un triple proceso de memoria e inmersión – etnográfico, teórico y hasta personal –, en esta reescritura drástica de una tesis doctoral defendida en 1982. En términos teóricos, este proceso es presentado a partir de diferentes vías de aproximación heurística, hermenéutica y teórica, integrando al estudio de los viejos materiales chorotes los aportes actuales de Eduardo Viveiros de Castro y en especial de Philippe Erikson sobre la construcción de cosmologías, el problema del cambio ontológico y las metamorfosis corporales.

La aproximación heurística (preeminente en la primera parte del libro, titulada "La categoría de temporalidad y la narrativa de 'días remotos' y 'días cercanos'") está cifrada en descripciones de los principales mitos choro-