

provide a means to control one's traumatic experience.

Ian G. Baird closes this volume with an article on the resettlement of the ethnic Heuny people and their struggle for places. Baird connects this issue with what Porteous and Smith call "domicide": the destruction of home. Despite government efforts the connection of the Heuny people stayed strong after resettlement and the Heuny have managed to maintain close links to their homelands through reproducing memories of the past as well as deepening their material connections to the landscape through various practices.

Despite the occasional repetitive historical outlines given by the individual authors, this volume aims at a highly specified audience.

Simon Preker

Sammelrezension:
Music Studies on Indonesia

Jeremy Wallach: Modern Noise, Fluid Genres. Popular Music in Indonesia 1997–2001

Madison: The University of Wisconsin Press, 2008. 323 S., incl. CD, USD 24,95

David D. Harnish, Anne K. Rasmussen: Divine Inspirations. Music and Islam in Indonesia

Oxford: Oxford University Press, 2011. 383 S., USD 99,00

Anne K. Rasmussen: Women, the Recited Qur'an, and Islamic Music in Indonesia

Berkeley: University of California Press, 2010. 312 S., USD 29,95

A growing scientific interest in the music of Indonesia can be noticed in recent years, shifting its focus from descriptions of classical traditional sounds and musical arrange-

ments like the Gamelan orchestra to more sociological analyses of modern music culture. The expansion of this research field is reflected in a growing number of articles on the topic in high ranked journals like "Ethnomusicology"; two books already have established themselves as classics and must-reads for anyone attempting to discover the world of contemporary music in the archipelago: Craig A. Lockard's "Dance of Live. Popular Music and Politics in Southeast Asia" (1998) and Emma Baulch's "Making Scenes. Reggae, Punk, and Death Metal in 1990s Bali" (2007). The contents of these readings cover a broad spectrum of music's meaning and power: Besides private fun and leisure music can be used by the state to foster nation-building, it can be a tool for political protest and for alternative subcultural identity-making. That music matters is further proven by today's news on arrested punks in Aceh in December 2011 and the state-cancelled Lady Gaga concert in Jakarta in the spring of 2012.

Three relatively new books are giving fresh insights on the contexts in which music can be understood and on the scientific methods music can be analyzed with. "Modern Noise, Fluid Genres. Popular Music in Indonesia 1997–2001" (2007) by Jeremy Wallach should be added to the list of must-reads because of its directory on the musical artifacts that can be analyzed in order to evaluate the role of music and its meaning in a society. Wallach draws on thank-you-lists of cassettes or investigates the arrangement of CDs and cassettes in music stores. The author takes the reader on a journey to the streets of Jakarta where noise and music is all around, he visits music studios, music video shootings and concerts of different genres. For the reader who once experienced everyday life in Jakarta a lot will sound familiar, especially the author's observations on the concept of *rame* (crowded/noisy/fun) as well as the culture of *nongkrong* (hanging out) where music often plays a central role. Wallach's thick description of these phenomena is one of the strengths of the book.

He tells a lot about where, how and what kind of music appears and connects these sound phenomena to four general analytical themes: globalization and the nation, sociality, social class and hybridity. He concludes that access to globally circulating music has not homogenized music culture in Indonesia but expanded the range of creativity. Moreover, he finds that Indonesian popular music is coined by an inclusive nationalism that provides a viable alternative to extremism and exclusivism and supports democracy in the country. Wallach's study comes with a CD featuring six songs from the different genres covered in the book. This is a big plus for a deeper understanding of the study's content and should be mandatory for future publications on music.

"Divine Inspirations. Music and Islam in Indonesia" (2011) brings together eleven international scholars, some of them, like Judith Becker who wrote the epilogue and Andrew N. Weintraub, luminary in their field. This innovative volume edited by David D. Harnish and Anne K. Rasmussen introduces the reader to the world of religion, music and society. In the enriching introduction the editors tell about the generally positive attitude of Indonesian Muslims towards music and the hybrid character of Muslim music in the archipelago which brings together local, Arab and Indian traditions, sounds, stories and instruments. However, the dualism of the Islamic worldview that separates the universe into good and evil had an impact on traditional music and can function destructive towards performances associated with local customs, syncretism and heterodoxy. Hence the relationship between music culture and religion is always tense and can entail political and societal demands. The outline of the book that holds the articles together is the differentiation between the terms *musik Islam* and *musik islami*. Whereas *musik Islam* means songs that represent "authentic Islam" by being written in Arabic language and by belonging to the Islamic literary canon, *musik islami* refers to music featuring Islamic character-

