

boundaries of inclusion and exclusion, forms the tacit subtext of political and media discourse and defines the basic grounds of political life. Citizens identify with nationalist messages and many are willing to fight and even die in the name of the nation. The main tenets of national ideology seem to be cut in stone and form an important psychological anchor for many people. On the other hand, the definitions of national political community are in constant flux in response to external events and expressions of political will of the ruling elites. This duality – the combination of continuity and change or renovation – has informed recent scholarly debates over nationalism and its future. Nadav Shelef offers an original frame of analysis of Israeli political history over eighty years (starting from the pre-state period) with the goal of explaining ideological changes in the platforms of the three main streams of Israeli Zionism: Labor Zionism, Revisionist Zionism, and Religious Zionism. Shelef reflects on selective ideological and structural responses that these three Jewish nationalist movements gave to the principal questions of Jewish statehood: ‘Where is “The Land of Israel”?’, ‘Who is entitled to membership in the Israeli national collective?’ and ‘What should the Zionist national mission be under changing internal and external conditions?’ Framed within broader debates about how and why nations and nationalisms evolve, Shelef illuminates the mechanisms of ideological change over eight decades of Israeli history and subjects to empirical testing three alternative explanatory frameworks: Rational Adaptation, Elite Imposition, and (his favoured) the Evolutionary Dynamic. In his analysis of historic developments in Palestine and Israel, Shelef moves beyond the common, simplistic assumptions that ideological transformations comprise a rational adaptation to traumatic events, or are, alternatively, a by-product of power manipulations by the political elites and the related establishment (including state propaganda). Drawing on examples from all the three main Zionist movements, Shelef shows that even radical and religious fundamentalist platforms do modify the key elements of their faith in both moderating and radicalizing directions. These changes more often comprise a reaction to the routine political engagements of the actors involved rather than a measured strategic response to new events and realities, the use of sheer force or the private wishes of political leadership. Drawing on the most heated debates of contested issues in historic and contemporary Israeli politics, Shelef offers a novel frame of analysis of Israeli nationalism from ethnic, religious and geopolitical perspectives that helps understand Middle Eastern political complexities and the evolving nature of nationalist movements in general. Thus the book makes a significant contribution to the theory of nationalism. The book is recommended for experts and students of the Middle East from political science, social geography, religious studies, sociology, and more.

The chapter titles are: Introduction: Nationalism, Change and Evolution; Part I. Where is the Land of Israel? (Mapping of the Homeland by Labor, Revisionist, and Religious Zionists); Part II. Destiny and Identity (Transformations of the Collective Mission, Arabs and Diaspora Jews in Israeli National Identity, Ongoing Transformations of Israeli Nationalism); Conclusion: Nationalism and the Question of Change.

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Marvin D. Sterling, **BABYLON EAST: PERFORMING DANCEHALL, ROOTS REGGAE, AND RASTAFARI IN JAPAN**, Durham, NC: Duke University Press, 2010, xiv + 299 pp., £15.99 (pb).

Japan is known for its tight embrace and appropriation of Afro-Diasporic music genres such as salsa, hip hop and reggae. The Japanese roots-reggae scene boomed in the mid-1980s to mid-1990s, and since the late 1990s has switched to a reggae-dancehall craze, now deeply

embedded in Japanese culture, fashion and production-style. Anthropologist Marvin D. Sterling's insightful work enlightens us not only on the dancehall and Rastafari scenes in Japan but also on Japanese society and psyche in general and the performance of social identity within this culture.

Japan, he claims, is a 'country doubly orientalized' (p.19) as tradition-bound (Geishas, Samurai) and as a symbol of post-modern consumerist excess. Japanese appropriation of Jamaican culture, fed by the globalization of reggae as a music sensibility, a fashion statement, and a post-hippie 'back-to-nature' movement, has many faces – from purely aesthetic to identity-driven, socio-political, rebellious, and spiritual/religious.

The book is rich with thick description and long interviews with some of the scene's leading characters, yet it is not about the music *per se*, but about music as a metaphor and as an identity factor for certain segments in Japanese society. It takes us well beyond reggae culture and touches upon issues of identity-performance, authenticity, appropriation and 'self-searching'. 'Performance' is its key concept, approached from different angles, and performance theory is one of its main theoretical perspectives.

Sterling vigorously deals with issues of race, gender and class in Japan and in the Japanese reggae scene. He looks at 'blackness', a major theme in the book, from a global perspective, and more specifically at performance of blackness in Japan (Chapter 1), a particularly intriguing concept in a society which is itself subject to racial stigmatization. Sterling's analysis of performing blackness is exceptionally insightful and I would love to read more from him about it.

From the performance of race Sterling moves to the performance of gender and sexuality in the Japanese reggae scene (Chapter 3), where he bravely touches upon the downside of Jamaican reggae – sexism and homophobia. Somehow this ugly facet of reggae culture becomes even uglier when exported, and Sterling describes how he was startled to find expressions of homophobia and incitement to violence against gays in Japan, a society which is relatively open toward homosexuality (p. 108). Is it a 'stylistic'/imitation kind of homophobia (which doesn't make it any more excusable) or an 'authentic' Japanese homophobia finding a voice via reggae? Sterling describes the phenomenon but does not delve into the 'why' in depth.

Chapter 4 looks at Rastafari religion in Japan, and the quest for physical and spiritual consciousness, ranging from dreadlocks and diet to devotees living in the countryside in a 'Rasta' way of life. Sterling rightfully struggles with defining the extent of 'Rastafarism' of his research participants, and therefore calls them 'Rasta-identifying Japanese' (p. 155). The Rastafarian concept of Babylon, used to describe Jamaica and the West (as opposed to Zion/Africa), implying oppression, corruption and decadence, is extended in Japanese-Rasta discourse to describe Japan ('Babylon East'). Another interesting appropriation is that of Rasta-identifying Japanese who view themselves as the real 'Israelites', a notion that resonates with the Japanese resentment/admiration of 'Jewish supremacy' in the global economy, and recent literature describing European Jews as 'fake Jews' (p. 200).

It is a bifocal work in the sense that the geographical focus shifts from Japan to Jamaica and back, with some sections offering a wide-angle look at a global perspective of blackness and reggae-ness and at Afro-Asian cultural exchange. Such focus switches are presented in the last two chapters, exploring Japanese travellers to Jamaica (Chapter 5) and Jamaican perspectives on the popularity of reggae and Jamaican culture in Japan (Chapter 6).

Finally, those interested in the music itself or those who develop an interest through reading this book will receive here a thorough introduction to some of the lead players in the scene (Chapter 2): Mighty Crown, a Japanese sound system winning the 1999 World Clash competition in Brooklyn, chart-topping Miki Dozan, 'Japan's godfather of reggae' Rankin' Taxi, and perhaps the most intriguing artist portrayed in this book – Japanese reggae-dancer Junko Kudo, the first non-Jamaican to win Jamaica's National Dancehall Queen Contest in 2002. A discography could be a welcomed bonus.

*Babylon East* is an important work in a growing portfolio of interdisciplinary music-related research and amid the growing attention to music in ex-musical disciplines such as

anthropology, sociology, psychology and even geography. It shows the power of music to transcend borders and societies, concepts of local, global and hybrid, and to facilitate the performance of social identity.

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Charles Westin, José Bastos, Janine Dahinden and Pedro Góis (eds), **IDENTITY PROCESSES AND DYNAMICS IN MULTI-ETHNIC EUROPE**, Amsterdam: Amsterdam University Press, 2010, 375 pp., €47.00 (pb).

This book brings together thirteen diverse chapters relating to Europe in a multi-ethnic context. Eleven chapters give specific country examples while the first and last ones are theoretical overviews. As stated in the preface, the book evolved from workshops occurring within the IMISCOE Network of Excellence which specializes in international migration and social cohesion in Europe. The collection's main emphasis is placed on inter-ethnic relations and identity construction within Europe, emphasizing both the dynamic process of social exclusion and inclusion. The book stresses that inter-ethnic relations refer simultaneously to the preservation of certain boundaries and processes of cultural innovation or transformations, thus including 'forms of diversity management' (p. 10).

Portuguese scholars write seven of the book's chapters, as pointed out in the introduction. Even though their focus is not exclusively on Portugal, they look at issues relating to either Portugal or the former colonies of Portugal. For a book focusing on 'multi-ethnic Europe', this creates an imbalance, with so few examples from other countries.

This focus, despite being a disadvantage, also paradoxically contributes to the book's originality. The focus on Portugal – a European country in the 'frontier zone' as phrased in the essay by Mário Artur Machaqueiro – can be seen as making the book particularly important in addressing multi-ethnic Europe as a fluid concept as well as the diverse experiences and legacies of different European countries. As such it contributes to the de-homogenizing and destabilizing of the idea of Europe (G. Lewis, 'Imaginaries of Europe: Technologies of Gender, Economics of Power', *European Journal of Women's Studies*, 13(2), 2006: 87–102). A focus on inter-ethnic relations in relation to Europe's colonial histories is, furthermore, really important to historize contemporary European issues, something that too often is invisible in contemporary accounts relating discourses of plurality and multiculturalism. As argued by Sandra Ponzanesi, it has to be recognized how 'politics of multiculturalization in Europe are very much linked to the legacy of the different colonial empires' (S. Ponzanesi, 'Diasporic Subjects and Migration', in G. Griffin and R. Bradoitti (eds), *Thinking Differently: A Reader in European Women Studies*, London: Zed Books, 2002, pp. 205–20, p. 212). As such the book addresses through the Portugal examples both the hierarchies of different European nations (for example the essay by Machaqueiro), as well as the inequalities embedded in past colonial relations (for example the essay by Rosales) and how they filter into the present. The purpose of the book is, however, not framed in that way and it would have been important to push this focus further and to have essays focusing on other marginalized European nations and more diverse examples of colonial heritages.

Some of the examples given are historical, attempting to portray a broad general picture, while others focus on very specific ethnographic analysis of particular communities or ethnic groups. To give just a few examples of interesting essays: Marlene de Vries focuses on Jews in the Netherlands, stressing them as members of an 'ethno-religious group that is both highly assimilated and secularized' (p. 69). The essay by José Bastos also focuses on religion by comparing six ethnic-minority groups or ethno-religious groups in Greater Lisbon in Portugal. Aitor Ibarrola-Armendariz's chapter discusses views of Basques and immigrants on health and education by using survey results and interviews. Mário Artur Machaqueiro