istics. This second category of music includes all kinds of folk and popular songs in regional languages and in Indonesian as well as newly composed music and music hybrids. Both *musik Islam*'s and *musik islami*'s main role is the mission of bringing people to Islam. With reference to these two concepts all authors describe interesting issues on Islam and music in the volume which is divided into for thematic parts: "Tensions and Change," "Mysticism and Devotion," "Global Discourse and Currents," and "Contemporary Performative Worlds." The best contributions may be the ones of David D. Harnish, Birgit Berg and Andrew N. Weintraub. In his clearly written contribution "Tensions between *Adat* (Custom) and *Agama* (Religion) in the music of Lombok" Harnish shows how music genres that incorporate issues of *Adat* are more and more marginalized by groups representing *musik Islam*. These groups are in favor of an Islamic understanding that is increasingly conservative and gets inputs from transnational influences. Berg's contribution on "Authentic Islamic Sound? *Orkes Gambus* Music, the Arab Idiom, and Sonic Symbols in Indonesian Islamic Musical Arts" is a fascinating documentation about how one particular music style is valued and used totally differently in Indonesia. *Orkes Gambus* Music originated in the Middle East and was brought to Indonesia by the Hadrami community. While the Hadramis in Indonesia regard *Orkes Gambus* as a more trivial music that deals with secular love themes, the general Indonesian society understands it as religious music. This phenomenon reveals a lack of understanding of the Arabic language and shows a superficial understanding of Arabic artifacts by Indonesian Muslims which leads to misunderstandings between cultures. In "Morality and its (Dis)contents. *Dangdut* and Islam in Indonesia" Weintraub studies the most popular genre of Indonesian music and how its image changed over time. He shows how music can be instrumentalized for different ends: While for the musician Rhoma Irama

Dangdut served as a tool for Islamic mission in the 1970s, nowadays the genre presents itself as a danceable sexy sound with provocative lyrics and is accused by pious Muslims of being "porno."

With her monograph "Women, the Recited Qur'an, and Islamic Music in Indonesia" Anne K. Rasmussen engrosses the thoughts about the relationship of Islam and music and brings the issue of gender into the discussion. While the edited volume discussed above mostly focuses on tensions, this rich ethnographic study presents astonishing positive impacts of religious music for the empowerment of women in Indonesian society. Rasmussen describes the activities at the women's college for Qur'anic studies, the Institut Ilmu al-Qur'an (IIQ) in Jakarta, which participates at the government-sponsored Qur'anic recitations competitions. Rasmussen sensitizes the readership for the presence and visibility of women at the events of melodic recitations of the Qur'an and argues that this and Islamic music gives women space to perform and engage in public. The book is written with much love and passion for the study project. The author's close contacts and friendships with the women may have helped to unveil many facts and feelings that enrich this study of the feminine in Islamic music.

Amanda Kovacs

Kai Vogelsang: Geschichte Chinas

Stuttgart: Reclam, 2012. 646 S., EUR 39,95

Mit dem hier zu besprechenden Buch hat Kai Vogelsang eine insgesamt gelungene, zuverlässige und gut lesbare Gesamtdarstellung der Geschichte Chinas von den Anfängen bis zur Gegenwart vorgelegt. Die Konzeption dieser Geschichte Chinas beruht auf einem vom Autor konstatierten „Grundproblem der chinesischen Geschichte: die Ordnung einer heterogenen Gesellschaft“ (S. 14). Ungeachtet der Frage, ob es sich hierbei um ein spezifisch chinesisches Problem handelt, oder nicht vielmehr um ein

Problem vieler Gesellschaften, erlaubt diese zutreffende Annahme dem Autor, die Vielfalt und Komplexität der chinesischen Gesellschaft in der historischen Darstellung zu betonen. Infolgedessen sieht Vogelsang die chinesische Geschichte als „Abfolge ehrgeiziger, aber letztendlich doch erfolgloser Versuche der Eliten, die Vielfalt der Kulturen in China einer einheitlichen Ordnung zu unterwerfen“ (S. 17). Zu diesem Zweck will der Autor nicht nur die klassischen Quellen des chinesischen Schrifttums heranziehen, sondern auch die erst in den letzten Jahrzehnten durch die internationale Sinologie erarbeiteten neuen Ergebnisse, Einsichten und Quellen miteinbeziehen, die eine wesentlich differenziertere und umfassendere Perspektive auf den Gegenstand erlauben.

Vogelsangs Geschichte Chinas ist stets darauf angelegt, gemeinsame Grundlinien offenzulegen, ohne die Vielfalt und Variationsbreite der chinesischen Geschichte zu leugnen. Die politische Geschichte der Dynastien, Herrscher und Eliten steht zwar weiter im Vordergrund, doch wird die Bedeutung sozio-kultureller Strukturen immer wieder betont. So erhält der Leser ein klar profiliertes Bild von der Geschichte Chinas und bekommt zugleich vor Auge geführt, wie unterschiedlich soziale und ethnische Gruppen auf die Herausforderungen reagierten, die sich in den jeweiligen Epochen stellten. Dieses Prinzip des Aufbaus, das auf Grundmuster und deren Variation angelegt ist, erlaubt es insbesondere für die frühe und mittlere Kaiserzeit, die Vielfalt der chinesischen Antworten auf die jeweiligen Probleme der Zeit zu erkennen. So entsteht ein differenziertes Gesamtbild, das Schwerpunkte setzt und doch auch die verschiedenen Ansätze und Wege in der chinesischen Geschichte hervorhebt. In der Differenzierung liegt auch einer der eindeutigen Vorzüge dieser Geschichte.

Ein weiterer Vorzug findet sich in der Gliederung: Anstelle der klassischen Einteilung nach Dynastien nimmt der Verfasser eine